

A-team

Mike Post (1944-) - Pete Carpenter (1914-1987)

13/11/2012

Musical score for 'A-team' in G major, 4/4 time. The score consists of eight staves of music. The first staff begins with a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes, often beamed together, with various articulations such as accents and slurs. The key signature has one flat (F major), and the time signature is common time (C). The score ends with a double bar line on the eighth staff.

Adeste, fideles

13/11/2012

The image shows a musical score for the hymn 'Adeste, fideles'. It consists of three staves of music in a single system, all written in a treble clef with a key signature of one flat (Bb) and a common time signature (C). The first staff begins with a mezzo-piano (*mp*) dynamic marking. The second staff starts at measure 7 and includes a piano (*p*) dynamic marking. The third staff starts at measure 14 and includes a mezzo-forte (*mf*) dynamic marking. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The piece concludes with a double bar line and a fermata over the final note.

mp
A - de - ste fi - de - les lae-ti tri-um-phan-tes ve - ni - te ve - ni - i - te in
7
Be - e - tle-hem Na-tum vi - de - te re-gem an-ge - lo - o-rum ve - ni-te a-do-
p
14
mf
re-mus ve - ni-te a-do - re - mus ve - ni-te a-do - re - mu-us Do - o - mi - num

Concerto en ré majeur

Tomaso Albinoni

Grave

Musical score for Trompette piccolo en La, Grave section. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of six staves of music. The first staff begins with a treble clef and a common time signature. The second staff starts at measure 4 and includes a first ending bracket labeled '1' and a triplet of eighth notes. The third staff starts at measure 10. The fourth staff starts at measure 13 and includes a second ending bracket labeled '2' and a trill marked 'tr'. The fifth staff starts at measure 18 and includes a trill marked 'tr' and a ritardando marking 'rit.'.

Allegretto

Musical score for Trompette piccolo en La, Allegretto section. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of seven staves of music. The first staff begins with a treble clef and a common time signature. The second staff starts at measure 5 and includes a first ending bracket labeled '1' and a trill marked 'tr'. The third staff starts at measure 9. The fourth staff starts at measure 13 and includes a second ending bracket labeled '2' and a triplet of eighth notes. The fifth staff starts at measure 20. The sixth staff starts at measure 24 and includes a third ending bracket labeled '3' and a trill marked 'tr'. The seventh staff starts at measure 31 and includes a trill marked 'tr' and a ritardando marking 'rit.'.

2 *1* **Andante** 1

13 2

18 **allargando** *tr*

1 **Allegro**

8 1

14 2 3

23 3 4 *w*

31 4

38 2 2

45 5 2 2 2

56 6 5

67 7 *w*

72 **allargando**

KONZERT

Trompete in B \flat

Es-Dur
Für Trompete & Klavier/Orge

Tomaso Albinoni
(1671-1750)

Grave

f *p*

4 *f* *mf*

10 *mf* *p*

13 *mf* *f* *f*

17 *Allegro* *f* *mf*

20 *f* *mf*

24

28 *mf*

32 *f* *mf* *p*

35 *f*

39 *p* *f*

43

46

Trompete in B \flat

51

57 *Andante*
mp dolce

64

75 *pp*

81 *Allegro*
mf

90

100 *f*

109

118 *mf* *f*

129 *f*

139 *p*

149 *mp* *f*

165 *p* *mf* *f* *rit.*

American patrol

Frank W. Meacham (1850?-1896)

18/07/2013

ff

f

f

1. 2.

Trio

ff

7

15

23

ff

30

1. 2.

Aria sulla IV corda

dalla 3° overture per orchestra

J. S. Bach (1685-1750)

10/02/2013

The image displays a musical score for a single melodic line on a treble clef staff. The music is in common time (C) and begins with a piano-piano (*pp*) dynamic. The score is divided into six systems, with measure numbers 7, 13, 19, 25, and 31 indicated at the start of their respective lines. The notation includes various note values, rests, and articulation marks such as slurs and accents. A triplet of eighth notes is marked with a '3' at measure 20. A crescendo hairpin is present between measures 25 and 30, leading to a piano (*p*) dynamic. The piece concludes with a ritardando (*rit.*) marking and a final sustained note.

Ave Maria

Franz Schubert (1797-1828)

04/04/2013



Ave, Maria,
gratiae plena,
Dominus tecum.
Benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesu.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus
nunc et in hora mortis nostrae, amen.

Ave Maria

Franz Schubert (1797-1828)

17/04/2013



Ave, Maria,
gratiae plena,
Dominus tecum.
Benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesu.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus
nunc et in hora mortis nostrae, amen.

Ave verum corpus

W. A. Mozart (1756-1791)

25/10/2012



p
A - ve A - ve ve - rum cor - pus na - tum de Mari - a vir - gi - ne.



Ve - re passum im - mo - la - tum in cru - ce pro ho - mi - ne



Ballo in fa diesis minore

trasportato in Sol minore

Angelo Branduardi (1950-)

14/11/2012



Bandiera rossa

16/02/2013



A - van ti, po - po - lo! Al - la ris - cos - sa! Ban - die - ra ros - sa!



Ban - die - ra ros - sa! A - van ti, po - po - lo! Al - la ris - cos - sa!



Ban - die - ra ros - sa tri - on - fe - rà!

Ban - die - ra



ros - sa la tri - on - fe - rà! Ban - die - ra ros - sa la tri - on - fe - rà! Ban - die - ra



ros - sa la tri - on - fe - rà! Ev - vi - va il - so - cia - li - smo e la li - ber - tà!

AND I LOVE HER

Умеренно

The image shows a piano score for the song "AND I LOVE HER". It consists of five systems of music, each with a treble and bass clef staff. The tempo is marked "Умеренно" (Moderato). The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamics like *mp*. Chord symbols are provided below the bass staff of each system.

Chord symbols for the first system: $B\flat/D$

Chord symbols for the second system: Dm/C , Gm

Chord symbols for the third system: F/D , Gm , F/D

Chord symbols for the fourth system: Gm , F/D , $B\flat/G$

Chord symbols for the fifth system: $B\flat/C$, $C7$, $A\flat/F$, F/E , F , $A\flat/E$

Yesterday

Lennon & McCartney - www.studiomusica.it

Moderato

The musical score for "Yesterday" is presented in five systems, each on a single treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderato". Fingerings are indicated by numbers 1-5 above notes. Chords are written below the notes in blue and red. The score includes a repeat sign in the third system.

System 1: Fa, Mim7, La7, Rem 7, Sib, Do7, Fa, Do, Rem7, Sol7

System 2: Sib, Fa, Fa, Mim7, La7, Rem 7, Sib, Do7, Fa, Do

System 3: Rem7, Sol7, Sib, Fa, La4^a, La, Rem Do, Sib, Rem, Solm, Do7, Fa

System 4: La4^a, La, Rem Do, Sib, Rem, Solm, Do7, Fa, Fa, Mim7, La7

System 5: Rem 7, Sib, Do7, Fa, Do, Rem7, Sol7, Sib, Fa, Fa, Sol, Sib, Fa

SONATE

(Pathétique) Op.13.

Dem Fürsten Carl von Lichnowsky gewidmet.

Grave.

8.

fp

fp

sf

p cresc.

sf

sf

p

ff

p

ff

p

cresc.

sf

sf

sf

sf

Attacca subito l' Allegro:

Allegro di molto e con brio.

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and a fortissimo (*sf*) dynamic. The lower staff features a steady eighth-note accompaniment. A *cresc.* marking is present in the upper staff.

The second system continues the musical piece. It maintains the *p* and *sf* dynamics and the *cresc.* marking. The upper staff shows more complex chordal textures.

The third system features a piano (*p*) dynamic in the upper staff and fortissimo (*sf*) dynamics in both staves. A *cresc.* marking is also present. The upper staff includes a melodic line with various ornaments and fingerings.

The fourth system continues with fortissimo (*sf*) dynamics in both staves and a *cresc.* marking in the upper staff. The melodic line in the upper staff is highly active with many ornaments.

The fifth system features fortissimo (*sf*) dynamics in both staves and a *cresc.* marking in the upper staff. The upper staff has a melodic line with a *p* dynamic marking at the end of the system.

The sixth system concludes the page with fortissimo (*sf*) dynamics in both staves and a *cresc.* marking in the upper staff. The upper staff features a melodic line with a *p* dynamic marking at the end.

The musical score is written for piano and consists of seven systems of staves. Each system contains a grand staff with a treble and bass clef. The music is in a minor key, indicated by the key signature. The score includes various musical notations such as dynamics (sf, rf, pp, p, cresc.), articulation (accents), and fingerings (numbers 1-5). The first system starts with a forte (sf) dynamic and features a series of chords in the bass and a melodic line in the treble. The second system continues with similar textures, including a *sf* dynamic. The third system introduces a *rf* (rassando) dynamic. The fourth system features a *rf* dynamic and includes a *decresc.* (decrescendo) marking. The fifth system begins with a *pp* (pianissimo) dynamic and includes a *decresc.* marking. The sixth system starts with a *p* (piano) dynamic and includes a *cresc.* (crescendo) marking. The seventh system concludes the piece with a *cresc.* marking. The score is highly detailed, with many notes, rests, and articulation marks.

2 3 1 2
 f
 2 3 1 2
 p
 4 5

3 3 2
 cresc.
 5 2 4 3
 p

3 2 2 3 1 3 1 3
 f
 4
 p

1 3 5 4 1 3 2
 cresc.
 2 5 4 1 3 5 4
 f

2 4 3 1 3 5 4 3
 f
 f

3 1 3
 sf sf sf ff sf ff

Tempo I.

3 4 5 4 5 5 4 3 4 5 5 3 2 3 4 5
 fp fp p cresc. pp
 2 1 3 2 3 1
 5 1 5

148 Allegro molto e con brio.

The musical score is written for piano and consists of seven systems of staves. The first system includes dynamics *p*, *cresc.*, *f*, and *p*. The second system includes *f*, *p*, and *cresc.*. The third system features a repeating rhythmic pattern in the right hand. The fourth system continues the melodic line in the right hand. The fifth system shows a melodic line in the right hand and a bass line in the left hand. The sixth system features a *pp* dynamic in the left hand and a *cresc.* dynamic in the right hand. The seventh system includes *sf* and *pp* dynamics. The score is heavily annotated with fingering numbers (1-5) and articulation marks (accents, slurs, and ties).

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *p*, and *sf*. Fingerings are indicated by numbers 1-5 above or below notes. The piece is in a minor key, as indicated by the key signature.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The lower staff is in bass clef and contains a rhythmic accompaniment with chords and fingerings (1, 3, 5). Dynamics include *sf*.

Second system of musical notation. Similar to the first, it features two staves. The upper staff continues the melodic line with more ornaments and fingerings. The lower staff continues the rhythmic accompaniment. Dynamics include *sf*.

Third system of musical notation. It continues the two-staff format. The upper staff has melodic lines with ornaments and fingerings. The lower staff has a rhythmic accompaniment. Dynamics include *sf*.

Fourth system of musical notation. This system is divided into two parts. The first part has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, both with ornaments and fingerings. Dynamics include *decresc.* and *pp*. The second part continues the bass staff accompaniment.

Fifth system of musical notation. It features two staves. The upper staff has a melodic line with ornaments and fingerings. The lower staff has a rhythmic accompaniment with ornaments and fingerings. Dynamics include *p* and *cresc.*

Sixth system of musical notation. It consists of two staves. The upper staff has a melodic line with ornaments and fingerings. The lower staff has a rhythmic accompaniment with ornaments and fingerings. Dynamics include *f*.

Seventh system of musical notation. It consists of two staves. The upper staff has a melodic line with ornaments and fingerings. The lower staff has a rhythmic accompaniment with ornaments and fingerings. Dynamics include *p* and *cresc.*

Adagio cantabile.

The musical score is written for piano in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo and mood are indicated as "Adagio cantabile". The score is divided into six systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The music features intricate fingerings and complex rhythmic patterns, including many triplets and sixteenth-note runs. Measure numbers 21, 51, and 32 are clearly marked. The score concludes with a *cresc.* (crescendo) marking and a final piano (*p*) dynamic. The page number 152 is in the top left, and the edition information "Edition Peters. 9452" is at the bottom.

First system of musical notation, featuring a grand staff with two bass clefs. The left hand plays a complex rhythmic pattern with fingerings 1 2 1 2 1 2 1 and a dynamic marking of *pp*. The right hand has a melodic line with fingerings 3 1 3, 4, 3, 4, 3, 4 and a dynamic marking of *p*.

Second system of musical notation, continuing the grand staff. The left hand has fingerings 2, 3, 12, 2, 1, 2 and a dynamic marking of *p*. The right hand has fingerings 4, 2, 5, 4, 4, 5, 3, 4, 2 and a dynamic marking of *p*.

Third system of musical notation, featuring a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff has a complex rhythmic pattern with fingerings 4, 4 5, 4, 3, 4 5, 4 and a dynamic marking of *pp*. The bottom staff has fingerings 2, 3, 3, 3, 3, 1 and a dynamic marking of *p*.

Fourth system of musical notation, featuring a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff has fingerings 5, 4, 4, 4 5, 4, 5, 4, 2, 4, 2 and a dynamic marking of *sf*. The bottom staff has fingerings 3, 2, 1 and a dynamic marking of *cresc.*

Fifth system of musical notation, featuring a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff has fingerings 5, 3, 2, 2, 1, 4, 4 5, 4 and a dynamic marking of *sf*. The bottom staff has a dynamic marking of *fp* and *decresc.*

Sixth system of musical notation, featuring a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff has fingerings 3, 4, 4, 4, 3 and a dynamic marking of *pp*. The bottom staff has fingerings 2, 3, 2, 1, 1 and a dynamic marking of *pp*.

The musical score is arranged in six systems, each with two staves. The key signature is B-flat major (two flats). The first system features a complex texture with many sixteenth notes in the upper voice and a more rhythmic bass line. Fingerings are indicated with numbers 1-5. A *cresc.* marking is present. The second system begins with a *p* dynamic and includes a slur over the first two measures. The third system continues with similar rhythmic patterns. The fourth system features a change in the upper voice's melodic line. The fifth system shows a *pp* dynamic marking and includes a slur over the first two measures. The sixth system concludes with a *pp* dynamic and a final melodic flourish in the upper voice. The score is densely notated with various musical symbols, including slurs, ties, and dynamic markings.

8 2 3 2 1 3 5 1

4 4 4 4 4 4 5 4 5

4 1 2 3 2 1 3 2 1

4 3 4 4 4 4 4 5 4

rf 3 *rf* 1 *pp* 2

4 1 2 3 4 5

Rondo.
Allegro.

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

p

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

2 3 4 1 2 2 2 3 2 2 1

5 3 1 2 1 4 2 1 2

2 2 4 4 3 2 3 4

cresc.

1 2 1 1 2 1 5 4 5 4

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

tr *fp* *fp*

3 2 4 4 4

The image displays a page of piano sheet music, numbered 156. It consists of six systems of two staves each (treble and bass clef). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Performance markings include *dolce*, *cresc.*, and *p*. The piece concludes with a *cresc.* marking and a fermata over the final chord. The bottom of the page features the publisher's name, 'Edition Peters', and the number '9452'.

First system of musical notation. The right hand features a complex melodic line with numerous slurs and fingerings (e.g., 3, 1, 4, 5, 3, 1, 4, 2, 1, 5, 4, 1, 3, 3, 1, 4, 3, 2, 1, 3, 4, 3, 2). The left hand has a few notes and rests. Dynamics include *ff* and *p*.

Second system of musical notation. The right hand continues with slurred passages and fingerings (1, 4, 1, 1, 4, 3, 4, 2, 1, 3, 4, 2, 3, 2). The left hand has a steady accompaniment with fingerings (1 2, 4 3, 4, 4 2, 3, 5).

Third system of musical notation. The right hand has slurred passages with fingerings (2, 2, 1, 4, 5 3, 2, 1, 4, 5 3, 2, 1, 3, 4, 2). The left hand has a steady accompaniment with fingerings (4, 1 3, 2, 5, 3, 3 1, 2, 5, 3).

Fourth system of musical notation. The right hand has slurred passages with fingerings (5, 1, 2, 1, 1, 3, 1, 3). The left hand has a steady accompaniment with fingerings (4, 3, 5, 2, 4, 3). Dynamics include *f* and *p dolce*.

Fifth system of musical notation. The right hand has slurred passages with fingerings (4, 1 3, 5, 1 3, 1, 1, 2 3, 5, 1 5, 1 4, 2, 2). The left hand has a steady accompaniment with fingerings (2, 1, 5, 1, 5, 2, 5, 4). Dynamics include *cresc.*

Sixth system of musical notation. The right hand has slurred passages with fingerings (3, 4, 4, 4, 1, 3, 4, 3, 1 3, 2, 3). The left hand has a steady accompaniment with fingerings (4, 1, 4, 1, 2).

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *cresc.*, *sf*, *ff*. Fingerings: 2, 3, 1, 4, 3, 2, 3, 1, 4, 3, 1, 4.

Second system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*, *p*, *cresc.*. Fingerings: 3, 4, 4, 5, 5.

Third system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*. Fingerings: 1, 2, 4, 3, 2, 5, 3, 5.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*, *ff*, *sf*. Fingerings: 8, 5, 8, 5, 3, 5, 3, 4, 5.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p*, *decresc.*. Fingerings: 4, 3, 4, 3, 6, 4, 3, 1, 1, 5.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *ff*. Fingerings: 1, 4, 2, 3, 5, 1, 3, 1, 4, 3.

Bibbidi-Bobbidi-Boo

"the magic song"

A. Hoffman, M. David, J. Livingston

12/01/2013



The image shows a musical score for the song "Bibbidi-Bobbidi-Boo". It consists of three staves of music, each starting with a measure number (1, 4, and 7). The music is written in a single treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is characterized by frequent triplet patterns, indicated by a '3' above the notes. The first staff (measures 1-3) begins with a triplet of eighth notes (B-flat, A, G) followed by a dotted quarter note (F), a quarter note (E), and a quarter note (D). The second staff (measures 4-6) repeats the triplet pattern and includes a repeat sign at the beginning of the second measure. The third staff (measures 7-9) continues the triplet pattern and ends with a double bar line. The overall tempo and feel are light and whimsical.

Blue Moon

Medium (or Ballad)

Lyric: Lorenz Hart
Music: Richard Rodgers

(B^b7) **A** E^bMA⁷ CMI⁷ FMI⁷ B^b7 E^bMA⁷ CMI⁷
 Blue moon, you saw me stand - ing a - lone _____
 FMI⁷ B^b7 (D^b9(#11) C⁷(#9) B⁹ B^b7(#9) A⁷(b5) A^bMI⁷)
 E^bMA⁷ CMI⁷ FMI⁷ B^b9 SUS E^b6 CMI⁷
 with - out a dream in my heart, _____ with - out a love of my own. _____
 (G^b7 E^bMA⁷)
 FMI⁷ B^b7 E^bMA⁷ CMI⁷ FMI⁷ B^b7 E^bMA⁷ CMI⁷
 Blue moon, you knew just what I was there for. _____
 FMI⁷ B^b7 (D^b9(#11) C⁷(#9) B⁹ B^b7(#9)
 E^bMA⁷ CMI⁷ FMI⁷ B^b9 SUS
 You heard me say - ing a pray'r _____ for _____ some - one I real - ly could care _____
 (A⁷(b5) A^bMI⁷ G^b7(b5) C⁷(#9))
 E^b6 (CMI⁷) **B** FMI⁷ B^b7 E^b6 CMI⁷
 _____ for. _____ And then there sud - den - ly ap - peared be - fore me _____ the on - ly
 FMI⁷ B^b7 E^b6 (A⁹(#11)) A^bMI⁷ D^b7
 one my arms could ev - er hold. I heard some - bod - y whis - per, "Please a -
 (CMI⁹) (FMI¹¹)
 G^bMA⁷ G^b6 B^b/F F⁷ B^b7 SUS B^b7
 dore me," _____ and when I looked, the moon had turned to gold! Blue

C E^b_{MA7} C_{MI7} F_{MI7} B^b7 E^b_{MA7} C_{MI7}

moon, now I'm no long - er a - lone, _____

F_{MI7} B^b7 $(D^b9(\#11))$ $C7(\#9)$ B^9 $B^b7(\#9)$
 E^b_{MA7} C_{MI7} F_{MI7} B^b9_{SUS}

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

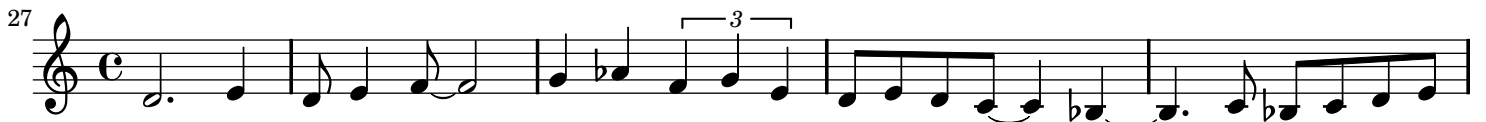
$(A7(\#5))$ A^b_{MI7} G^b7 E_{MA7}
 E^b6 (F_{MI7}) B^b7

Alternate chords are as played by Art Blakey.

Bolero

Joseph-Maurice Ravel (1875-1937)

01/08/2013



Can you feel the love tonight

dal film "Il re leone"

E. H. John (1947-), T. M. B. Rice (1944-)

14/02/2013

Musical score for the song "Can you feel the love tonight" from the film "The Lion King". The score is written in treble clef with a common time signature (C). It consists of seven staves of music. The first staff begins with a dynamic marking of *mf*. The second staff is marked with a measure rest '5'. The third staff is marked with a measure rest '9'. The fourth staff is marked with a measure rest '12' and a dynamic marking of *f*. The fifth staff is marked with a measure rest '16'. The sixth staff is marked with a measure rest '20' and a dynamic marking of *f*. The seventh staff is marked with a measure rest '25' and a dynamic marking of *rall.*. The score concludes with a double bar line.

Cancaminin

dal film "Mary Poppins"

R. M. Sherman (1928-) - R. B. Sherman (1925-2012)

20/08/2012



2

37

40

43

47

Detailed description: This image shows a musical score for a single melodic line, consisting of four staves of music. The first staff begins at measure 37 and ends at measure 40. The second staff begins at measure 40 and ends at measure 43. The third staff begins at measure 43 and ends at measure 47. The fourth staff begins at measure 47 and ends at measure 50. The music is written in a single treble clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and dotted notes. There are several rests throughout the piece. The piece concludes with a double bar line at the end of the fourth staff.

Canzone di Solvejg

dalla suite "Peer Gynt"

Edward Grieg (1843-1907)

15/02/2013

8

14

20

25

32

39

p *pp* *p* *pp* *mf* *mf* *p* *pp*

Canzone Dell'amore perduto

Fabrizio De Andrè

Standard tuning

♩ = 120

S-Gt

mf

T
A
B

T
A
B

Cappello piumato

23/03/2013

Musical score for 'Cappello piumato' in 2/4 time. The score consists of seven staves of music. The first staff begins with a dynamic marking of *f* and a *mf* marking later. The second staff is marked with a measure number of 8. The third staff is marked with 16 and a *f* dynamic. The fourth staff is marked with 24. The fifth staff is marked with 31 and a *ff* dynamic. The sixth staff is marked with 39. The seventh staff is marked with 48 and contains two first endings, labeled 1 and 2, which lead to a double bar line.

Alla fronte il cappello piumato
il miraggio di Roma nel cuor
Bersagliere, d'Italia soldato
canta l'inno del suo fier valor.
Canta l'inno del suo reggimento
che fu sacro all'indomita morte
così dice la storia: a coorte
i morti balzan dai tumuli fuor.
**O Italica terra, sia in pace sia in guerra
se la patria ci chiamerà via rapidi, più rapidi, hurrà!**
Noi cantiamo Palestro e Magenta,
sacri nomi d'eroica virtù:
alto il bel tricolore già sventa
dalle Retiche all'Jonio laggiù.
Sol per Te, Madre libera, Italia,
combattemmo, e siam pronti pur ora
ammonisce ogni stella, ogni aurora
che non abbia oppressori mai più.
Rit.

Carettiana

Inno del III reggimento Bersaglieri

Leandro Bertuzzo

10/11/2012



Cavalleria rusticana

intermezzo

Pietro Mascagni (1863-1945)

11/02/2013

Musical score for Cavalleria rusticana intermezzo, measures 1-19. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music features a melodic line with various dynamics and articulations.

Measure 1: *p*

Measure 10: *p* *mf*

Measure 19: *p* *rall.*

Sonata No. 14, 'Moonlight'

Ludwig van Beethoven

Adagio sostenuto

Op. 27, No. 2

Si deve suonare tutto questo pezzo delicatissimamente e senza sordini

The first system of the musical score for the first three measures. The treble clef staff contains a series of eighth notes with a triplet of three notes (1, 3, 5) in the first measure, followed by a triplet of three notes (1, 2, 4) in the second measure, and a triplet of three notes (1, 3, 5) in the third measure. The bass clef staff contains a single note (5) in the first measure, a single note (5) in the second measure, and a single note (5) in the third measure. The instruction *sempre pianissimo e senza sordini* is written below the bass staff.

The second system of the musical score for measures 4-6. The treble clef staff contains a triplet of three notes (2, 5, 3) in the first measure, a triplet of three notes (4, 5, 3) in the second measure, and a triplet of three notes (4, 3, 5) in the third measure. The bass clef staff contains a single note (4) in the first measure, a single note (5) in the second measure, and a single note (4) in the third measure. The instruction *pp* is written above the treble staff.

The third system of the musical score for measures 7-9. The treble clef staff contains a triplet of three notes (5-4, 5, 4-5) in the first measure, a triplet of three notes (4, 4, 5) in the second measure, and a triplet of three notes (3, 4, 5) in the third measure. The bass clef staff contains a single note (5) in the first measure, a single note (4) in the second measure, and a single note (5) in the third measure. The instruction *pp* is written above the treble staff.

The fourth system of the musical score for measures 10-12. The treble clef staff contains a triplet of three notes (4, 4, 4) in the first measure, a triplet of three notes (4, 4, 4) in the second measure, and a triplet of three notes (4, 4, 4) in the third measure. The bass clef staff contains a single note (4) in the first measure, a single note (5) in the second measure, and a single note (4) in the third measure. The instruction *pp* is written above the treble staff.

13

5-4 5 4 5 3 2

16

5 5-4 5 4

19

5 4-5 4-5 4-5

22

3-5 1 4 1 2 4 3 1 2

25

cresc. 4 5-4 1 2 1-2 4-5 4-5 4

descrec.

28 *p*

31

34

37

40 *pp*

43

Musical score for measures 43-45. The key signature is three sharps (F#, C#, G#). The piece is in 3/4 time. Measure 43 features a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a 5/8 time signature and a dotted quarter note. Measures 44 and 45 show a melodic line in the treble with fingerings 5-4, 5, 4-5, 4, and 5, and a bass line with notes 5, 3, 5, and 3.

46

Musical score for measures 46-48. Measure 46 has a treble clef with a triplet of eighth notes and a quarter note, and a bass clef with a quarter note. Measure 47 continues the melodic line with fingerings 5-4, 5, and 4. Measure 48 includes a *cresc.* marking and fingerings 3, 1, 1, 2 in the treble, and 5, 4 in the bass.

49

Musical score for measures 49-51. Measure 49 has a treble clef with a triplet of eighth notes and a quarter note, and a bass clef with a 5/8 time signature and a dotted quarter note. Measures 50 and 51 show a melodic line with fingerings 5-4, 5, 4-5, 4-5, 5, and 5-4, and a bass line with notes 5, 5, and 5.

52

Musical score for measures 52-54. Measure 52 has a treble clef with a dotted quarter note and eighth notes, and a bass clef with a 5/8 time signature and a dotted quarter note. Measures 53 and 54 show a melodic line with fingerings 5, 4, 5, and 5, and a bass line with notes 4, 5, and 4.

55

Musical score for measures 55-57. Measure 55 has a treble clef with a dotted quarter note and eighth notes, and a bass clef with a 5/8 time signature and a dotted quarter note. Measures 56 and 57 show a melodic line with fingerings 4, 5, 4, 5, and 3, and a bass line with notes 5, 3, 5, 4, 5, and 3.

58

cresc.

p

61

64

66

decresc.

pp

pp

*attaca subito
il seguente*

Allegretto

Musical score for measures 1-6. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (5, 2, 3, 1, 5, 5, 4, 2, 3, 2, 5, 2, 4, 3, 1, 5, 2). The left hand provides harmonic support with chords and single notes, including fingerings (2, 5, 1, 5, 2, 3, 5, 2).

Musical score for measures 7-16. The right hand continues with a melodic line, incorporating slurs and fingerings (4, 2, 2, 4, 5, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3). The left hand accompaniment includes fingerings (1, 5, 2, 3, 1, 3, 4, 2, 5, 1, 5, 1, 2, 3, 2, 4, 1, 5, 2, 5, 1, 5, 2, 3).

Musical score for measures 17-23. The right hand features a melodic line with slurs and fingerings (4, 5, 4, 5, 4, 3, 5-4, 5, 2, 4, 3, 5, 4). The left hand accompaniment includes fingerings (2, 3, 4, 5, 4, 3, 2, 3, 4, 3, 2, 3, 4, 5, 3). Dynamic markings include *cresc.*, *sf*, and *p*.

Musical score for measures 24-33. The right hand continues with a melodic line, including slurs and fingerings (3, 3, 4, 4, 4, 4, 4). The left hand accompaniment includes fingerings (4, 1, 2, 3, 2, 4, 1, 5, 2, 5, 2, 3, 1, 2, 1, 3, 2, 4, 1, 5).

31

cresc. *sf* *p*

4 3 5 3 4

1 3 4 5 4

3 5 3 4

Trio

sf *sf* *sf* *sf* *sf* *sf*

fp *fp*

4 5 4 4 5 4 4

1 5 4 2 3 5 3-2 3

pp *fp*

5 3 5 3 5 4 5 4 5

2 5 1 2 5-2 3-2 5 4 2 3-4

2 5 1 4 2 5 1 2

53

cresc. *p*

3 5 4 5 5 4 5 4 5 5

fp 3 4 3 2 3 2 1 3

Presto agitato

Musical score for "Presto agitato" in F# major, 2/4 time. The score is divided into systems, each with a right-hand (RH) and left-hand (LH) part.

System 1 (Measures 1-2): RH starts with a piano (*p*) dynamic, featuring a triplet of eighth notes and a quarter note. LH has a steady eighth-note accompaniment. Measure 2 ends with a fortissimo (*sf*) dynamic.

System 2 (Measures 3-4): RH continues with a triplet and a quarter note. LH accompaniment remains. Measure 4 ends with a fortissimo (*sf*) dynamic.

System 3 (Measures 5-6): RH features a triplet and a quarter note. LH accompaniment remains. Measure 6 ends with a fortissimo (*sf*) dynamic.

System 4 (Measures 7-9): RH has a triplet of eighth notes. Measure 7 is marked fortissimo (*sf*). Measure 8 is marked fortissimo (*sf*). Measure 9 is marked fortissimo (*f*). LH accompaniment remains.

System 5 (Measures 10-12): RH has a triplet of eighth notes. LH accompaniment remains. Measure 10 is marked fortissimo (*sf*). Measure 11 is marked fortissimo (*sf*). Measure 12 is marked fortissimo (*f*).

System 6 (Measures 13-14): RH has a triplet of eighth notes. LH accompaniment remains. Measure 13 is marked fortissimo (*sf*). Measure 14 is marked piano (*p*).

The score includes various musical notations such as triplets, slurs, and dynamic markings (*p*, *sf*, *f*). Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in the LH part.

16 *sf*

18 *sf* *cresc.*

20 *p*

22

24 *cresc.*

26

28

Musical notation for measures 28-29. Treble clef has chords and eighth notes. Bass clef has a continuous eighth-note pattern. Dynamics include *sf*.

30

Musical notation for measures 30-31. Treble clef has a trill and a quarter note. Bass clef has a continuous eighth-note pattern. Dynamics include *sf*.

32

Musical notation for measures 32-33. Treble clef has a trill and a quarter note, followed by a sixteenth-note run. Bass clef has a continuous eighth-note pattern. Dynamics include *sf*, *ff*, and *p*.

35

Musical notation for measures 34-35. Treble clef has a sixteenth-note run and a trill. Bass clef has chords and eighth notes. Dynamics include *cresc.*, *p*, and *ff*.

38

Musical notation for measures 36-37. Treble clef has a continuous sixteenth-note run. Bass clef has chords. Dynamics include *cresc.*

41

Musical notation for measures 38-40. Treble clef has chords and a sixteenth-note run. Bass clef has a continuous eighth-note pattern. Dynamics include *f* and *p*.

44

5 1 5 2 5 3 5 4

1 2 1 3 1 4

47

4 2 5 3 4 2 5 3 4 2

2 4 2 4 2 3 2 3 5 4 3

p cresc.

f

p cresc.

f

50

f

p cresc.

f

53

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

1 2 1 2 1 2 1 2 1 2

p

cresc.

56

4 1 4 1 4

1 2 1 2 4

decresc.

p

58

2 3 5 4

60

3 2 2

62

2 5 cresc.

64

4 fp 1.

66

2 3 4 fp sf

68

3 4 sf Red. *

70

Measures 70-71: Treble clef contains triplets of eighth notes and chords, marked *sf*. Bass clef contains a descending eighth-note line, marked *Red.* with a flower symbol.

72

Measures 72-73: Treble clef features a melodic line with a slur and a fermata, marked *p*. Bass clef contains a descending eighth-note line with fingerings 1, 2, 1, 4, 3, 4, 4.

74

Measures 74-75: Treble clef has a melodic line with slurs and fingerings 3, 4, 3, 2, 4. Bass clef has a descending eighth-note line with fingerings 3, 5.

76

Measures 76-77: Treble clef has a sixteenth-note pattern with fingerings 1, 2, 1, 1, 3, 4, 4, 4, 4, 4, 4, 4. Bass clef has a melodic line with slurs and fingerings 4, 1, 2, 4, 3, 4.

78

Measures 78-79: Treble clef has a sixteenth-note pattern with fingerings 1, 2, 1, 1, 3, 4, 4, 4, 4, 4, 4, 4. Bass clef has a melodic line with slurs and fingerings 2, 4, 4, 3, 4, 3, 4, 4.

80

Measures 80-81: Treble clef has a sixteenth-note pattern with fingerings 1, 2, 1, 1, 3, 4, 4, 4, 4, 4, 4, 4. Bass clef has a melodic line with slurs and fingerings 3, 1, 2, 4, 3, 4.

14
82

Musical score for measures 82-83. The piece is in A major (three sharps) and 4/4 time. Measure 82 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 83 continues the melodic and bass lines with some triplet markings in the treble.

84

Musical score for measures 84-85. Measure 84 starts with a treble clef melodic line marked *f* and a bass clef bass line. Measure 85 continues with a treble clef melodic line marked *sf* and a bass clef bass line.

86

Musical score for measures 86-87. Measure 86 features a treble clef melodic line marked *sf* and a bass clef bass line. Measure 87 continues with a treble clef melodic line marked *sf* and a bass clef bass line.

88

Musical score for measures 88-90. Measure 88 features a treble clef melodic line marked *fp* and a bass clef bass line. Measures 89 and 90 continue with treble clef melodic lines and bass clef bass lines.

91

Musical score for measures 91-93. Measure 91 features a treble clef melodic line and a bass clef bass line. Measure 92 features a treble clef melodic line marked *cresc.* and a bass clef bass line. Measure 93 features a treble clef melodic line and a bass clef bass line.

94

p

97

99

cresc.

decresc.

p

pp

4

5

103

fp

sf

3 1 5 2

Red. *

105

sf

Red. *

107

Musical score for measures 107-108. The piece is in A major (three sharps) and 4/4 time. Measure 107 features a complex melodic line in the right hand with many accidentals and a bass line of quarter notes. Measure 108 continues the melodic line, ending with a fortissimo (*sf*) chord. A *Red.* and asterisk symbol are placed below the bass line of measure 108.

109

Musical score for measures 109-110. Measure 109 shows a melodic line with slurs and a fortissimo (*sf*) dynamic. Measure 110 continues with similar melodic patterns and a fortissimo (*sf*) dynamic. *Red.* and asterisk symbols are placed below the bass line of both measures 109 and 110.

111

Musical score for measures 111-113. Measure 111 begins with a fortissimo (*f*) dynamic and features a complex melodic line with many accidentals. Measures 112 and 113 continue the melodic development with various accidentals and a steady bass line.

114

Musical score for measures 114-116. Measure 114 continues the melodic line with accidentals. Measure 115 shows a melodic line with slurs and accidentals. Measure 116 concludes the section with a fortissimo (*f*) dynamic and a fermata over the final notes. A *Red.* and asterisk symbol are placed below the bass line of measure 116.

117

Musical score for measures 117-118. Measure 117 starts with a piano (*p*) dynamic and features a melodic line with a slur and a fermata over a quarter note. Measure 118 continues the melodic line with slurs and a steady bass line.

119

Musical score for measures 119-120. The key signature is three sharps (F#, C#, G#). Measure 119 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 120 features a treble clef with a triplet of eighth notes and a bass clef with a quintuplet of eighth notes.

121

Musical score for measures 121-122. The key signature is three sharps. Measure 121 features a treble clef with a quarter note followed by a half note and a half note, with a *cresc.* marking. The bass clef has a quarter note followed by a half note and a half note. Measure 122 features a treble clef with a quarter note followed by a half note and a half note, and a bass clef with a quarter note followed by a half note and a half note.

123

Musical score for measures 123-124. The key signature is three sharps. Measure 123 features a treble clef with a quarter note followed by a half note and a half note, and a bass clef with a triplet of eighth notes. Measure 124 features a treble clef with a quarter note followed by a half note and a half note, and a bass clef with a quintuplet of eighth notes.

125

Musical score for measures 125-126. The key signature is three sharps. Measure 125 features a treble clef with a quarter note followed by a half note, with a *sf* marking. The bass clef has a quarter note followed by a half note and a half note. Measure 126 features a treble clef with a quarter note followed by a half note, with a *sf* marking. The bass clef has a quarter note followed by a half note and a half note.

127

Musical score for measures 127-128. The key signature is three sharps. Measure 127 features a treble clef with a quarter note followed by a half note, with a *sf* marking. The bass clef has a quarter note followed by a half note and a half note. Measure 128 features a treble clef with a quarter note followed by a half note, with a *sf* marking. The bass clef has a quarter note followed by a half note and a half note.

130

Musical score for measures 130-131. The key signature is three sharps (F#, C#, G#). Measure 130 features a treble clef with a sequence of eighth notes and a bass clef with a sequence of chords. Measure 131 continues the treble clef sequence and includes a *cresc.* marking. Fingerings are indicated with numbers 1-5.

132

Musical score for measures 132-134. Measure 132 starts with a *p* dynamic and a trill (*tr*) in the treble clef. Measure 133 features a *ff* dynamic in the bass clef. Measure 134 includes a *p* dynamic and a *cresc.* marking. Fingerings are indicated with numbers 1-5.

135

Musical score for measures 135-137. Measure 135 features a treble clef with a sequence of eighth notes and a bass clef with a sequence of chords. Measure 136 features a *f* dynamic in both staves. Measure 137 features a *f* dynamic in both staves. Fingerings are indicated with numbers 1-5.

138

Musical score for measures 138-140. Measure 138 features a *p* dynamic in the bass clef. Measure 139 features a *f* dynamic in both staves. Measure 140 features a *f* dynamic in both staves. Fingerings are indicated with numbers 1-5.

141

Musical score for measures 141-143. Measure 141 features a *f* dynamic in both staves. Measure 142 features a *f* dynamic in both staves. Measure 143 features a *f* dynamic in both staves. Fingerings are indicated with numbers 1-5.

144

5 4 2

p

f

p

1 5 4 3 5 1 5 1 5 2 5

Detailed description: This system contains measures 144, 145, and 146. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 144 starts with a piano (*p*) dynamic and features a 5-measure rest in the treble clef. The bass clef has a steady eighth-note accompaniment. Measure 145 is marked *f* and features a 2-measure rest in the treble clef. Measure 146 returns to a piano (*p*) dynamic. Fingering numbers are provided below the bass clef notes.

147

f

p

Detailed description: This system contains measures 147 and 148. Measure 147 is marked *f* and has a steady eighth-note accompaniment in both hands. Measure 148 is marked *p* and features a 4-measure rest in the treble clef, with the bass clef continuing its accompaniment.

149

cresc.

decresc.

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

Detailed description: This system contains measures 149, 150, and 151. Measure 149 has a 4-measure rest in the treble clef. Measure 150 is marked *cresc.* and features a steady eighth-note accompaniment. Measure 151 is marked *decresc.* and features a steady eighth-note accompaniment. Fingering numbers are provided below the bass clef notes.

152

p

1 2

Detailed description: This system contains measures 152 and 153. Measure 152 is marked *p* and features a 4-measure rest in the treble clef. Measure 153 features a 2-measure rest in the treble clef. The bass clef has a steady eighth-note accompaniment.

154

3 4 4

Detailed description: This system contains measures 154 and 155. Measure 154 features a 3-measure rest in the treble clef. Measure 155 features a 4-measure rest in the treble clef. The bass clef has a steady eighth-note accompaniment.

20
156

Musical score for measures 156-157. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a steady eighth-note accompaniment in the bass and melodic phrases in the treble.

158

Musical score for measures 158-160. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has three sharps. The music features a steady eighth-note accompaniment in the bass and melodic phrases in the bass. Dynamics include *cresc.* and *fp*. A rehearsal mark *Red.* with an asterisk is located below the second measure.

161

Musical score for measures 161-163. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a steady eighth-note accompaniment in the bass and melodic phrases in the treble. Dynamics include *sf*. Rehearsal marks *Red.* with asterisks are located below the first and third measures.

164

Musical score for measures 164-165. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a steady eighth-note accompaniment in the bass and melodic phrases in the treble. Dynamics include *sf*. Rehearsal marks *Red.* with asterisks are located below the first and second measures.

166

Musical score for measures 166-167. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a steady eighth-note accompaniment in the bass and melodic phrases in the treble. Dynamics include *sf*. Rehearsal marks *Red.* with asterisks are located below the first and second measures.

168

p

1 2 4 3 4

170

2 3 4 2 3 4

172

p

3 2

174

4 4 5 4

3

176

cresc.

5 4 5 2 3 5

178

Measures 178-179. Treble clef, key signature of three sharps (F#, C#, G#). Measure 178 starts with a forte *f* dynamic and a slur over a sequence of notes: G#4 (finger 5), A4 (finger 3), B4 (finger 4), C5, D5, E5. Measure 179 continues with a slur over: F#5 (finger 4), G#5 (finger 4), A5 (finger 1), B5, C6, D6. Bass clef accompaniment consists of a sustained chord of F#3, C#4, G#4 in the first measure, and a sequence of notes: F#3, G#3, A3, B3, C4, D4, E4, F#4 in the second measure. Fingerings 4, 4, 1 are indicated for the bass line in measure 179.

180

Measures 180-181. Treble clef, key signature of three sharps. Measure 180 starts with a forte *f* dynamic and a slur over: G#4 (finger 4), A4, B4, C5, D5, E5. Measure 181 continues with a slur over: F#5 (finger 4), G#5 (finger 4), A5 (finger 1), B5, C6, D6. Bass clef accompaniment consists of a sustained chord of F#3, C#4, G#4 in the first measure, and a sequence of notes: F#3, G#3, A3, B3, C4, D4, E4, F#4 in the second measure. Fingerings 4, 4, 1 are indicated for the bass line in measure 181.

182

Measures 182-183. Treble clef, key signature of three sharps. Measure 182 starts with a forte *f* dynamic and a slur over: G#4 (finger 4), A4 (finger 3), B4 (finger 2), C5 (finger 5), D5, E5. Measure 183 continues with a slur over: F#5 (finger 1), G#5 (finger 3), A5 (finger 2), B5, C6, D6. Bass clef accompaniment consists of a sustained chord of F#3, C#4, G#4 in the first measure, and a sequence of notes: F#3, G#3, A3, B3, C4, D4, E4, F#4 in the second measure. Fingerings 1, 3, 2 are indicated for the bass line in measure 182, and 1, 2, 1, 6 for measure 183.

184

Measures 184-185. Treble clef, key signature of three sharps. Measure 184 starts with a slur over: G#4 (finger 4), A4, B4, C5, D5, E5. Measure 185 continues with a slur over: F#5 (finger 2), G#5 (finger 5), A5, B5, C6, D6. Bass clef accompaniment consists of a sustained chord of F#3, C#4, G#4 in the first measure, and a sequence of notes: F#3, G#3, A3, B3, C4, D4, E4, F#4 in the second measure. Fingerings 1, 5, 4, 2 are indicated for the bass line in measure 185.

186

Measures 186-187. Treble clef, key signature of three sharps. Measure 186 starts with a slur over: G#4 (finger 2), A4 (finger 1), B4, C5, D5, E5. Measure 187 continues with a slur over: F#5 (finger 5), G#5 (finger 5), A5 (finger 3), B5, C6, D6. Bass clef accompaniment consists of a sustained chord of F#3, C#4, G#4 in the first measure, and a sequence of notes: F#3, G#3, A3, B3, C4, D4, E4, F#4 in the second measure.

188 *tr* *Adagio*

decresc.

191 *Tempo I*

p

193

195 *cresc.*

197 *f* *sf*

199 *ff*

CINEMA PARADISO

(Se)

Music by
ENNIO MORRICONE

Moderately slow, with expression ♩ = 66

Ab(9) Eb9 Ab(9)

mp
(with pedal)

Gm7(b5) C7 Fm Bbm7 Eb7 Ab^{sus2}/_{sus4} Ab Ab/G

Se tu fos-si nei miei oc-chi per un gior-no ve-dre-sti

Fm7 Cm/Eb Dbmaj7 Ab/C Bbm7 Gm7(b5) C7(#9)/(#5) Fm Cm/Eb

la bel-lez-za che pie-na d'al-le-gria io tro-vo den trogliocchi tuoi i-gna-ro se è ma-

D♭maj7



Ddim7



Gm7(b5)/C



Fm



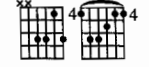
B♭m7



E♭7



A♭sus2
sus4 A♭



gi - a o real - tà. Se tu fos - si nel mio cuo - re per un gior - no

A♭/G



Fm7



Cm/E♭



D♭maj7



A♭/C B♭m7



Gm7(b5)



C7(#9)



po - tre - sti a - ve - re un' i - de - a di ciò che sen - to io quan - do mi ab - brac - ci for - te a

Fm



Cm/E♭



D♭maj7



Ddim7



A♭/E♭



E♭7



A♭sus2
sus4



A♭



te e pet - to a pet - to noi re - spi - ria - mo in - sie - me.

Fm



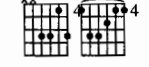
B♭m7



E♭7



A♭sus2
sus4 A♭



A♭/G



Fm7



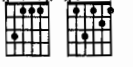
Cm/E♭



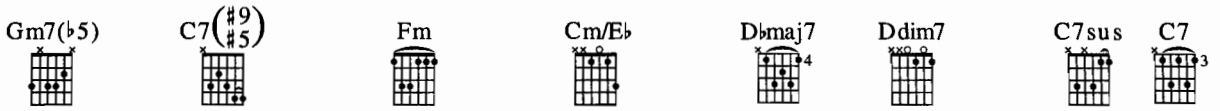
D♭maj7



A♭/C B♭m7

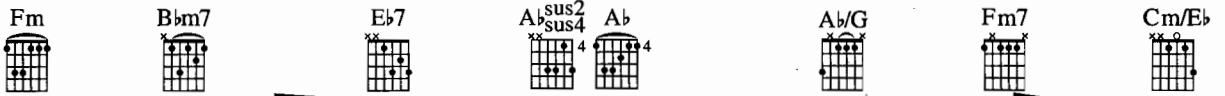


mf



Pro - ta - go - ni - sta del tuo a - mor non so se sia ma - gi - a o real - ta'.

cresc.

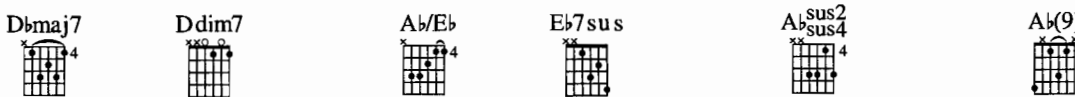


Se tu fos - si nel - la mia a - ni - ma un gior - no sa - pre - sti co - sa sen - to in me

f



che m'in - na - mo - rai da quel - l'i - stan - te in - sie - me a te e ciò che pro - vo



è so - la - men - te a - mo - re.

dim. *mp*

A^b sus2 / sus4

A^b(9)

A^b sus2 / sus4

A^b(9)

Gm7(b5)

C7(#9)

Da quel-l'i - stan-te in-sie - me a

Fm

Cm/E^b

D^bmaj7

Ddim7

A^b/E^b

D^b/E^b

te e ciò che pro - vo è so - la - men - te a -

A^b sus2 / sus4

A^b

mo - re.

rit. e dim.

Coburger marsch

Johann Michael Haydn (1737-1806)

08/04/2013

The musical score for "Coburger marsch" is presented in a single staff with a treble clef, a key signature of one flat (F major), and a common time signature (C). The piece is divided into two main sections: a main section and a Trio section.

Main Section:

- Measures 1-4: *mf* (mezzo-forte)
- Measures 5-8: *f* (forte)
- Measures 9-12: *mf* (mezzo-forte)
- Measures 13-16: *f* (forte)
- Measures 17-20: *f* (forte)
- Measures 21-24: *f* (forte)

Trio Section:

- Measures 25-28: *mf* (mezzo-forte)
- Measures 29-32: *p* (piano)
- Measures 33-36: *mf* (mezzo-forte)
- Measures 37-40: *f* (forte)
- Measures 41-44: *mp* (mezzo-piano)
- Measures 45-48: *f* (forte)

The score includes various musical notations such as slurs, accents, and repeat signs. The Trio section begins with a double bar line and a repeat sign, indicating a change in tempo and dynamics.



Con te partirò

Lucio Quarantotto (1957–2012), Francesco Sartori (1957-)

10/01/2013

Musical score for the song "Con te partirò". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a *mf* dynamic marking. The first system (measures 1-4) features a melodic line with eighth-note patterns and a 2/4 time signature change. The second system (measures 5-8) includes triplets and a repeat sign. The third system (measures 9-12) continues with triplets and a repeat sign. The fourth system (measures 13-16) features a triplet and a repeat sign. The fifth system (measures 17-20) includes a triplet and a repeat sign. The sixth system (measures 21-23) features a triplet and a 2/4 time signature change. The seventh system (measures 24-27) includes a triplet and a *mf* dynamic marking, with the instruction "dal segno al segno, poi coda" above the staff. The eighth system (measures 28-31) is labeled "Coda" and includes a triplet and a repeat sign. The ninth system (measures 32-35) features a triplet and a repeat sign. The tenth system (measures 36-39) includes a triplet and a repeat sign. The score concludes with a final triplet and a repeat sign.

Coro dei pompieri

dal film "Altrimenti ci arrabiamo"

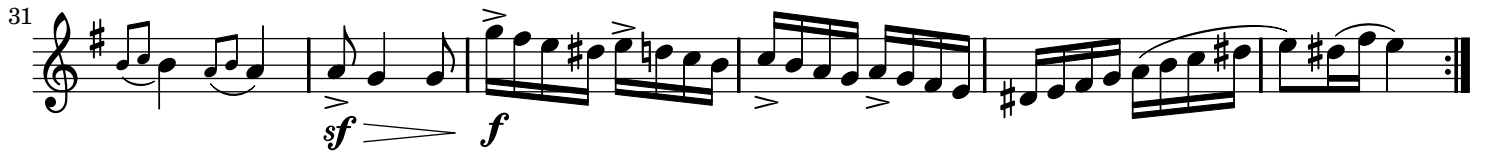
16/12/2012

Musical score for the song "Coro dei pompieri" from the film "Altrimenti ci arrabiamo". The score is written in treble clef, G major (one sharp), and common time (C). It consists of two staves. The first staff contains the first four measures of the melody. The second staff begins with a measure number '5' and contains the remaining measures, including a repeat sign and a final double bar line.

Danza ungherese n°1

Johannes Brahms (1833–1897)

10/11/2012



Danza ungherese n°5

Johannes Brahms (1833–1897)

03/04/2013

1
f

9
p

16
f

23
p poco rit.

29
f a tempo più mosso *f*

34
p poco rit.

41
a tempo poco rit. a tempo

Da capo al segno senza ritornelli, poi finale

Finale
f

Detailed description: This is a musical score for the piece 'Danza ungherese n°5' by Johannes Brahms. The score is written in treble clef with a 2/4 time signature. It begins in the key of B-flat major. The first staff (measures 1-8) starts with a forte (*f*) dynamic. The second staff (measures 9-15) is marked piano (*p*). The third staff (measures 16-22) returns to forte (*f*). The fourth staff (measures 23-28) is marked piano (*p*) and includes the instruction 'poco rit.'. The fifth staff (measures 29-33) starts with forte (*f*) and 'a tempo', then changes to 'più mosso' and forte (*f*). The sixth staff (measures 34-40) is marked piano (*p*) and 'poco rit.'. The seventh staff (measures 41-46) alternates between 'a tempo' and 'poco rit.'. The piece concludes with a 'Da capo al segno senza ritornelli, poi finale' instruction, followed by a final staff (measures 47-52) starting with forte (*f*).

Dimonios

Inno della Brigata meccanizzata "Sassari"

Luciano Sechi

06/07/2013



DIMONIOS

China su fronte
si ses sezzidu pesa!
ch'es passende
sa Brigata tattaresa
boh! boh!
e cun sa mannu sinna
sa mezzus gioventude
de Saldigna
Semus istiga
de cudd'antica zente
ch'à s'innimigu
frimmaiat su coro
boh! boh!
es nostra oe s'insigna
pro s'onore de s'Italia
e de Saldigna
Da sa trincea
finas' a sa Croazia
sos Tattarinos
han'iscrittu s'istoria

boh! boh!

sighimos cuss'olmina

onorende cudd'erenzia

tattarina

Ruiu su coro

e s'animu che lizzu

cussos colores

adornant s'istendarde

boh! boh!

e fortes che nuraghe

a s'attenta pro mantenere

sa paghe

Sa fide nostra

no la pagat dinari

aioh! dimonios!

avanti forza paris.

DIAVOLI

Abbassa la fronte
se sei seduto, alzati!
perchè sta passando
la Brigata Sassari
boh! boh!
e con la mano benedici e segna
la miglior gioventù
di Sardegna.
Siamo la traccia
di quell'antica gente
che fermava il cuore
al nemico.
boh! boh!
Oggi le loro insegne sono nostre
per l'onore dell'Italia
e della Sardegna.
Dalla trincea
fino alla Croazia
i sassarini
hanno scritto la storia.

boh! boh!

Seguiamo le loro orme

onorando quell'eredità

sassarina .

Rosso il cuore

l'animo come il giglio,

questi colori

adornano il nostro stendardo.

boh! boh!

e forti come i nuraghi

siamo sempre vigili

per mantenere la pace.

La nostra fedeltà

non la paghi col denaro.

andiamo! Diavoli!

avanti, forza insieme!

Don Camillo

Alessandro Cicognini (1906-1995)

21/11/2012



Eine kleine Nachtmusik

"Allegro" dalla Serenata K525

W. A. Mozart (1756-1791)

27/04/2013

The musical score is written on a single staff in G major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature. The first measure is marked with a forte (*f*) dynamic. The score includes several measures of eighth and sixteenth notes, some with slurs and ties. There are dynamic markings for *f* and *p* throughout. Trills are indicated with the symbol *tr* above notes in measures 33, 37, and 41. A trill ornament is also present in measure 37. The score features first and second endings, with the first ending leading to the second ending. The piece concludes with a double bar line in measure 50.

Ernani

Giuseppe Verdi (1813-1901)

07/02/2013

f

9

18 *f*

27

34

42

50

58

65 1. 2.

73 1.

80 *f* 2.

86 *f* *p* Fine

94 *ff* *mf* Trio 3.

2
103

Musical staff 103-112: Treble clef, 8 measures. Measure 103 starts with a half note G4. Measures 104-105 contain eighth notes. Measure 106 has a triplet of eighth notes (G4, A4, B4). Measure 107 has a quarter note G4 with a sharp sign. Measures 108-110 contain eighth notes. Measure 111 has a triplet of eighth notes (G4, A4, B4). Measure 112 ends with a quarter rest.

113

Musical staff 113-122: Treble clef, 10 measures. Measures 113-114 are whole rests. Measure 115 has a quarter note G4 with a fermata. Measures 116-117 contain eighth notes. Measure 118 has a quarter note G4 with a fermata. Measures 119-121 contain eighth notes. Measure 122 ends with a quarter note G4.

123

Musical staff 123-131: Treble clef, 9 measures. Measures 123-124 are whole notes. Measure 125 has a quarter note G4 with a fermata. Measures 126-127 contain eighth notes. Measure 128 has a quarter note G4 with a fermata. Measures 129-130 contain eighth notes. Measure 131 has a triplet of eighth notes (G4, A4, B4).

132

Musical staff 132-141: Treble clef, 10 measures. Measures 132-133 contain eighth notes. Measure 134 has a quarter note G4 with a fermata. Measures 135-136 contain eighth notes. Measure 137 has a quarter note G4 with a fermata. Measure 138 has a triplet of eighth notes (G4, A4, B4). Measure 139 has a quarter note G4 with a sharp sign. Measures 140-141 contain eighth notes.

142

Musical staff 142-149: Treble clef, 8 measures. Measure 142 has a quarter note G4 with a fermata. Measure 143 has a quarter note G4 with a fermata. Measure 144 has a quarter note G4 with a fermata. Measure 145 has a quarter note G4 with a fermata. Measure 146 has a quarter note G4 with a fermata. Measure 147 has a quarter note G4 with a fermata. Measure 148 has a quarter note G4 with a fermata. Measure 149 ends with a quarter note G4. The text "D.C. al Fine" is written above the final measure.

España Cañí

Pascual Marquina Narro (1873-1948)

13/02/2013

pp

9 mp

16 ff ff

27

35 ffpp

43 ff sf sf f

52 p f

62 ff

75 sf sf p

84

94 mf f ff

104

114

Flauto e Ottavino

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for Flauto e Ottavino. The score consists of five systems of staves. The first system starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It begins with a *ff* dynamic marking. The second system includes a *f* dynamic marking and a *tr* (trill) marking. The third system features a *tr* marking and a *ff* dynamic marking. The fourth system includes a *tr* marking and a *ff* dynamic marking. The fifth system is labeled 'TRIO' and includes a *ff* dynamic marking. The score concludes with a *FINE* marking and a section labeled 'Dal § al FINE'.

BANDA MILITARE CRI 2002

Piccolo Mib

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for Piccolo Mib. The score consists of five systems of staves. The first system starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It begins with a *ff* dynamic marking. The second system includes a *f* dynamic marking and a *tr* (trill) marking. The third system features a *tr* marking and a *ff* dynamic marking. The fourth system includes a *tr* marking and a *ff* dynamic marking. The fifth system is labeled 'TRIO' and includes a *ff* dynamic marking. The score concludes with a *FINE* marking and a section labeled 'Dal § al FINE'.

BANDA MILITARE CRI 2002

Oboe - Lira

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for Oboe - Lira. The score is written in 2/4 time and consists of six staves. The first five staves are the main melody, and the sixth staff is the TRIO section. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as dynamics (ff, f), articulation (>), and ornaments (trills). Measure numbers 11, 16, 31, 41, 51, and 61 are indicated. The piece concludes with a double bar line and the word 'FINE'.

BANDA MILITARE CRI 2002

Dal $\text{\textcircled{S}}$ al FINE

Flicornino Mib

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for Flicornino Mib. The score is written in 2/4 time and consists of six staves. The first five staves are the main melody, and the sixth staff is the TRIO section. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as dynamics (ff, f), articulation (>), and ornaments (trills). Measure numbers 11, 16, 31, 41, 51, and 61 are indicated. The piece concludes with a double bar line and the word 'FINE'.

BANDA MILITARE CRI 2002

Dal $\text{\textcircled{S}}$ al FINE

1° Clarinetto in Sib

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for the 1st Clarinet in B-flat. The score consists of five staves. It begins with a dynamic marking of *ff* and a key signature of two flats. The music features various articulations such as accents, trills, and slurs. Measure numbers 11, 41, and 51 are indicated. The piece concludes with a *ff* dynamic and a **FINE** marking.

Musical score for the Trio section, consisting of three staves. It begins with a dynamic marking of *mf* and a key signature of two flats. The music is characterized by sustained notes and melodic lines. Measure numbers 71, 81, and 91 are indicated. The section ends with a *ff* dynamic and a **FINE** marking. Below the staves, the text "Dal C al FINE" is written.

BANDA MILITARE CRI 2002

2° Clarinetto in Sib

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for the 2nd Clarinet in B-flat. The score consists of five staves. It begins with a dynamic marking of *ff* and a key signature of two flats. The music features various articulations such as accents, trills, and slurs. Measure numbers 11, 41, and 51 are indicated. The piece concludes with a *ff* dynamic and a **FINE** marking.

Musical score for the Trio section, consisting of three staves. It begins with a dynamic marking of *mf* and a key signature of two flats. The music is characterized by sustained notes and melodic lines. Measure numbers 71, 81, and 91 are indicated. The section ends with a *ff* dynamic and a **FINE** marking. Below the staves, the text "Dal C al FINE" is written.

BANDA MILITARE CRI 2002

Sax Soprano Sib

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for Sax Soprano Sib. The score is in 2/4 time and B-flat major. It begins with a dynamic of *ff* and a section marked with a double bar line and a repeat sign. The score includes various musical notations such as slurs, accents, and triplets. Measure numbers 11, 31, 41, 51, and 61 are indicated. The piece concludes with a *FINE* marking. A TRIO section begins at measure 4, marked with a double bar line and a repeat sign, and ends at measure 16. The score concludes with the instruction "Dal \mathcal{S} al FINE".

BANDA MILITARE CRI 2002

Sax Contralto Mib

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for Sax Contralto Mib. The score is in 2/4 time and B-flat major. It begins with a dynamic of *ff* and a section marked with a double bar line and a repeat sign. The score includes various musical notations such as slurs, accents, and triplets. Measure numbers 11, 31, 41, 51, and 71 are indicated. The piece concludes with a *FINE* marking. A TRIO section begins at measure 71, marked with a double bar line and a repeat sign, and ends at measure 81. The score concludes with the instruction "Dal \mathcal{S} al FINE".

BANDA MILITARE CRI 2002

Sax Tenore sib

LA FEDELISSIMA

CIRENEI - riduzione M.ROSI

Marcia d'Ordinanza dei CARABINIERI

Musical score for Sax Tenore sib. The score consists of six staves. The first five staves are for the solo instrument, and the sixth is for the TRIO. The key signature is B-flat major (two flats). The time signature is 2/4. The score includes various musical notations such as dynamics (ff, mf), articulation (accents, slurs), and fingerings (1, 2, 3). Measure numbers 11, 31, 41, 51, and 61 are indicated. The score ends with a double bar line and the word 'FINE'.

BANDA MILITARE CRI 2002

Dal $\text{\$}$ al FINE

Sax Baritono Mib

LA FEDELISSIMA

CIRENEI - riduzione M.ROSI

Marcia d'Ordinanza dei CARABINIERI

Musical score for Sax Baritono Mib. The score consists of six staves. The first five staves are for the solo instrument, and the sixth is for the TRIO. The key signature is B-flat major (two flats). The time signature is 2/4. The score includes various musical notations such as dynamics (ff, mf), articulation (accents, slurs), and fingerings (1, 2, 3). Measure numbers 11, 31, 41, 51, and 61 are indicated. The score ends with a double bar line and the word 'FINE'.

BANDA MILITARE CRI 2002

Dal $\text{\$}$ al FINE

1° Corno in Mib
1° Flic. Contralto Mib

LA FEDELISSIMA

CIRENEI - riduzione M.ROSI

Marcia d'Ordinanza dei CARABINIERI

Musical score for 1° Corno in Mib and 1° Flic. Contralto Mib. The score consists of two systems. The first system includes staves 11, 12, 13, 14, and 15. The second system includes staves 31, 41, 51, and 61. The score features various dynamics such as *ff* and *f*, and includes first and second endings. A section labeled "TRIO" begins at measure 71 with a *mf* dynamic. The score concludes with a *ff* dynamic and a "FINE" marking at measure 61. A rehearsal mark is present at the beginning of the first system.

BANDA MILITARE CRI 2002

Dal al FINE

2° Corno in Mib
2° Flic. Contralto Mib

LA FEDELISSIMA

CIRENEI - riduzione M.ROSI

Marcia d'Ordinanza dei CARABINIERI

Musical score for 2° Corno in Mib and 2° Flic. Contralto Mib. The score consists of two systems. The first system includes staves 11, 12, 13, 14, and 15. The second system includes staves 31, 41, 51, and 61. The score features various dynamics such as *ff* and *f*, and includes first and second endings. A section labeled "TRIO" begins at measure 71 with a *mf* dynamic. The score concludes with a *ff* dynamic and a "FINE" marking at measure 61. A rehearsal mark is present at the beginning of the first system.

BANDA MILITARE CRI 2002

Dal al FINE

1° Trombone

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for 1st Trombone, measures 1-60. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a dynamic marking of *ff* (fortissimo) and a section symbol (§). The music features a series of eighth and sixteenth notes, with some rests. Measure 11 is marked with a first ending bracket. Measure 31 is marked with a second ending bracket. Measure 51 is marked with a dynamic marking of *ff*. The piece concludes at measure 60 with a *FINE* marking.

TRIO

Musical score for TRIO, measures 71-91. The score is written in bass clef with a key signature of three flats. It begins with a section symbol (§). Measure 71 is marked with a dynamic marking of *ff*. The music consists of eighth notes and rests. Measure 91 is marked with a dynamic marking of *ff*. The piece concludes at measure 91 with a *FINE* marking.

BANDA MILITARE CRI 2002

Dal § al FINE

1° Trombone

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for 1st Trombone, measures 1-60. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a dynamic marking of *ff* (fortissimo) and a section symbol (§). The music features a series of eighth and sixteenth notes, with some rests. Measure 11 is marked with a dynamic marking of *f* (forte). Measure 31 is marked with a dynamic marking of *ff*. Measure 51 is marked with a dynamic marking of *ff*. The piece concludes at measure 60 with a *FINE* marking.

TRIO

Musical score for TRIO, measures 71-91. The score is written in treble clef with a key signature of three flats. It begins with a section symbol (§). Measure 71 is marked with a dynamic marking of *ff*. The music consists of eighth notes and rests. Measure 91 is marked with a dynamic marking of *ff*. The piece concludes at measure 91 with a *FINE* marking.

BANDA MILITARE CRI 2002

Dal § al FINE

2° Trombone

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for 2nd Trombone, measures 1-60. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a dynamic marking of *ff* and a section symbol (§). Measure 11 is marked with a first ending bracket. Measure 31 is marked with a second ending bracket and a *ff* dynamic. Measure 41 is marked with a first ending bracket. Measure 51 is marked with a *ff* dynamic. The piece concludes at measure 61 with a *FINE* marking.

TRIO

Musical score for Trio, measures 71-91. The score is in bass clef with a key signature of two flats and a common time signature. It begins at measure 71. Measure 81 is marked with a *ff* dynamic. Measure 91 is marked with a first ending bracket. The piece concludes at measure 91 with a *FINE* marking.

BANDA MILITARE CRI 2002

Dal § al FINE

2° Trombone

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for 2nd Trombone, measures 1-60. The score is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a dynamic marking of *ff* and a section symbol (§). Measure 11 is marked with a first ending bracket. Measure 31 is marked with a second ending bracket and a *ff* dynamic. Measure 41 is marked with a first ending bracket. Measure 51 is marked with a *ff* dynamic. The piece concludes at measure 61 with a *FINE* marking.

TRIO

Musical score for Trio, measures 71-91. The score is in treble clef with a key signature of two flats and a common time signature. It begins at measure 71. Measure 81 is marked with a *ff* dynamic. Measure 91 is marked with a first ending bracket. The piece concludes at measure 91 with a *FINE* marking.

BANDA MILITARE CRI 2002

Dal § al FINE

1a Tromba Sib
1° Flic. Soprano Sib

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for 1st Trombone (Sib) part of 'LA FEDELISSIMA'. The score is in 2/4 time and B-flat major. It consists of 11 staves. The first staff starts with a *ff* dynamic. The second staff has a *f* dynamic. The third staff has a *ff* dynamic. The fourth staff has a *ff* dynamic. The fifth staff has a *ff* dynamic. The sixth staff has a *ff* dynamic. The seventh staff is the start of the TRIO section, marked 'Squillante' and *f*. The eighth staff has a *ff* dynamic. The ninth staff has a *ff* dynamic. The tenth staff has a *ff* dynamic. The eleventh staff ends with 'FINE'. The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark is present at the beginning of the piece.

BANDA MILITARE CRI 2002

Dal § al FINE

2a Tromba
2° Flic. Soprano Sib

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for 2nd Trombone (Sib) part of 'LA FEDELISSIMA'. The score is in 2/4 time and B-flat major. It consists of 11 staves. The first staff starts with a *ff* dynamic. The second staff has a *f* dynamic. The third staff has a *ff* dynamic. The fourth staff has a *ff* dynamic. The fifth staff has a *ff* dynamic. The sixth staff has a *ff* dynamic. The seventh staff is the start of the TRIO section, marked 'Squillante' and *f*. The eighth staff has a *ff* dynamic. The ninth staff has a *ff* dynamic. The tenth staff has a *ff* dynamic. The eleventh staff ends with 'FINE'. The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark is present at the beginning of the piece.

BANDA MILITARE CRI 2002

Dal § al FINE

Flic. Baritono Sib

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for Bass Flute (Flic. Baritono Sib). The score is in 2/4 time and B-flat major. It consists of a main melody and a Trio section. The main melody starts at measure 11 with a *ff* dynamic and includes first and second endings. The Trio section begins at measure 4 with the instruction *Squillante* and a *f* dynamic. The score concludes at measure 61 with the word **FINE**. A section marker \S is placed at the beginning of the main melody.

BANDA MILITARE CRI 2002

Dal \S al FINE

Flic. Baritono Sib

LA FEDELISSIMA

Marcia d'Ordinanza dei CARABINIERI

CIRENEI - riduzione M.ROSI

Musical score for Flute (Flic. Baritono Sib). The score is in 2/4 time and B-flat major. It consists of a main melody and a Trio section. The main melody starts at measure 11 with a *ff* dynamic and includes first and second endings. The Trio section begins at measure 4 with the instruction *Squillante* and a *f* dynamic. The score concludes at measure 61 with the word **FINE**. A section marker \S is placed at the beginning of the main melody.

BANDA MILITARE CRI 2002

Dal \S al FINE

Bassi Fa-Sib-Mib

LA FEDELISSIMA

CIRENEI - riduzione M.ROSI

Marcia d'Ordinanza dei CARABINIERI

Musical score for Basses (Fa-Sib-Mib) of the march "La Fedelissima". The score consists of five systems of staves. The first system begins with a *ff* dynamic and a repeat sign. The second system includes first and second endings. The third system features first, second, and third endings, with a *ff* dynamic. The fourth system concludes with a *FINE* marking. The fifth system is labeled "TRIO" and begins with a *mf* dynamic. The score ends with a *ff* dynamic and a *FINE* marking. A section labeled "Dal \S al FINE" is indicated at the bottom right.

BANDA MILITARE CRI 2002

Basso Mib

LA FEDELISSIMA

CIRENEI - riduzione M.ROSI

Marcia d'Ordinanza dei CARABINIERI

Musical score for Bassoon (Basso Mib) of the march "La Fedelissima". The score consists of five systems of staves. The first system begins with a *ff* dynamic and a repeat sign. The second system includes first and second endings. The third system features first, second, and third endings, with a *ff* dynamic. The fourth system concludes with a *FINE* marking. The fifth system is labeled "TRIO" and begins with a *mf* dynamic. The score ends with a *ff* dynamic and a *FINE* marking. A section labeled "Dal \S al FINE" is indicated at the bottom right.

BANDA MILITARE CRI 2002

Tamburo

LA FEDELISSIMA

CIRENEI - riduzione M.ROSI

Marcia d'Ordinanza dei CARABINIERI

Musical score for Tamburo. The score consists of several staves. The first staff starts at measure 11 with a **ff** dynamic. A section marked with a double bar line and a repeat sign begins at measure 31. The score continues with various dynamics including **f** and **ff**. The piece concludes at measure 61 with the word **FINE**. A section labeled **TRIO** begins at measure 71 with a **mf** dynamic. The score ends at measure 91 with a **ff** dynamic. A section marked with a double bar line and a repeat sign begins at measure 91. The score concludes at measure 99 with the instruction **Dal § al FINE**.

Cassa e Piatti

LA FEDELISSIMA

CIRENEI - riduzione M.ROSI

Marcia d'Ordinanza dei CARABINIERI

Musical score for Cassa e Piatti. The score consists of several staves. The first staff starts at measure 3 with a **ff** dynamic. A section marked with a double bar line and a repeat sign begins at measure 11. The score continues with various dynamics including **f** and **ff**. The piece concludes at measure 61 with the word **FINE**. A section labeled **TRIO** begins at measure 71 with a **mf** dynamic. The score ends at measure 91 with a **ff** dynamic. A section marked with a double bar line and a repeat sign begins at measure 91. The score concludes at measure 99 with the instruction **Dal § al FINE**.

Flik Flok

Marcia dei bersaglieri

P. L. Hertel (1817-1899) - R. Cuconato - G. Gastaldi

08/02/2013

con fuoco

9

20

31

42

53

62

70

80

FINE

dal segno al Fine

The musical score is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked 'con fuoco'. The score consists of nine staves of music, with measure numbers 9, 20, 31, 42, 53, 62, 70, and 80 indicated at the start of their respective lines. The music features a mix of eighth and sixteenth notes, often grouped in triplets. The piece concludes with a double bar line and the word 'FINE'. A section starting at measure 80 is marked 'dal segno al Fine', indicating a repeat sign at the beginning of that section.

Brother Sun Sister Moon

Riz Ortolani

c e f g g a g f a g g b a g e

e f e d d c e f g g a g f a g g

c b a g e e f e d c e f g e f e

d c d e e e f g e f e d c d c c

Gabriel's oboe

dal film "The mission"

Ennio Morricone (1928-)

17/02/2013

The musical score is written for oboe in G minor (one flat) and 3/4 time. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff continues the melodic line. The third staff starts with a mezzo-forte (*mf*) dynamic and features a strong accent on the first note, followed by another triplet. The fourth staff continues the melodic development. The fifth staff concludes the piece with a final cadence, including a change in time signature to 3/4 and 2/4, and a final sustained note.

Ennio Morricone

Gabriel's Oboe
("Mission" soundtrack)

Trascrizione / Adattamento
per Organo e Flauto
di FederChicco

Gabriel's Oboe ("Mission" soundtrack)

2

trascrizione per Organo e Flauto di FederChicco

Ennio Morricone

♩=68

Flute

Organ

Pedals

5 3 3 3

6

Fl.

Org.

Ped.

11

Fl.

Org.

Ped.

5

16

Fl.

Org.

Ped.



20

Fl.

Org.

Ped.

25

Fl.

Org.

Ped.

Galop infernale

Can can dall'opera "Orfeo all'inferno"

Jacques (Jacob) Offenbach (1819-1880)

16/01/2013

1. *p*

9 *f* *p* *f* *p* *f*

19 *p* *f* *p* *mf*

30

40 *f*

49

58 *ff*

67

76 *ff*

(BALLAD)

GEORGIA

HOAGY CHARMICHAEL

FMaj7 E ϕ 7 A7 Dmi Dmi/C G/B B \flat mi7 E \flat 7

FMaj7 (E7) D7 1. Gmi7 C7 Ami7 D7 Gmi7 C7(45)

2. Gmi7 C7(b9) FMaj7 Emi7 A7 Dmi (Gmi6) A7/C#

(Dmi7) (B \flat 7) Dmi (Gmi6) (Dmi7) # ϕ (G7) Dmi Dmi/C#

Dmi/C Bmi7 E7 Ami7 3- (A \flat 7) Gmi7 (G \flat) FMaj7

E ϕ 7 A7 Dmi Dmi/C G/B B \flat mi7 E \flat 7 Ami7 (E7) D7

Gmi7 C7(b9) FMaj7 (Gmi7 C7)

GEORGIA ON MY MIND

Words by STUART GORRELL
Music by HOAGY CARMICHAEL

Slowly

F



A7



Db/Ab



Fm6/G



G7



Db7/Ab



C7/G



mf

F



A7



D7



D7#5



D7



Mel - o - dies

bring

mem - o - ries

that

lin - ger

in my

heart,

Make me think

of Geor - gia,

why

did we

ev - er

part?

Some sweet day

when

A7 D7 D7#5 D7 G9 C7

blos-soms fall and all the world's a song, _____

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics 'blos-soms fall and all the world's a song, _____'. Above the staff are guitar chord diagrams for A7, D7, D7#5, D7, G9, and C7. The bottom two lines are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

F A7#5 A7/D Dm G7 Edim7 C13 2fr F

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

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics 'I'll go back to Geor - gia 'cause that's where I be - long.'. Above the staff are guitar chord diagrams for F, A7#5, A7/D, Dm, G7, Edim7, C13 2fr, and F. The bottom two lines are piano accompaniment.

F A7 Dm

Geor - gia, _____ Geor - gia, _____ the whole day

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics 'Geor - gia, _____ Geor - gia, _____ the whole day'. Above the staff are guitar chord diagrams for F, A7, and Dm. The bottom two lines are piano accompaniment, featuring long notes and chords.

Gm 3fr Bbm F E7 Gm 3fr G9 C7 F F#dim

through. Just an old sweet song keeps Geor-gia on my mind.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics 'through. Just an old sweet song keeps Geor-gia on my mind.'. Above the staff are guitar chord diagrams for Gm 3fr, Bbm, F, E7, Gm 3fr, G9, C7, F, and F#dim. The bottom two lines are piano accompaniment.

Gm7 C7#5 F A7

(Geor - gia on my mind.) Geor - gia, _____ Geor - gia, _____

Dm Gm Bbm F E7

a song of you comes as sweet and clear as

Gm G9 C13 F Eb9 F A7 Dm Gm6

moon - light through the pines. _____ Oth - er arms _ reach

Dm Bb7 Dm Gm6 Dm7 G7

out to me; _____ Oth - er eyes _ smile ten - der - ly; _____

Dm Gm6 Dm7 E7 Am F#dim Fm6

Still in peace - ful dreams I see ___ the road leads back to

Dm C7 F A7 Dm

you. _____ Geor - gia, _____ Geor - gia, _____ no peace I

Gm Bbm F E7 Gm G9 C13

find, Just an old sweet song keeps Geor - gia on my

1 F Dm Gm7 C13 C7#5 2 F Bb6/9 C7#5 F6

mind. _____ mind. _____

rit.

God save the Queen

Henry Carey

JEAN-BAPTISTE LULLY

$\text{♩} = 88$

God save our gra- cious Queen long live our no- ble Queen God save the Queen.

The first system of the musical score is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six measures. The lyrics are: "God save our gra- cious Queen long live our no- ble Queen God save the Queen." The melody is simple and rhythmic, with a tempo marking of quarter note = 88.

Send her vic- to- ri- ous hap- py and glo- ri- ous long reign o- ver us god save the Queen

The second system of the musical score continues the melody from the first system. It consists of seven measures. The lyrics are: "Send her vic- to- ri- ous hap- py and glo- ri- ous long reign o- ver us god save the Queen". The melody is simple and rhythmic, with a tempo marking of quarter note = 88. A triplet of eighth notes is marked with a '3' above it in the sixth measure.

Grau, grau, grau

tema dal film "Io sto con gli ippopotami"

23/03/2013

The image shows a musical score for the song 'Grau, grau, grau'. It consists of three staves of music in treble clef with a common time signature (C). The first staff starts with a treble clef and a common time signature. The second staff begins with a measure rest (3) and contains the word 'Fine' above the staff. The third staff begins with a measure rest (6) and contains the instruction 'D.C. al Fine' above the staff. The music is a simple melody with eighth and quarter notes.

Watch out Mr. Lion don't bite me.
Shout down, if you wanna go free.
I'll hear when you call and I answer you all:
Grau Grau Grau.
Some people are'nt nice to lions,
some people are'nt nice to hippos.
We better think twice let's try it be nice!
Grau Grau Grau
Man is wild and lions are wild,
that's what most people say;
but I have seen that malice king
and lions just like to play.
And I'm not drunk, it's not the sun,
that makes me feel this way:
but lions are mart and minor wild
and children just like to play.
So please Mr. Man don't shoot me!
Don't catch me, don't take me away!
It's here where I live, let's forget and forgive.
Grau Grau Grau

Greensleeves

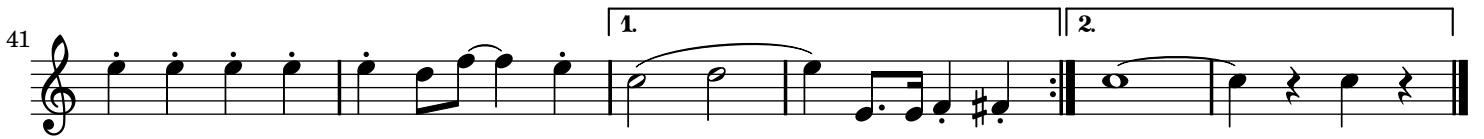
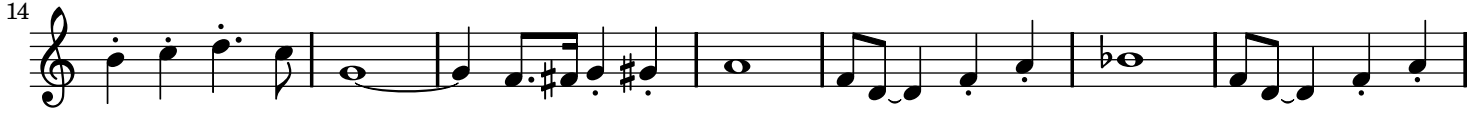
23/03/2013

The image shows a musical score for the piece "Greensleeves" in 6/8 time. The score is written on a single treble clef staff and consists of eight lines of music, numbered 1 through 35. The key signature is one sharp (F#), and the time signature is 6/8. The piece begins with a piano (*p*) dynamic. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. There are several dynamic markings throughout: *p* at the beginning (measure 1), *mf* at measure 5, *mf* at measure 10, *p* at measure 15, *mf* at measure 25, and *p* at measure 30. The piece concludes with a double bar line at measure 35. The notation includes various note values, rests, and phrasing slurs.

Hello, Dolly!

Jerry Herman (1931-)

07/12/2012



20

A. Sax.

Pno.

Pno.

30

A. Sax.

Pno.

Pno.

39

A. Sax.

Pno.

Pno.

Fm7 F#dim7 Eb/G Gbdim7 Fm7 Bb7 Gm7 C7 Fm7

you who must be - long to me _____ and thrill _____ my Haunt - ed Heart. _____ Be still, _____

Bb9 Bb7b9 Eb Eb6 Eb Fine Ebdim7 Fm7 EbM7 Eb Ebdim7 Bb7 Bb7#5 EbM7

_____ my Haunt - ed Heart. _____ Time rolls on try - ing in vain to cure me,

Ab9 Fm7/Bb Bb7#5 Eb Fm7/Bb Bbdim7 Fm7/Bb Bb7 Bb6 Ebdim7/Bb

you are gone, but you re - main to lure me. You're there in the dark and I call, you're there but you're

Bdim7 Cm Ab6 Bb7 EbM7 Fm B9#5 B9b5 Bb9 D.C. al Fine

not there at all. Oh what will I do _____ with - out you, _____ with - out you.

HELLO, DOLLY!

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Music and Lyric by
 Jerry Herman

Bb Gm Bb M7/D Db dim7 Cm7

Hel - lo, Dol - ly, well, hel - lo Dol - ly. It's so nice to have you back where you be - long.

F7 Cm7 Ab/C Cm7 F7

You're look - ing swell, Dol - ly, we can tell, Dol - ly, you're still glow - in', you're still crow - in', you're still

Dm7 Db dim7 Cm7 F7 Bb Gm Fm7

go - in' strong. We feel the room sway - in', for the band's play - in' one of your old fa - v'rite

Bb7 EbM7 Am7b5 D7 Gm Dm7 Gm Dm7

songs from way back when. So { take her wrap, fel - las, find her an emp - ty lap, fel - las, }
 { gol - ly gee, fel - las, find her a va - cant knee, fel - las, }

C9 C9#5 1. Cm7 F9 Bb Db dim7 Cm7 F7 2. Cm7 F9 C9 C9#5

Dol - ly - 'll nev - er go a - way a - gain! Hel - go a - way, Dol - ly - 'll nev - er

Cm7 F9 C9 C9#5 Cm7 F9 Bb Bb7/DEb Eb dim7 Bb/F F7 Bb6

go a - way, Dol - ly - 'll nev - er go a - way a - gain! _____

Hymne

tema degli spot Barilla

Vangelis (1943 -)

07/11/2012



I do it for you (everything I do)

Bryan Guy Adams (1959-)

28/11/2012

6

11

17

ff

24

30

35

p

molto rit.

I got rhythm

George Gershwin (1898–1937)

16/02/2013



I pattinatori

Charles Emile Waldteufel (1837-1915)

22/12/2012

p

1. 2. *pp*

1. 2. *p*

f

p

1. 2. *f* *p*

p

Musical score for two staves, measures 100-109. The first staff (measures 100-108) features a first ending bracket over measures 100-101 and a second ending bracket over measures 102-108. A dynamic marking of *f* is present under measure 102. The second staff (measures 109-110) concludes the passage with a double bar line.

Lalalalallalà (i puffi)

16/01/2013



Overture da "I vespri siciliani"

Giuseppe Verdi (1813-1901)

19/10/2012

9

17

26

p

p *f*

mf *mp* *p*

p

Il contadino allegro

"Fröhlicher Landmann", op. 68/10

Robert Schumann (1810-1856)

10/01/2013

10/01/2013

mf

6

p *f*

11

p

16

f

Il mio amor è un bersaglier

M.o D. Olivieri (1905-1963) - N. Salerno "Nisa" (1910-1969)

12/09/2012



IL SILENZIO (fuori ordinanza)

Moderato

Per coro a 4 voci pari e Tromba

Trascrizione / Armonizzazione : M. Gurlino

Lentamente - TROMBA .

Coro a tempo: Pa pa pa pa papapa

pa papapa pa Etc.....

CANTO: Brutta cap---pel---la v`a in branda_e v`a a dormir e v`a dor-
mi--ir -----
---mir , men-tre l'an---zia---no v`a fuo--ri a di--ver-tir , a di-ver--tir . *f* Non t'ar--ra---
---ir fuo-ri fuo-ri
---biar , 'che i gior-ni pas-sano la fini---rà ; i me--si vo-la-no la fi-ni-rà ,
pas-sa-no ----- vo-la-no-----

Il triello

dal film "Il buono, il brutto, il cattivo"

Ennio Morricone (1928-)

14/12/2012

The musical score is written for a single melodic line in G minor (one flat) and common time (C). It consists of 12 staves of music, with measure numbers 7, 13, 19, 24, 29, 34, 39, 44, 49, and 54 indicated at the beginning of their respective staves. The piece begins with a melodic line of eighth and quarter notes. From measure 7, the texture becomes more complex with sixteenth-note patterns and slurs. Dynamics include *f* (forte) and *ff* (fortissimo). Articulations such as accents and breath marks are used throughout. The score features several triplet markings (indicated by a '3' under a bracket) and concludes with a final melodic flourish and a double bar line.

Il tuo bacio è come un rock

Adriano Celentano (1938-)

12/11/2012



PIANO SOLO SELECTIONS

MUSIC FROM THE MOTION PICTURE

GLADIATOR

Music by Hans Zimmer and Lisa Gerrard



DREAMWORKS
DIGITAL

Edited by William O'Connell

The Battle (Excerpts)

Written by Hans Zimmer

Moderately fast

Asus4 A/C# Dm

mf

C F/C

C Gm D Gm Dm A/C#

Dm Em7b5 Dm/F Gm Dm/A Asus4

Am Gsus4 Gm Fsus4

Musical notation for the first system, measures 1-4. The treble clef contains chords: Am, Gsus4, Gm, Fsus4. The bass clef contains a steady eighth-note accompaniment with triplets indicated by a bracket and the number '3' over groups of three notes.

F Eb A7sus4 A7/C# Dmadd2 Dm

Musical notation for the second system, measures 5-8. The treble clef contains chords: F, Eb, A7sus4, A7/C#, Dmadd2, Dm. The bass clef contains a steady eighth-note accompaniment with triplets indicated by a bracket and the number '3' over groups of three notes.

A7sus4 A7 Dsus4 Dm

Musical notation for the third system, measures 9-12. The treble clef contains chords: A7sus4, A7, Dsus4, Dm. The bass clef contains a steady eighth-note accompaniment with triplets indicated by a bracket and the number '3' over groups of three notes.

Slowly
Gsus4 C/G

Musical notation for the fourth system, measures 13-16. The tempo is marked 'Slowly'. The treble clef contains chords: Gsus4, C/G. The bass clef contains a steady eighth-note accompaniment. A dynamic marking 'mp' is present in the first measure of this system.

Gsus4 G Am G

The first system of music consists of four measures. The first measure has a Gsus4 chord. The second measure has a G chord. The third measure has an Am chord. The fourth measure has a G chord. The melody in the treble clef consists of quarter notes G4, A4, B4, and G4. The bass line in the bass clef consists of quarter notes G3, A3, B3, and G3.

F C/E G

The second system of music consists of three measures. The first measure has an F chord. The second measure has a C/E chord. The third measure has a G chord. The melody in the treble clef consists of quarter notes F4, G4, A4, and G4. The bass line in the bass clef consists of quarter notes F3, G3, A3, and G3.

Am Em/G F C/E

The third system of music consists of four measures. The first measure has an Am chord. The second measure has an Em/G chord. The third measure has an F chord. The fourth measure has a C/E chord. The melody in the treble clef consists of quarter notes A4, B4, C5, and B4. The bass line in the bass clef consists of quarter notes A3, B3, C4, and B3.

Dm G Am

The fourth system of music consists of three measures. The first measure has a Dm chord. The second measure has a G chord. The third measure has an Am chord. The melody in the treble clef consists of quarter notes D4, E4, F4, and E4. The bass line in the bass clef consists of quarter notes D3, E3, F3, and E3.

Dm Em Am

The fifth system of music consists of three measures. The first measure has a Dm chord. The second measure has an Em chord. The third measure has an Am chord. The melody in the treble clef consists of quarter notes D4, E4, F4, and E4. The bass line in the bass clef consists of quarter notes D3, E3, F3, and E3.

Earth

Written by Hans Zimmer

Moderately

The musical score is written for piano in 3/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system is marked *p* and includes chords Am, Am/D, Am, and Dm9. The second system includes Am, Dm, Am, and D9. The third system includes Am, Am/D, Am, and Am/D, with a *mf* dynamic marking. The fourth system includes Am, Dm9, Am, and Dm.

1. 2.

Am D9 D9

F#m F#m/B F#m F#m/B

F#m F#m/B F#m F#m/B

Em Em/A Em Em/A

Bm Em Em Em/D

Musical notation for the first system, measures 1-4. The key signature is one sharp (F#). The first measure has a Bm chord. The second measure has an Em chord with a long melodic line in the right hand. The third measure has an Em chord. The fourth measure has an Em/D chord. There is a repeat sign at the end of the system.

Am/C D Em D C

Musical notation for the second system, measures 5-9. The key signature is one sharp (F#). The first measure has an Am/C chord. The second measure has a D chord. The third measure has an Em chord. The fourth measure has a D chord. The fifth measure has a C chord. There is a repeat sign at the end of the system.

Cmaj7 G/B Am D Bm 1. Em

Musical notation for the third system, measures 10-14. The key signature is one sharp (F#). The first measure has a Cmaj7 chord. The second measure has a G/B chord. The third measure has an Am chord. The fourth measure has a D chord. The fifth measure has a Bm chord. The sixth measure has an Em chord. There is a first ending bracket over the last measure.

2. Em Em/A Em Em/A Em

Musical notation for the fourth system, measures 15-19. The key signature is one sharp (F#). The first measure has an Em chord. The second measure has an Em/A chord with a *dim.* marking. The third measure has an Em chord. The fourth measure has an Em/A chord. The fifth measure has an Em chord. The sixth measure has an Em chord with a *p* marking. There is a second ending bracket over the last measure.

The Might of Rome (Excerpt)

Written by Hans Zimmer

Slowly, in 1

D
tr.

mp

cresc.

F#
mf

F#m
cresc.

D G#°/D A

f

C#7 F# F#/E# D#m B/D#

f

C#7 D#m F#/C#

f

B B/A# C#7 C#

dim. *mf* *cresc.*

F#

f

F#m D A E

mf *mp*

First system of musical notation, measures 1-4. The key signature has three sharps (F#, C#, G#). The first measure has a chord of F#m and a dynamic marking of *mf*. The second measure has a chord of D and a dynamic marking of *mp*. The third measure has a chord of A, and the fourth measure has a chord of E. The notation includes treble and bass staves with various chord voicings and melodic lines.

A F#m Bm/D C#

f

Second system of musical notation, measures 5-8. The key signature has three sharps. The fifth measure has a chord of A. The sixth measure has a chord of F#m. The seventh measure has a chord of Bm/D. The eighth measure has a chord of C# and a dynamic marking of *f*. The notation includes treble and bass staves with various chord voicings and melodic lines.

tr

cresc.

Third system of musical notation, measures 9-12. The key signature has three sharps. The notation includes a trill (*tr*) in the upper voice and a crescendo (*cresc.*) marking. The notation includes treble and bass staves with various chord voicings and melodic lines.

F# F#m

mf

Fourth system of musical notation, measures 13-16. The key signature has three sharps. The thirteenth measure has a chord of F#. The fourteenth measure has a chord of F#m and a dynamic marking of *mf*. The notation includes treble and bass staves with various chord voicings and melodic lines.

D G#°/D

cresc. *f*

Fifth system of musical notation, measures 17-20. The key signature has three sharps. The seventeenth measure has a chord of D. The eighteenth measure has a chord of G#°/D. The notation includes a crescendo (*cresc.*) and a dynamic marking of *f*. The notation includes treble and bass staves with various chord voicings and melodic lines.

A C#7b9/G# F#m D E7 (sus4) (sus2)

mf cresc.

A F#m A/E

f dim.

D F#m

mf mp

Slaves to Rome

Written by Hans Zimmer

Moderately slow

F Gm/F Gm/C C F

mf

Gm/F Gm/C C F Gm/F Gm/C C

F Gm/F C F *grad. cresc.*

C C7/F C7

F F+

f

Dm/F Esus4 E7sus4 E A

grad. dim.

A/G Dm/F A/C# Dm

p

Am/C Bm7b5 Bb7 E7 Dm/A

mp

A5 N.C.

dim.

p

Am I Not Merciful? (Excerpt)

Written by Hans Zimmer

Slowly

mp

C#°7 Bm Dm

C#7 F#sus4 F#m A A/G

cresc. *mf*

Dm^(sus2)_(sus4) Dm G#°7

A A/G Dm/F

Barbarian Horde (Excerpts)

Written by Hans Zimmer

Moderately slow

*Ab G F# G Ab G F# G Ab Bb

*D bass pedal (next 9 bars)

Cb Bb A G Ab G F# G Ab G F# G

Ab Bb B C# B A *C# B Bb B

cresc. *mf*

*G bass pedal (next 10 bars)

C# D C# B C# D E F E D

C# B Bb B C# D C# B C# D E F

Musical notation for the first system, showing chords and a bass line in 3/4 time.

E D *Ab(b9) G(b9) Gb(b9) G(b9) Ab(b9) A(b9) Ab(b9) G(b9)

Musical notation for the second system, showing chords and a bass line in 3/4 time.

*D bass pedal (next 9 bars)

Ab(b9) Bb(b9) Cb(b9) Bb(b9) A(b9) G(b9) Ab(b9) G(b9) Gb(b9)G(b9)

Musical notation for the third system, showing chords and a bass line in 3/4 time.

Ab(b9) Bb(b9) B(b9) A(b9) B(b9) C(b9)

cresc.

Musical notation for the fourth system, showing chords and a bass line in 3/4 time.

*G7^{#11}_{b9} G7^{#11}_{b9}/C# Bb°7add11

f

no. *be.*

Musical notation for the fifth system, showing chords and a bass line in 3/4 time.

*G treble pedal (next 11 bars)

Em Bbm/Db C/E

Abm/Eb Bb/D F#m/C#

cresc.

Ab/C G5

ff

(♩ = ♩)
Gm

f

F G5 Eb/G Gm F G5 Gm Eb/Bb

Cm Dm Gm Cm Dm G5

Gm Eb/G F/G Gm Eb/G F Fsus4 F G5

Moderately fast

N.C. Dm

mf

3

C F/C C5

3

Gm/Bb D/F# Gm Dm/F A/C# Dm Em7b5

3

Dm/F Gm Dm/A Asus4 A Dm Em7b5 A/C# Dm

f

3

First system of musical notation, measures 1-4. The key signature has one flat (B-flat). Measure 1 has a whole note chord in the right hand and a whole note chord in the left hand. Measure 2 has a half note chord in the right hand and a half note chord in the left hand. Measure 3 has a half note chord in the right hand and a half note chord in the left hand. Measure 4 has a half note chord in the right hand and a half note chord in the left hand, ending with a triplet of eighth notes in the right hand.

Chord labels: C, F/C

Second system of musical notation, measures 5-8. Measure 5 has a half note chord in the right hand and a half note chord in the left hand. Measure 6 has a half note chord in the right hand and a half note chord in the left hand. Measure 7 has a half note chord in the right hand and a half note chord in the left hand. Measure 8 has a half note chord in the right hand and a half note chord in the left hand.

Chord labels: C5, Gm/Bb, D/F#

Third system of musical notation, measures 9-14. Measure 9 has a half note chord in the right hand and a half note chord in the left hand. Measure 10 has a half note chord in the right hand and a half note chord in the left hand. Measure 11 has a half note chord in the right hand and a half note chord in the left hand. Measure 12 has a half note chord in the right hand and a half note chord in the left hand. Measure 13 has a half note chord in the right hand and a half note chord in the left hand. Measure 14 has a half note chord in the right hand and a half note chord in the left hand.

Chord labels: Gm, Dm/F, A/C#, Dm, Em7b5, Dm/F, Gm

Dynamic marking: *cresc.*

Fourth system of musical notation, measures 15-18. Measure 15 has a half note chord in the right hand and a half note chord in the left hand. Measure 16 has a half note chord in the right hand and a half note chord in the left hand. Measure 17 has a half note chord in the right hand and a half note chord in the left hand. Measure 18 has a half note chord in the right hand and a half note chord in the left hand.

Chord labels: Dm/A, Gm6, Dm/A

Dynamic marking: *ff*

Fifth system of musical notation, measures 19-22. Measure 19 has a half note chord in the right hand and a half note chord in the left hand. Measure 20 has a half note chord in the right hand and a half note chord in the left hand. Measure 21 has a half note chord in the right hand and a half note chord in the left hand. Measure 22 has a half note chord in the right hand and a half note chord in the left hand.

Chord labels: Em7b5/Bb, Dm/A, A7sus4, A7, Dm

Now We Are Free

Written by
Hans Zimmer, Lisa Gerrard
and Klaus Badelt

Moderately fast

mf

A E/B A/C#

D A/E E

F#m7 E/G# A

Esus4/B A/C# Dsus2

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A

Esus4/B A/C# D5 A/E

Esus4 F#m E/G# A

Esus4/B A/C# D5 A/E

E D/F# E/G# F#m

F#m A/E Bm/D

E F#m

E D

Bm A/C# E

C#m F#m

1.

2.

F#m A5

A5 A5/B A5/C#

A5/D A5/E E5

A5/F#

1. E/G#

2. E/G#

N.C. Freely A5 A5/B A5/C#

mp

D5 A5/E E5 F#m

This system contains the first four measures of the piece. The key signature has three sharps (F#, C#, G#). The bass line consists of a single note per measure: D5, A5, E5, and F#m. The treble line features a melodic line with eighth and quarter notes, including a triplet in the second measure.

E/G# A5 A5/B A/C#

This system contains measures 5 through 8. The bass line continues with single notes: E/G#, A5, A5/B, and A/C#. The treble line has a melodic line with a triplet in the sixth measure.

D5 A5/E E5 F#m

This system contains measures 9 through 12. The bass line continues with single notes: D5, A5/E, E5, and F#m. The treble line features a melodic line with eighth and quarter notes, including a triplet in the tenth measure.

E/G# A5 A5/B A/C#

This system contains measures 13 through 16. The bass line continues with single notes: E/G#, A5, A5/B, and A/C#. The treble line has a melodic line with a triplet in the fourteenth measure.

D5 A5/E E5 F#m

This system contains measures 17 through 20. The bass line continues with single notes: D5, A5/E, E5, and F#m. The treble line features a melodic line with eighth and quarter notes, including a triplet in the eighteenth measure.

E/G# A5 A5/B A/C#

First system of musical notation (measures 1-4). Chords: E/G#, A5, A5/B, A/C#. Includes triplets in the right hand.

D5 A5/E E5 F#m

Second system of musical notation (measures 5-8). Chords: D5, A5/E, E5, F#m.

E/G# A5 A5/B A/C#

Third system of musical notation (measures 9-12). Chords: E/G#, A5, A5/B, A/C#.

D A5/E E5

Fourth system of musical notation (measures 13-15). Chords: D, A5/E, E5.

A5

Fifth system of musical notation (measures 16-18). Chord: A5. Includes triplets and a ritardando marking.

Il Pescatore

Fabrizio De Andrè

mi mi mi mi re re do do do sol sol sol la la la sol sol sol sol sol sol

la la si si DO DO la la la sol do re re do do DO DO DO

DO la la sol sol sol sol sol sol re re do mi DO DO DO DO DO RE RE MI

MI FA FA FA MI DO RE si DO

Inno alla gioia

dalla IX sinfonia "Corale"

Ludwig van Beethoven (1770-1827)

13/12/2012

The image displays a musical score for the 'Inno alla gioia' (Hymn to Joy) from the Ninth Symphony by Ludwig van Beethoven. The score is written in treble clef with a common time signature (C). It consists of seven staves of music, each beginning with a measure number: 1, 8, 16, 23, 29, 36, and 43. The first staff starts with a piano (*p*) dynamic. The second staff continues the melody. The third staff features a mezzo-forte (*mf*) dynamic. The fourth staff continues the melodic line. The fifth staff begins with a fortissimo (*ff*) dynamic. The sixth staff continues the melody. The seventh staff concludes the piece with a first ending (marked '1.') and a second ending (marked '2.'). The notation includes various note values, rests, and dynamic markings.

Inno degli alpini

trentatrè

24/11/2012

Musical score for 'Inno degli alpini trentatrè'. The score is written in treble clef, 6/8 time signature, and B-flat major. It consists of ten staves of music, with measure numbers 8, 16, 25, 33, 40, 47, 54, 65, and 75 indicated at the beginning of their respective staves. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* and *f*. A double bar line with a repeat sign is present at the end of the 16th measure, followed by a second ending marked with a '2'. The piece concludes with a final double bar line at the end of the 75th measure.

Inno dei lagunari

16/12/2012



Inno dell'artigliere

Carmelo Lenzi (1875-1968)

19/05/2013



Inno dell'ottavo

Inno dell'ottavo reggimento Bersaglieri

20/10/2012



Inno di Mameli

ovvero "Il canto degli'italiani"

Mameli - Novaro - Vidale

16/12/2012

The image displays a musical score for the hymn 'Inno di Mameli'. The score is written on a single staff in treble clef with a common time signature (C). The key signature is one sharp (F#), indicating the key of D major. The score is divided into measures, with measure numbers 4, 8, 12, 17, 22, 27, 31, 35, 39, and 43 marked at the beginning of their respective lines. The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests and dynamic markings. The piece concludes with a double bar line at the end of the 43rd measure.

La Marseillaise

Chant de Guerre pour l'Armée du Rhin

JEAN-CLAUDE ROUGET DE LISLE

$\text{♩} = 128$

f
Al- lons en- fants de la Pa- tri- e le jour de gloire est ar- ri-
vé. Con- tre nous de la ty- ran- ni- e L'é- ten- dard sang- lant est le-
ff *p*
vé. L'é- ten- dard sang- lant est le- vé. En- ten- dez- vous dans nos cam-
pag- nes Mu- gir ces fé- ro- ces sol- dats? Ils vien- nent jus- que dans vos
bras. É- gor- ger vos fils, vos com- pag- nes! *ff* Aux ar- mes ci- toy-
ens, For- mez vos ba- tail- lons. Mar- chons, mar-
chons, Qu'un sang im- pur A- breu- ve nos sil- lons.

La Marseillaise

Chant de Guerre pour l'Armée du Rhin

JEAN-CLAUDE ROUGET DE LISLE

$\text{♩} = 128$

f
Al- lons en- fants de la Pa- tri- e le jour de gloire est ar- ri-
f

vé. Con- tre nous de la ty- ran- ni- e L'é- ten- dard sang- lant est le-
ff *p*

vé. L'é- ten- dard sang- lant est le- vé. En- ten- dez- vous dans nos cam-
ff *p*

pag- nes Mu- gir ces fé- ro- ces sol- dats? Ils vien- nent jus- que dans vos

bras. Égorger vos fils, vos compagnes! *ff* Aux armes ci-toy-

ens, Formez vos bataillons. Marchons, mar-

chons, Qu'un sang impur Abreuve nos sillons.

Гимн союза советских социалистических республик

С. Б. Михалков

А. В. АЛЕКСАНДРОВ

♩ = 80

mf
Со- юз не ру- ши- мый рес- пу- блик сво- бод- ных Спло-
Сквоэъ гро- зы си- я- ло нам солн- це сво- бо- ды, И
В по- бе- де бесс- мерт- ных и- деи ком- му- ниэ- ма Мы

f *mf* *f*

ти- ла на- ве- ки Ве- ли- ка- я русь! Да *f* здра- вству- ет соз- дан- ный
Ле- нин ве- ли- кий нам путь о- за- рил: На пра- во- е де- ло он
ви- дим гря- ду- щее - на- шей стра- ны И кра- сно- му эна- ме- ни

f

во- лей на- ро- дов Е- ди- ный, мо- гу- чий Со- вет- ский Со- юз! *ff* Славь- ся О-
под- нял на- ро- ды, на труд и на под- ви- ги нас вдо- хно- вил!
слав- ной От- чи- эны Мы бу- дем всег- да без- эа- вет- но вер- ны!

ff *ff*

те- чест- во на- ше сво- бод- но- е, Друж- бы на- ро- дов на-

де- жный оп- лот! Пар- ти- я Ле- ни- на, си- ла на-

род- на- я Нас к тор- жес- ту ком- му- ниэ- ма ве- дет! ниэ- ма ве- дет!

JAZZ
FAKEBOOK

JAZZ
FAKEBOOK

SONG INDEX

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

A

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

B

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

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

C

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

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

D _____

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

E _____

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

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

F _____

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

G _____

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

H _____

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

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

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

K _____

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

L _____

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

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

M _____

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

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

O

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

P

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

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

Q

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

R

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

S

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

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

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

U _____

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

V _____

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

W _____

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

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

Y _____

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

PERFORMER INDEX

A

Pepper Adams

380 That's All

Cannonball Adderley

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

Cannonball & Nat Adderley

434 Work Song

Nat Adderley

324 Sack Of Woe

Toshiko Akiyoshi

436 Wouldn't It Be Loverly

David Allyn

182 In The Blue Of Evening
389 They All Laughed

Gene Ammons

439 You Better Go Now

Louis Armstrong

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

Louis Armstrong & Jack Teagarden

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

B

Pearl Bailey

438 You Came A Long Way From
St. Louis

Charlie Barnet

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

Count Basie

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

Bix Beiderbecke

195 Jazz-Me Blues, The
228 Louisiana

Dee Bell

214 Let There Be Love

Louis Bellson

147 Here's That Rainy Day

Tony Bennett

158 I Left My Heart In
San Francisco

Bunny Berigan

150 I Can't Get Started

Art Blakey

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

Art Blakey and Stan Getz

211 Lester Left Town

Earl Bostic

144 Harlem Nocturne

Bob Brookmeyer

272 Nice Work If You Can Get It

Harvey Brooks

270 New "Frankie And Johnnie"
Song, The

Charles Brown

246 Merry Christmas, Baby

Clifford Brown

93 Daahoud

Clifford Brown and Max Roach

203 Jor Du
210 Lands End

Les Brown

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

Ray Brown

143 Have You Met Miss Jones?

Dave Brubeck

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

Kenny Burrell

131 God Bless' The Child
248 Midnight Blue

Charlie Byrd

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

C

Benny Carter

148 Honeysuckle Rose

Ray Charles

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

June Christy

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

June Christy (with Stan Kenton)

34 Across The Alley From
The Alamo

June Christy (with Bill Holman)
340 Skyliner

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

Kenny Clarke
343 Solar

Al Cohn
417 Wee Dot

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

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

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

Ornette Coleman
62 Blessing, The

Buddy Collette
374 Swinging Shepherd Blues

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

Eddie Condon
53 Ballin' The Jack

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

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

Bob Crosby
431 Will You Still Be Mine

The Crusaders
354 Southern Comfort

D _____
Meredith d'Ambrosio
349 Songbird (Thank You For
Your Lovely Song)

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

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

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

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

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

Miles Davis & John Coltrane
153 I Could Write A Book

Miles Davis and Weather Report
180 In A Silent Way

Miles Davis Nonet
70 Boplicity (Bebop Lives)

Doris Day
192 It's Magic

Blossom Dearie
206 Just In Time
299 Peel Me A Grape

Matt Dennis
45 Angel Eyes
431 Will You Still Be Mine

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

Eric Dolphy
294 Out To Lunch

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

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

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

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

Eddie Duran
214 Let There Be Love

E _____

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

Harry Edison
405 Undecided

Roy Eldridge
318 Rockin' Chair

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

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

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

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

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

F _____

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

Tal Farlow
120 Foggy Day, A
267 My Shining Hour

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

Michael Feinstein
216 Let's Call The Whole Thing Off

Victor Feldman
424 What Kind Of Fool Am I?

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

Clare Fischer
212 Lennie's Pennies

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

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

Tommy Flanagan
88 Confirmation

Mary Ford & Les Paul
149 How High The Moon

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

Pete Fountain
195 Jazz-Me Blues, The

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

Dave Frishberg
299 Peel Me A Grape
407 Van Lingle Mungo

G _____

Red Garland
323 S'posin'

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

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

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

Dizzy Gillespie & Charlie Parker
 149 How High The Moon

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

Benny Golson Jazztet
 186 It Ain't Necessarily So

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

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

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

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

Dexter Gordon
 126 Fried Bananas
 219 Like Someone In Love

Stephane Grappelli
 218 Let's Fall In Love

Glen Gray & Casa Loma Orchestra
 342 Smoke Rings

Vince Guaraldi
 326 Samba De Orfeu

H _____

Bobby Hackett
 147 High Society
 396 Tin Roof Blues

Scott Hamilton
 384 There Will Never Be
 Another You

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

Tom Harrell
 112 Everything Happens To Me

Johnny Hartman
 122 For All We Know

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

Erskine Hawkins
 32 After Hours
 399 Tuxedo Junction

Jimmy Heath
 58 Big P

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

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

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

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

Judy Holiday
 295 Party's Over, The

Bill Holman & David Allyn
148 Hooray For Love

Bill Holmes
389 They All Laughed

Shirley Horn
56 Best Is Yet To Come, The

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

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

Helen Humes
214 Let The Good Times Roll

J _____

Milt Jackson
421 What's New

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

Ahmad Jamal
302 Poinciana (Song Of The Tree)

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

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

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

Keith Jarrett
114 Falling In Love With Love

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

J.J. Johnson
417 Wee Dot

Quincy Jones
362 Stockholm Sweetnin'

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

Sheila Jordan
134 Glow Worm, The
212 Lazy Afternoon

K _____

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

Barney Kessel
65 Blueberry Hill

Morgana King
379 Taste Of Honey, A

Moe Koffman
374 Swinging Shepherd Blues

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

Gene Krupa
61 Birds Of A Feather

Steve Kuhn
311 Random Thoughts
350 Something Everywhere

L _____

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

Peggy Lee
115 Fever

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

John Lewis
35 Afternoon In Paris

Abbey Lincoln
211 Laugh! Clown! Laugh!

Julie London
92 Cry Me A River

Johnny Long
182 In A Shanty In Old
Shanty Town

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

M _____

Chuck Mangione
176 If Ever I Would Leave You

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

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

Charlie Mariano
200 Johnny One Note

Branford Marsalis
297 Peacock, The

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

Pat Martino
122 Footprints

Johnny Mathis
340 Small World

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

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

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

Johnny Mercer
77 Candy

Glenn Miller

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

Glenn Miller & The Modernaires

- 204 Juke Box Saturday Night

Mills Brothers

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

Charles Mingus

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

Modernaires

- 361 Stay As Sweet As You Are

Joni Mitchell

- 402 Twisted

Modern Jazz Quartet

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

Thelonious Monk

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

Wes Montgomery

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

"Jelly Roll" Morton

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

Gerry Mulligan

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

Gerry Mulligan & Bob Brookmeyer

- 290 Open Country

Gerry Mulligan & Art Pepper

- 55 Bernie's Tune

O _____**Anita O'Day (with Bill Holman)**

- 64 Blue Champagne

Anita O'Day

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

Anita O'Day (with Cal Tjader)

- 299 Peel Me A Grape

Anita O'Day (with Gary McFarland)

- 328 Señor Blues

Anita O'Day (with Gene Krupa)

- 337 Side By Side

Original Cast Album

- 46 And All That Jazz

Kid Ory

- 417 Weary Blues

P _____**Marty Paich**

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

Charlie Parker

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

84 Cheryl

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

Joe Pass

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

Art Pepper

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

Oscar Peterson

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

Oscar Peterson Trio

- 351 Sometimes I'm Happy

Oscar Pettiford

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

Flip Phillips

- 372 Sweet And Lovely

Herb Pomeroy
212 Lazy Afternoon

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

Mel Powell
106 Earl, The

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

R _____

Django Reinhardt
251 Minor Swing
350 Some Of These Days

Buddy Rich
60 Birdland
229 Love For Sale

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

Max Roach
410 Valse Hot

Shorty Rogers
191 It's Not For Me To Say

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

Jimmy Rushing
78 C.C. Rider
222 Little Girl

S _____

Diane Schuur and Hubert Laws
44 Amazing Grace

Bobby Scott
379 Taste Of Honey, A

Doc Severinson
201 Johnny's Theme

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

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

Woody Shaw
293 Organ Grinder, The

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

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

Wayne Shorter
130 Getting To Know You

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

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

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

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

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

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

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

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

Singers Unlimited
260 My Foolish Heart

Jimmy Smith & Wes Montgomery
104 Down By The Riverside

Johnny Smith
256 Moonlight In Vermont

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

Steps Ahead
305 Pools

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

Barbra Streisand
325 Second Hand Rose

Supersax
207 Ko Ko

Harvie Swartz
134 Glow Worm, The

T _____

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

Jack Teagarden
396 Tishomingo Blues
416 'Way Down Yonder In
New Orleans

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

Jean "Toots" Thielemans
68 Bluesette

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

The Three Sounds
205 June Night

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

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

Bobby Troup
319 Route 66

Clara Mae Turner
206 June Is Bustin' Out All Over

Joe Turner
332 Shake, Rattle And Roll

McCoy Tyner
266 My One And Only Love

V _____

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

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

W _____

Mal Waldron
353 Soul Eyes

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

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

Weather Report
60 Birdland

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

Randy Weston
146 Hi-Fly
223 Little Niles

Margaret Whiting
170 I'll Walk Alone

Joe Williams
332 Shake, Rattle And Roll

Joe Williams (with Count Basie)
245 Memories Of You

Gerald Wilson
163 I Should Care
249 Milestones

**Nancy Wilson (with
Cannonball Adderley)**
143 Happy Talk

Jimmy Witherspoon
163 I'll Always Be In Love With You

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

Y _____

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

Z _____

Denny Zeitlin
307 Quiet Now

Dick Zimmerman
243 Maple Leaf Rag

COMPOSER/LYRICIST INDEX

A

Tom Adair

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

Lee Adams

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

Stanley Adams

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

Harold Adamson

158 I Love Lucy

Julian Adderley

276 Nippon Soul
324 Sack Of Woe
330 Sermonette

Nathaniel Adderley

434 Work Song

Fred E. Ahlert

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

Harry Akst

98 Dinah
404 Trav'lin Light

Lewis Allen

364 Strange Fruit

Robert Allen

191 It's Not For Me To Say

Louis Alter

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

Arthur Altman

41 All Or Nothing At All

Ed Anderson

119 Flamingo

Maxwell Anderson

226 Lost In The Stars
330 September Song

Paul Anka

201 Johnny's Theme

Fernando Arbex

228 Louisiana

Harold Arlen

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

Louis Armstrong

366 Struttin' With Some Barbeque

Gus Arnheim

154 I Cried For You
372 Sweet And Lovely

Billy Austin

188 Is You Is, Or Is You Ain't

Gene Austin

421 When My Sugar Walks Down
The Street

Mack Avis

253 Moon Love

Nat D. Ayer

282 Oh! You Beautiful Doll

B

Abel Baer

205 June Night
384 There Are Such Things

Fanny Baldrige

217 Let's Dance

Marian Banks

238 Malagueña

Eddie Barclay

287 Once Upon A Summertime

Charlie Barnet

340 Skyliner

Harry Barris

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

Lionel Bart

426 Where Is Love?

Count Basie

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

Lue Baxter

246 Merry Christmas, Baby

Albert A. Beach

164 I Wish You Love

Joe Beal

199 Jingle-Bell Rock

Sidney Bechet

162 I Remember When (Si Tu Vois
Me Mere)

Barbara Belle

369 Sunday Kind Of Love, A

Bennie Benjamin

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

Dave Bennett

75 Bye Bye Blues

Buddy Bernier

302 Poinciana (Song Of The Tree)

William Best

124 For Sentimental Reasons

Joe Bishop

429 Woodchopper's Ball

Ben Black

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

Johnny S. Black

294 Paper Doll

John Blackburn

256 Moonlight In Vermont

Eubie Blake

245 Memories Of You

Luiz Bonfa

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

Joseph Bonime

217 Let's Dance

Jim Boothe

199 Jingle-Bell Rock

Ronaldo Boscoli

221 Little Boat (O Barquinho)

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

J. Fred Coots
122 For All We Know

Bruno Coquatrix
89 Count Every Star

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

George Cory
158 I Left My Heart In San Francisco

Noel Coward
237 Mad About The Boy

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

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

Douglass Cross
158 I Left My Heart In San Francisco

D _____

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

D'Artega
182 In The Blue Of Evening

Tadd Dameron
136 Good Bait

Eliot Daniel
158 I Love Lucy

Denver Darling
84 Choo Choo Ch' Boogie

Julian Dash
399 Tuxedo Junction

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

John Davenport
115 Fever

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

Benny Davis
79 Carolina Moon
236 Margie

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

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

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

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

Gene De Paul
168 I'll Remember April

Tom Delaney
195 Jazz-Me Blues, The

Paul Denniker
323 S'posin'

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

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

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

John DeVries
279 Oh! Look At Me Now

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

Sacha Distel
136 Good Life, The

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

Eric Dolphy
294 Out To Lunch

Jimmy Dorsey
172 I'm Glad There Is You

Ervin Drake
301 Perdido

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

Vernon Duke
150 I Can't Get Started

Ed Durham
376 Swingin' The Blues

E _____

Jimmy Eaton
64 Blue Champagne

Fred Ebb
46 And All That Jazz

Harry Edison
201 Jive At Five

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

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

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

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

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

Gil Evans
70 Blues For Pablo

Reed Evans
276 No Moon At All

Frank Eyton
67 Body And Soul

F _____

Sammy Fain
167 I'll Be Seeing You

Jane Feather
290 Open Country

Leonard Feather
161 I Remember Duke
224 Lonely Woman

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

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

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

Ted Fiorito
211 Laugh! Clown! Laugh!

Chet Forrest
190 It's A Blue World

Arthur Freed
154 I Cried For You

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

Cliff Friend
205 June Night

David Frishberg
299 Peel Me A Grape
407 Van Lingle Mungo

G _____

Milton Gabler
84 Choo Choo Ch' Boogie

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

Albert Gamse
43 Amapola (Pretty Little Poppy)

Kim Gannon
256 Moonlight Cocktail

Joe Garland
181 In The Mood

Erroll Garner
252 Misty
445 Young Love

Don George
169 I'm Beginning To See The Light

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

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

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

Eugene H. Gifford
342 Smoke Rings

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

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

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

Jimmie Giuffre
125 Four Brothers
125 Four Others (Lighthouse)

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

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

Dexter Gordon
126 Fried Bananas

Irving Gordon
406 Unforgettable

Kelly Gordon
383 That's Life

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

Robert Graham
439 You Better Go Now

Steve Graham
185 Intermission Riff

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

Murray Grand
139 Guess Who I Saw Today

Ian Grant
214 Let There Be Love

Stephane Grapelli

251 Minor Swing

Chauncey Gray

75 Bye Bye Blues

Jerry Gray

366 String Of Pearls, A

Wardell Gray

402 Twisted

Adolph Green

206 Just In Time

238 Make Someone Happy

295 Party's Over, The

Bud Green

163 I'll Always Be In Love With You

329 Sentimental Journey

Eddie Green

137 Good Man Is Hard To Find, A

John Green

67 Body And Soul

144 Haunted Heart

154 I Cover The Waterfront

Joe Greene34 Across The Alley From
The Alamo

38 All About Ronnie

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

417 Weary Blues

Paul Gregory440 You Call It Madness (But I Call
It Love)**Maria Grever**

422 What A Difference A Day Made

Clifford Grey

351 Sometimes I'm Happy

Dick Grolnick

305 Pools

Walter Gross

381 Tenderly

Ted Grouya

119 Flamingo

H**Earle Hagen**

144 Harlem Nocturne

Bob Haggart

421 What's New

Albert Hague

444 Young And Foolish

Guy Hall

203 Johnson Rag

Arthur Hamilton

92 Cry Me A River

Nancy Hamilton

149 How High The Moon

Fred Hamm

75 Bye Bye Blues

Oscar Hammerstein II

40 All The Things You Are

76 Can't Help Lovin' Dat Man

130 Getting To Know You

143 Happy Talk

146 Hello, Young Lovers

166 I Won't Dance

170 I'll Take Romance

189 It Might As Well Be Spring

206 June Is Bustin' Out All Over

210 Last Time I Saw Paris, The

260 My Favorite Things

280 Oh, What A Beautiful Mornin'

281 Ol' Man River

300 People Will Say We're in Love

347 Some Enchanted Evening

352 Song Is You, The

372 Surrey With The Fringe On
Top, The

418 We Kiss In A Shadow

428 Who?

430 Why Do I Love You?

447 Younger Than Springtime

446 You'll Never Walk Alone

Lionel Hampton

35 AC-DC Current

120 Flying Home

249 Midnight Sun

314 Red Top

335 Shivers

Bernie Hanighen

322 'Round Midnight

James F. Hanley184 Indiana (Back Home Again
In Indiana)

325 Second Hand Rose

Otto Harbach

166 I Won't Dance

343 Smoke Gets In Your Eyes

428 Who?

439 Yesterdays

E.Y. Harburg

192 It's Only A Paper Moon

282 Old Devil Moon

Benny Harris

293 Ornithology

Will J. Harris

371 Sweet Sue - Just You

Lorenz Hart

58 Bewitched

114 Falling In Love With Love

143 Have You Met Miss Jones?

153 I Could Write A Book

155 I Didn't Know What Time It Was

187 It Never Entered My Mind

200 Johnny One Note

209 Lady Is A Tramp, The

223 Little Girl Blue

240 Manhattan

259 My Funny Valentine

268 My Romance

387 There's A Small Hotel

392 This Can't Be Love

411 Wait Till You See Her

427 Where Or When

Coleman Hawkins

365 Stuffy

Erskine Hawkins

399 Tuxedo Junction

Bob Haymes

380 That's All

Jimmy Heath

58 Big P

Neal Hefti

91 Cute

209 L'il Darlin'

Ray Henderson57 Best Things In Life Are
Free, The

73 Button Up Your Overcoat

75 Bye Bye Blackbird

174 I'm Sitting On Top Of
The World

217 Life Is Just A Bowl Of Cherries

354 Sonny Boy

367 Sunny Side Up

394 Thrill Is Gone, The

397 Together

443 You're The Cream In My Coffee

Wayne Henderson

354 Southern Comfort

Jon Hendricks82 Chega De Saudade (No
More Blues)97 Desafinado (Slightly Out
Of Tune)

193 It's Sand, Man

330 Sermonette

395 Tickle Toe

Francis Henry

222 Little Girl

Jerry Herman

145 Hello, Dolly!

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

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

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

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

Billy Higgins
386 There'll Be Some Changes Made

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

Earl Hines
263 My Monday Date
318 Rosetta

Walter Hirsch
96 'Deed I Do

Johnny Hodges
169 I'm Beginning To See The Light

Al Hoffman
277 None But The Lonely Heart

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

Mann Holiner
408 Until The Real Thing
Comes Along

Ben Homer
329 Sentimental Journey

Vaughn Horton
84 Choo Choo Ch' Boogie

Arnold B. Horwitt
444 Young And Foolish

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

Freddie Hubbard
390 Thermo

Will Hudson
254 Moonglow

Madeline Hyde
222 Little Girl

J _____

Leroy Jackson
426 Whisper Not

Milt Jackson
51 Bags' Groove
51 Bags' New Groove

Kenny Jacobson
374 Swinging Shepherd Blues

"Illinois" Jacquet
316 Robbins' Nest

Harry James
169 I'm Beginning To See The Light

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

Edward Johnson
198 Jersey Bounce

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

J.J. Johnson
417 Wee Dot

Pat Johnson
168 I'll Remember April

William Johnson
399 Tuxedo Junction

Arthur Johnston
296 Pennies From Heaven

Al Jolson
354 Sonny Boy

Isham Jones
386 There Is No Greater Love

Quincy Jones
362 Stockholm Sweetnin'

Scott Joplin
243 Maple Leaf Rag

Duke Jordan
203 Jor Du

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

K _____

Bert Kaempfert
364 Strangers In The Night

Irving Kahal
167 I'll Be Seeing You

Donald Kahn
53 Beautiful Friendship, A

Gus Kahn
79 Carioca
292 Orchids In The Moonlight

Roger Wolfe Kahn
91 Crazy Rhythm

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

John Kander
46 And All That Jazz

Dean Kay
383 That's Life

Buddy Kaye
221 Little Boat (O Barquinho)

James Kennedy
425 Where Flamingos Fly

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

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

Chas. E. King
352 Song Of The Islands

Henry Kleinkauf
203 Johnson Rag

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

Moe Koffman
374 Swinging Shepherd Blues

Joseph Kosma
50 Autumn Leaves
(Les Feuilles Mortes)

André Kostelanetz
253 Moon Love

Alex Kramer
77 Candy

Steve Kuhn
311 Random Thoughts
350 Something Everywhere

Ken Kynard
314 Red Top

L _____

Joseph Lacalle
43 Amapola

David Lahm
142 Harold's House Of Jazz

Dave Lambert
193 It's Sand, Man

Harold Land
210 Lands End

Fran Landesman
358 Spring Can Really Hang You
Up The Most

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

John Latouche
212 Lazy Afternoon

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

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

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

Leonard Lee
214 Let The Good Times Roll

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

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

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

Jules Lemare
372 Sweet And Lovely

H.J. Lengsfelder
301 Perdido

Anita Leonard
369 Sunday Kind Of Love, A

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

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

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

Edgar Leslie
44 Among My Souvenirs

Al Lewis
65 Blueberry Hill

Ed Lewis
193 It's Sand, Man

John Lewis
35 Afternoon In Paris
100 Django

Morgan Lewis
149 How High The Moon

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

Jerry Lieber
55 Bernie's Tune

Paul Lincke
134 Glow Worm, The

Harry Link
388 These Foolish Things

Little Jack Little
182 In A Shanty In Old
Shanty Town

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

Eugene Lockhart
433 World Is Waiting For The
Sunrise, The

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

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

Ruth Lowe
168 I'll Never Smile Again

Bert Lown
75 Bye Bye Blues

Abe Lyman
154 I Cried For You

M _____

Ballard MacDonald
184 Indiana (Back Home Again
In Indiana)

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

Edward Madden
254 Moonlight Bay

Paul Madeira
172 I'm Glad There Is You

Herb Magidson
135 Gone With The Wind

Melissa Manchester
248 Midnight Blue

Dave Mann
276 No Moon At All

Wingy Manone
380 Tailgate Ramble, The

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

Paul Mares
250 Milenberg Joys

Antonio Maria
326 Samba De Orfeu

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

Gerald Marks
39 All Of Me

Ric Marlow
379 Taste Of Honey, A

Eddie Marnay
287 Once Upon A Summertime

Holt Marvell
388 These Foolish Things

Eric Maschwitz
274 Nightingale Sang In Berkele
Square, A

Artie Matthews
417 Weary Blues

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

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

Paul McGrane
204 Juke Box Saturday Night

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

Robert Mellin
266 My One And Only Love

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

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

Roberto Menescal
221 Little Boat (O Barquinho)

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

Bob Merrill
300 People

George W. Meyer
368 Sugar
384 There Are Such Things

Joseph Meyer
91 Crazy Rhythm

Bernie Miller
55 Bernie's Tune

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

Charles Mingus
137 Goodbye Pork Pie Hat

Sidney D. Mitchell
442 You Turned The Tables On Me

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

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

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

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

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

Johnny Moore
246 Merry Christmas, Baby

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

Larry Morey
348 Some Day My Prince Will Come

Russ Morgan
374 Sweet Eloise

Jerome Moross
212 Lazy Afternoon

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

Bennie Moten
261 Moten Swing

Buster Moten
261 Moten Swing

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

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

Sherman Myers
255 Moonlight On The Ganges

N

Ogden Nash
356 Speak Low

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

Steve Nelson
127 Frosty The Snow Man

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

New Orleans Rhythm Kings
396 Tin Roof Blues

Norman Newell
258 More

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

Horatio Nicholls
 44 Among My Souvenirs

Alberta Nichols
 408 Until The Real Thing
 Comes Along

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

George A. Norton
 265 My Melancholy Baby

O _____

Ben Oakland
 170 I'll Take Romance

Joe Oliver
 368 Sugar Foot Stomp
 420 West End Blues

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

Nino Oliviero
 258 More

Riz Ortolani
 258 More

Will Osborne
 303 Pompton Turnpike

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

Larry Owens
 221 Linger Awhile

P _____

Morty Palitz
 429 While We're Young

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

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

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

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

Sol Parker
 394 This Love Of Mine

Avery Parrish
 32 After Hours

Duke Parson
 197 Jeannine

Ray Passman
 70 Boplicity (Bebop Lives)

Bernice Petkere
 231 Lullaby Of The Leaves

Caesar Petrillo
 198 Jim

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

Bobby Plater
 198 Jersey Bounce

Lew Pollack
 80 Charmaine

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

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

Bud Powell
 73 Budo
 404 Un Poco Loco

Mel Powell
 106 Earl, The

Jacques Prevert
 50 Autumn Leaves
 (Les Feuilles Mortes)

Louis Prima
 369 Sunday Kind Of Love, A

R _____

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

Lionel Rand
 214 Let There Be Love

Teddy Randazzo
 134 Goin' Out Of My Head

Erno Rapee
 80 Charmaine

Carol Raven
 297 Peacock, The

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

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

Jack Reardon
 136 Good Life, The

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

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

Billy Reed
 140 Gypsy, The

Bickley Reichner
 439 You Better Go Now

Django Reinhardt
 251 Minor Swing

Harry Revel
 361 Stay As Sweet As You Are

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

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

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

Harry Warren

- 384 There Will Never Be
Another You
442 You're My Everything

Ned Washington

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

Deek Watson

- 124 For Sentimental Reason

Grady Watts

- 64 Blue Champagne

Mayme Watts

- 42 Alright, Okay, You Win

Mabel Wayne

- 180 In A Little Spanish Town ('Twas
On A Night Like This)

Chick Webb

- 362 Stompin' At The Savoy

Paul Francis Webster

- 246 Memphis In June

Kurt Weill

- 226 Lost In The Stars
268 My Ship
330 September Song
356 Speak Low

Bobby Weinstein

- 134 Goin' Out Of My Head

George Weiss

- 280 Oh! What It Seemed To Be

George David Weiss

- 234 Lullaby Of Birdland
422 What A Wonderful World

Robert Wells

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

Percy Wenrich

- 254 Moonlight Bay

Paul Weston

- 163 I Should Care

Randy Weston

- 146 Hi-Fly
223 Little Niles

Ray Wetzel

- 185 Intermission Riff

Francis Wheeler

- 336 Sheik Of Araby, The

Richard A. Whiting

- 334 She's Funny That Way (I Got A
Woman, Crazy For Me)

Joan Whitney

- 77 Candy

Alec Wilder

- 165 I'll Be Around
429 While We're Young

Clarence Williams

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

Cootie Williams

- 322 'Round Midnight

Hugh Williams

- 313 Red Sails In The Sunset

Spencer Williams

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

Chuck Willis

- 78 C.C. Rider

Tommy Wolf

- 358 Spring Can Really Hang You Up
The Most

Guy Wood

- 266 My One And Only Love
336 Shoo Fly Pie And Apple
Pan Dowdy

Henri Wood

- 318 Rosetta

Harry Woods

- 315 River, Stay 'Way From My Door
337 Side By Side

Bob Wright

- 190 It's A Blue World

Robert R. Wright

- 198 Jersey Bounce

Allie Wrubel

- 135 Gone With The Wind

Sid Wyche

- 42 Alright, Okay, You Win

Y _____**Vincent Youmans**

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

James Young

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

Joe Young

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

Lester Young

- 204 Jumpin' With Symphony Sid
395 Tickle Toe

Vicki Young

- 215 Let There Be You

Victor Young

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

Z _____**Josef Zawinul**

- 60 Birdland
180 In A Silent Way
242 Mercy, Mercy, Mercy

Denny Zeitlin

- 307 Quiet Now

Earl Zindars

- 109 Elsa

A FELICIDADE

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Words by Vinicius De Moraes
Music by Antonio Carlos Jobim

Moderate Bossa Nova

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

AFTER HOURS

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Words by Robert Bruce and Buddy Feyne
Music by Avery Parrish

Slow blues C6 F9 C6

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

C7 F9 C6

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

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

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

C/G C#dim7 G7/DG7 C7

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

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

F7

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

C7 C#dim7 Dm7 G7

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

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

walk - in' with those Af - ter Hours blues, Af - ter Hours, just the blues and me. { I try to find
The night is still,

F C

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

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

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

C C7

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

F7 C C#dim7

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

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

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

AFTER YOU'VE GONE

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By Creamer and Layton

Moderately

E♭M7 A♭9 Dm7 G7

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

C9 F9 B♭6 Fm7 B♭7

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

E♭M7 A♭9 Dm7 G7

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

Cm G7 Cm7 A♭9 B♭ D7 Gm Gm/F Em7 A7♭9

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

Dm7 Gm7 Cm7 F7 B♭ 1. Fm7 B♭7 2. B♭M7

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

ACROSS THE ALLEY FROM THE ALAMO

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By Joe Greene

Moderately

F Bb/F F Bb/F F

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

C7 Cdim C7 Gm7 C7 sus C7b9 F

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

Bb/F F Fdim F Bb/F F

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

C7 Cdim C7 Gm7 C9 C7b9 F6 F7

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

Bb F F7 Bb Bb m6 F A7

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

Dm G9 C7 F

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

Bb/F F Bb/F F C7 Cdim C7

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

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

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

AC-DC CURRENT

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By Benny Goodman, Lionel Hampton and Charlie Christian

Medium bounce

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

AFTERNOON IN PARIS

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By John Lewis

Moderate swing

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

AH-LEU-CHA

(Also Known As AH LEV CHA)

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By Charlie Parker

Bright tempo
 Gm7

Musical score for 'AH-LEU-CHA' in G minor, 4/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Bright tempo' and the key signature is Gm7. The music features eighth and sixteenth notes, with some triplet markings (indicated by a '3' over a group of notes). Chord changes are indicated above the staff: C7, F, Em7, A7, D7, G7, Gm7, C7, Gm7, C7, and F. The piece concludes with a double bar line.

AIN'T MISBEHAVIN'

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Words by Andy Razaf
 Music by Thomas Waller and Harry Brooks

Slowly

Musical score for 'AIN'T MISBEHAVIN'' in E-flat major, 4/4 time. The score is for a vocal line with piano accompaniment. The tempo is marked 'Slowly'. The key signature has three flats (B-flat, E-flat, and A-flat). The score includes the following lyrics and corresponding chords:

No one to talk with, all by my - self, no one to walk with, but I'm hap - py on the shelf,
 Ain't Mis - be - hav - in' I'm sav - in' my love for you. I know for cer - tain
 the one I love, I'm thru with flir - tin' it's just you I'm think - in' of. Ain't Mis - be - hav - in'
 I'm sav - in' my love for you. Like Jack Horn - er in the cor - ner,

Chord changes are indicated above the staff: Eb, Edim7, Fm7, F#dim7, Eb/G, G7#5, Ab6, Db9, Eb/G, C7, Fm7, Bb9, G7, C7, F7, Bb7, Eb, Edim7, Fm7, F#dim7, Eb/G, G7#5, Ab6, Db9, Eb/G, C7, Fm7, Bb9, Eb, Ab, Eb, D7b9, G7, Cm, Ab7/C.

F7/C C7 F6 Cm7 F9 G7#9 C7

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

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

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

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

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

AIREGIN

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By Sonny Rollins

Bright tempo

Fm7 Gb7 Fm7 Gb7 Fm7 Gb7

Fm7 Gb7 Fm7 Gb7 Fm7 Gb7

Fm7 Gb7 Fm7 Gb7 Fm7 C7b5#9

Fm7 F7 Bbm7 F#9 Bbm7

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

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

Cm7 F7 Bbm7 Eb7,9 Ab

AIR MAIL SPECIAL

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By Benny Goodman, Charlie Christian and Jimmy Mundy

Bright tempo

Bb 6

Musical score for 'AIR MAIL SPECIAL' in B-flat major, 6/8 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 6/8 time signature. The music is marked 'Bright tempo' and 'Bb 6'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. There are two first endings (labeled '1.' and '2.') and several chord changes indicated by letters above the staff, including Gb 9, F9, Bb 6, Bb dim7, Adim7, and Ab dim7.

ALL ABOUT RONNIE

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By Joe Greene

Moderately with feeling

Musical score for 'ALL ABOUT RONNIE' in B-flat major, 4/4 time. The score is for a vocal line with piano accompaniment. It is marked 'Moderately with feeling'. The lyrics are: 'All A - bout Ron - nie, there's so much to tell, All A - bout Ron - nie, I know {her/him} so well. {Her/His} mag - i - cal fin - gers, their sense of em - brace. {Her per - fume/His whis - per} that lin - gers car - ess - ing your face. All A - bout Ron - nie, best told in a toast, Let me pro - pose it. {I'm her/he's my} fav' - rite host. We'll drink from dry glass - es, There's no need for wine, the cham - pagne is Ron - nie, And Ron - nie is mine. All A - bout mine.' The score includes various musical notations such as slurs, accents, and dynamic markings. Chord changes are indicated by letters above the staff, including Eb9# 11, Bb6, Cm7, F7, A7 AbM7, A7 Bb6, Dm7b5, G7, Cm/Eb, G7/D, Cm, Gm7, C7, Gb9# 11, F9, Eb9# 11, Bb6, Cm7, F7, Cm6/Eb, D7, G7, Cm7, Ebm7, Bb6/F, Dm7b5, G7b9, C7b5, F7, Bb, C9, F7# 5, N.C., Bb 6, Gb, and Bb.

ALL BLUES

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 JAZZ HORN MUSIC CORP.

By Miles Davis

Moderately
 G7

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

ALL OF ME

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Words and Music by Seymour Simons and Gerald Marks

Moderately

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

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

ALL OF YOU

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Words and Music by Cole Porter

Moderately

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

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

Gm7 C7b9 Fm7 Bb7 Ab/Eb Eb

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

Fm7b5 Bb7b9 Ab/Eb Eb Gm7 C7

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

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

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

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

You. I love the You.

ALL THE THINGS YOU ARE

From VERY WARM FOR MAY

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 (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II
 Music by Jerome Kern

Moderately

Fm7 Bbm7 Eb7 AbM7 DbM7 G7

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

CM7 Cm7 Fm7 Bb7 EbM7

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

AbM7 Am7b5 D7b9 GM7 E7#9 Am7

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

D7 GM7 CM7 F#m7b5 B7 EM7

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

C7#5 Fm7 Bbm7 Eb7 AbM7 DbM7 Dbm7 Gb9

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

AbM7 Bdim7 Bbm7 Eb9 AbM7

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

ALL OR NOTHING AT ALL

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Words by Jack Lawrence
Music by Arthur Altman

Moderately Slow

Am Am7 Am6 Am Am6 Am

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

Bb9 Bb6 Bb+ Bb7 Gm Em7b5 A7b9 Dm

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

G7 G7#5 CM7 Bm7b5 E7b9 Am Am7

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

Am6 Am Am6 Am Bb9 Bb6 Bb+ Bb7 Gm

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

Em7b5 A7b9 Dm G7 G7#5 CM7

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

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

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

Db Ab Eb9 Eb+ Eb7 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

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

Bbm7 Eb7 Gm7b5 C7 Fm Db7 C7 E7

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

Am Am7 Am6 Am

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

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

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

Dm7b5 G7sus C C6

Or Noth - ing At All!

ALRIGHT, OKAY, YOU WIN

• 1955 CHERIO CORP.
• Renewed 1983 CHERIO CORP.

Words and Music by Sid Wyche and Mayme Watts

Moderate Boogie Woogie

Eb
Bb+
Eb
Bb+
Eb

Well Al - right, O - kay, You Win, I'm in
 love with you Well, Al - right, O - kay, You Win, Ba - by,
 what can I do? I'll do an - y - thing you say, { it's just got - ta be that way.. as long as it's me and you..
 Well, Al - right All that I am ask - in,'
 all I want from you, just love me like I love you an' it
 won't be hard to do! Well, Al - right, O - kay, You win
 I'm in Sweet ba - by take me by the hand,
 Well, Al - right O - kay, You Win.

ALONG CAME BETTY

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By Benny Golson

Medium bounce

Musical score for 'Along Came Betty' in B-flat major, 4/4 time. The score consists of five staves of music. Chord progressions are indicated above the notes. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Medium bounce'. The score includes various musical notations such as triplets and slurs.

Chord progressions: Bbm7, Bm7 E9 Bbm7, Bm7 E9 AM7, Ab 7, GM7, Gb 7 Gb m7, Gm7 C9 Gb m7, Gm7 C9 FM7, A7#5 b9, Dm7, G13 G7#5 Cm7, F7b9, Am7b5 D7b9, Gm7, Em7b5 A7b9, Fm7, Bb7, Bbm7, Bm7 E9 Bbm7, Bm7 E9 Cm7b5 F7, Bbm7b5 Eb7 #9, AbM9.

AMAPOLA (Pretty Little Poppy)

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By Joseph M. Lacalle
 New English Words by Albert Gamse

With Pep Bb

Musical score for 'Amapola (Pretty Little Poppy)' in B-flat major, 4/4 time. The score includes vocal lines with lyrics and piano accompaniment. Chord progressions are indicated below the lyrics. The key signature has two flats (B-flat and E-flat). The tempo is marked 'With Pep'.

Lyrics: A - ma - po - la my pret - ty lit - tle pop - py. You're like that love - ly flow'r so sweet and heav - en - ly since I found you, My heart is wrapped a - round you and lov - ing you, it seems to beat a rhap - so - dy. A - ma - po - la, the pret - ty lit - tle pop - py must cop - y its en - dear - ing charm from you. A - ma - po - la, A - ma - po - la, how I long to hear you say "I love you."

Chord progressions: Bb/D, Dbdim7, F7/C, F7, F7#5, Bb, G7, Cm, G7, Cm, Ebm6, Bb/D, Dbdim7, F7/C, F7, Bb.

AMAZING GRACE

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Traditional

Moderately

G G/B C G D7sus D7 G

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

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

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

AMONG MY SOUVENIRS

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Words by Edgar Leslie
Music by Horatio Nicholls

Moderately

E♭ C7♭9 Fm7 B♭7 B♭9#5 E♭ E♭/G G♭dim7

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

Fm7 B♭7 E♭ C7♭9 Fm7

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

B♭7 B♭9#5 E♭ E♭/G G♭dim7 Fm7 B♭9

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

E♭ E♭7 A♭6 Fm7 B♭7 B♭9#5 E♭

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

B♭7 Dm7♭5 G7 Cm7 F9 B♭7#5 E♭ C7♭9 Fm7

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

B♭7 B♭9#5 E♭ E♭/G G♭dim7 Fm7 B♭9

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

1. E♭ Cm7 Fm B♭7 2. E♭ A♭m6 E♭

nirs. nirs.

ANGEL EYES

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Words by Earl Brent
Music by Matt Dennis

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

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

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

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

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

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

GM7 CM9 C♯m7 F#7♭5 Dm7 G7♭5 Cm9 A♭7/C

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

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

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

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

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

ANOTHER HAIRDO

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By Charlie Parker

Blues
B♭7

E♭7 B♭7

G7 Cm7 F7 B♭7 F7

AND ALL THAT JAZZ

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Words by Fred Ebb
Music by John Kander

Quickly
C

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

C

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

Ab 7

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

C

Em7b5/Bb

A7

Ab 7

G7

C

G7# 5

Db

Ab 7# 5

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

Db

Ab 7# 5

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

Db

Ab 7

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

A7

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

Db

Fm7b5

Bb 7

Eb 7b 9

Ab 7

Db

A7

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

D

A7# 5

D

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

A7

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

Bb 7

D

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

B7

E7b 9

A7

D

G7

C

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

APPLE HONEY

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By Woody Herman

Medium Jump

Musical score for 'Apple Honey' in B-flat major, 4/4 time. The score consists of seven staves of music. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Medium Jump'. The score includes various chords and melodic lines with articulation marks like accents and slurs. The chords are: Bb6, Gm7, C9, F9, Gm7, Dbdim7, C7b9, F13, Bb6, Gm7, C9, F9, Bb6, Gm7, Gb9#5, F13, Bb6, Gm7, C9, F13, Gm7, Dbdim7, C7b9, F13, Bb6, Gm7, Cm9, F13, Bb6, Gm7, Gb9#5, F13, Bb6, D9, Eb9, D9, Gm6, C9, F13, B7b5, Bb6, Gm7, C9, Gb7#5, F9#5, Bb6, Gm7, C9, F9, Bb6, Gm7, C9, F13, Bb6, Gm7, Gb7#5, F13, Bb6, D9, Gm6, C7, Db7, C7, C9, F13, F7#5, Bb6, Gm7, Cm7, Gb7, F7, Gm7, Dbdim7, Cm7, F13, BbM9, Bb7/Ab, Eb6/G, Gb9, F13, C7, F7, Bb6.

AREN'T YOU GLAD YOU'RE YOU

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Words by Johnny Burke
 Music by James Van Heusen

Moderately

Musical score for 'Aren't You Glad You're You' in F major, 4/4 time. The score consists of two staves of music. The tempo is marked 'Moderately'. The score includes lyrics and chords. The chords are: F, F/A, Bb6, Bdim7, C, C7, F, Gm7/C, F, C7, F, Abdim7, C/G, G7, C7sus, C7, F, F/A, Bb6, G#dim7, A, Bm7, E7. The lyrics are: Ev - 'ry time you're near a rose, aren't you glad you've got a nose? And if the dawn is fresh with dew, aren't you glad you're you? When a mead - ow - lark ap - pears, aren't you glad you've

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

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

Cm9 F7 Cm7 F7 Bb Bbm7 Eb7 AbM9 Gm7 C7

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

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

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

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

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

AS CATCH CAN

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By Gerry Mulligan

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

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

AU PRIVAVE

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By Charlie Parker

Fast

F7 F#dim7 Gm7 C7b9 F7 Cm7 B9

Bb7b9 Bb7 F7 Gm7 Am7 D7b9 Gm7

C7sus F7 D7 1. Gm7 C7b9 2. G7 C7b9

(Solos)

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

AUTUMN LEAVES (LES FEUILLES MORTES)

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

Medium Swing

Am7 D7 GM7 CM7 F#m7b5 B7 Em

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

B7 Em Am7 D7 GM7 E7b9 F#m7b5

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

The fall - ing leaves drift by the win - dow, the Au - tumn Leaves, of red and gold. I see your
 lips, the sum - mer kiss - es, the sun - burned hands I used to hold. Since you went a - way
 the days grow long, and soon I'll hear old win - ter's song. But I miss you most of
 all my dar - ling, when Au - tumn Leaves start to fall.

Musical notation for 'AUTUMN LEAVES' in G major, 4/4 time. The piece is marked 'Medium Swing'. It consists of four staves of music. The first staff contains the first line of music with chords Am7, D7, GM7, CM7, F#m7b5, B7, and Em. The second staff contains the second line of music with chords Am7, D7, GM7, CM7, F#m7b5, B7, Em, Am, Em, and F#m7b5. The third staff contains the third line of music with chords B7, Em, Am7, D7, GM7, E7b9, and F#m7b5. The fourth staff contains the fourth line of music with chords B7b9, Em, Em/D, C#m7b5, CM7, F#m7b5, B7b9, Em, Am, and Em. The lyrics are written below the notes.

BABY, WON'T YOU PLEASE COME HOME

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Words and Music by Charles Warfield and Clarence Williams

Medium Bounce tempo

G6 F#m7 F9 E9 A7 Em7 A7

D7 Em7 Gm6/Bb A7 Eb7 D9 D7b9

Ba - by, Won't You Please Come Home, 'cause your mam - ma's all a lone.
 I have tried in vain, nev - er no more to call your name.

Musical notation for 'BABY, WON'T YOU PLEASE COME HOME' in G major, 4/4 time. The piece is marked 'Medium Bounce tempo'. It consists of two staves of music. The first staff contains the first line of music with chords G6, F#m7, F9, E9, A7, Em7, and A7. The second staff contains the second line of music with chords D7, Em7, Gm6/Bb, A7, Eb7, D9, and D7b9. The lyrics are written below the notes.

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

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

C6 C#dim7 G7 F7 E7 A7 D7 1. G A7 Ab9

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

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

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

BAGS' GROOVE

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By Milt Jackson

Medium Swing
Am

Musical notation for 'BAGS' GROOVE' in G major, 4/4 time, Medium Swing. The piece features a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. The key signature has one sharp (F#). The notation includes first and second endings.

BAGS' NEW GROOVE

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By Milt Jackson

Moderately bright

Musical notation for 'BAGS' NEW GROOVE' in G major, 4/4 time, Moderately bright. The piece features a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. The key signature has one sharp (F#). The notation includes triplets and various chord changes.

A BALLAD

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By Gerry Mulligan

Very slow

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

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

Em D7 D/A F#/A GM7 A7 § Dm7 G7#5

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

Dm7/G G7 C A7 Dm Fm C Ebdim7

Dm7 G7b9 CM7 *Fine* Cm7 Fm7 Bb13b9 EbM7 B7b5

Fm7 Bb7b9 Eb Bbm7

Ebm7 Ab9 Ab7b9 Fm7 Bb7b9

Ebm7 Ab7b9 Db A7 D. S. al Fine

BARBADOS

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By Charlie Parker

Fast

F Gm7 C7 F7 Cm7 F7 Bb7

F Gm7 C7b9 F Gm7 C7

BALLIN' THE JACK

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Words by Jim Burris
Music by Chris Smith

Moderately

G7 C7

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

F7 Bb D7 Eb7 D7

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

G7 C7

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

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

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

A BEAUTIFUL FRIENDSHIP

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Lyric by Stanley Styne
Music by Donald Kahn

Moderately

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

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

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

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

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

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

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

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

BASIN STREET BLUES

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Words and Music by Spencer Williams

Moderately

VERSE

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

CHORUS

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

BE-BOP

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By John "Dizzy" Gillespie

Fast Bop

♩ N. C.

To Coda ⊕

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

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

Bb7 #9 EbM7 Eb7 Ab7 #9 DbM7

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

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

CODA C7b5

BERNIE'S TUNE

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Words by Mike Stoller and Jerry Lieber
 Music by Bernie Miller

Moderately, with a beat

Dm6 Bb7b5 A7

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

Dm6

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

Bb7b5 A7 Dm6

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

Bb7 Fm7 Bb7 Fm7 Bb7 Fm7

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

Bb7 A7 Dm6 Bb7b5

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

1. A7 Dm6

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

2. A7 Dm6

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

BESS YOU IS MY WOMAN

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Words by Dubose Heyward & Ira Gershwin
Music by George Gershwin

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE BEST IS YET TO COME

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Lyric by Carolyn Leigh
Music by Cy Coleman

Moderately
A \flat

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

F7 B \flat m7 E \flat 7

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

Ab Dm7b5 G7 C

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

A7 Dm7 G7

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

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

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

C Bbm7 Eb7 Ab F7

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

Bb7 Eb7 Ab

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

THE BEST THINGS IN LIFE ARE FREE

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 and Stephen Ballentine Music Publishing Company

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

Brightly C C/E Ebdim7 Dm7 G7 Dm7

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

G7 G7b9 C C#dim7 G7/D G7 C7

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

F D7 Dm7 G9 C

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

A7 Dm7 G7sus G7 C Ab7 C

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

BEWITCHED

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately Slow

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

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

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

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

FM7 F#dim7 C D7 G7 C7 FM7 A7 Dm

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

Am Dm G7 Em7 A7#9 Dm7 G7

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

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

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

Dm G7

wild - ered am I.

1. C Am Dm7 G7 2. C F C

I'm I. _____

BIG P

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By Jimmy Heath

Bounce tempo

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

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

Dm F E Eb Dm Am7 D7 Gm Bb A Ab

Dm Dm7/C Dm6/B Bb7 B7b5 A7#9 Dm

1. 2.

BILL BAILEY

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Traditional

Brightly

G G#dim7 D7/A D7

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

D9#5

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

G

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

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

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

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

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

BIRD FEATHERS

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By Charlie Parker

Brightly

BbM7 Bb6 Bb7 #5

Eb6 *s* Ab7 BbM7 G7 Ab7 G7

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

Bb7 #5 Eb6 *s*

Ab7 BbM7 Bb6 G7 Ab7 G7 Cm7

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

Repeat ad lib.

BIRDLAND

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By Joe Zawinul

Brightly

N.C.

1,2 3.

1. 2. Gm

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

Gm/CF/C G G pedal

To Coda ⊕ 1. 2.

G C G

C G Bm7 \flat 5 G Bm Em G/B CM7 C \sharp m7 \flat 5 Bm7 E7 Am7 G/BC6 C/D G Bm Em C6

C \sharp m7 \flat 5 D7sus CM7 1. Am CM7/E Am7/D 2. Am CM7/E Am7/D G Bm Em G/D

C \sharp m7 \flat 5 C9 Bm7 E7 Am G/B C6 C/D G Bm Em Am7/D C \sharp m7 \flat 5 C9 Bm7

E7 Am G/B C6 C/D G

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

D.S. al Coda ⊕ CODA G G/B Em G/B CM7 C \sharp m7 \flat 5 Bm7 E7

Am G/B C6 C/D G G/B Em C6 C \sharp m7 \flat 5 G/D G/C G/C Am Em7 C/D G

Repeat and Fade

Bm Em G/D C \sharp m7 \flat 5 C7 Bm7 E7 Am G/B C6 C/D G

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

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By Charlie Parker

Medium Up Blues F7 F7/A Bb7 Bdim7 F7

Bb7 F7

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

BIRDS OF A FEATHER

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By Gerry Mulligan

Medium

Bb Eb9 Bb G7b9 Cm7 F7b9

Bb Eb9 Bb G7b9 F7 Bb6 G7b9

Eb Cm7 Bm7 Am7 Bb Gm Cm7 F7#5b9

Bb Eb9 Bb F7 Bb G7b9

Eb Cm7 Bm7 Am7 Bb Gm A7#9

C Em7 Ebm7 Dm7 G7#5b9

Bb Dm7 Dbm7 Cm7 F7#5b9

Bb Eb9 Bb F7 F7#5b9

Eb Cm7 Bm7 Am7 Bb

THE BLESSING

© 1958 Composers Music

By Ornette Coleman

Medium Swing



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

BLOOMDIDO

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By Charlie Parker

Fast



Bb7 Bb7
Eb7 Bb7 Dbm7
Cm7 F7 Bb7 Cm7 F7

BLUE 'N BOOGIE

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Music by John "Dizzy" Gillespie & Frank Paparelli

Moderately Fast



Bb7

BLUE AND SENTIMENTAL

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By Count Basie, Jerry Livingston, and Mack David

Slowly, with a lift

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

Blue And Sen - ti - men - tal, I can't for - get you, My heart won't let you out of my mind. — It rains all the time since you said good - bye. — The skies, and my eyes, and my heart all cry. —

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

BLUE IN GREEN

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 HORN MUSIC CORP.

By Miles Davis and Bill Evans

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

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

BLUE CHAMPAGNE

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

Slowly

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

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

Gm7♭5 C7

1. F Dm7 Gm7 C7 2. F B♭ F A7 Dm Dm#7

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

Dm7 G9 F Gm7 C7♭5 F A7 Dm Dm#7 Dm7 G9

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

F G9 D♭7 Gm7 C7 F A♭dim7 C7/G C7 F

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

D♭7 Gm7♭5 C7 F D7 Gm7♭5 C9 F

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

BLUE HAZE

© 1965 Prestige Music

By Miles Davis

Moderately

B♭M7 Cm7 B♭M7 B♭7 E♭M7 E♭m6

Dm6 Ddim7 E♭M7 E♭m F7 B♭M7

Cm7 B♭M7 B♭7 E♭M7 E♭m6 Dm7

Ddim7 E♭M7 E♭m B♭

BLUEBERRY HILL

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

Moderately

E♭7 A♭ E♭ B♭7

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

E♭ E♭M7 E♭6 E♭7 A♭ E♭

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

B♭7 E♭ D♭7 E♭ A♭6 E♭

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

E♭M7 A♭6 E♭ E♭M7 E♭7 D7 Gm D7 Gm D7

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

G B♭7 E♭7 A♭ E♭

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

B♭7 E♭ D♭7 1. E♭ E♭7 2. E♭ A♭6 E♭

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

BLUES IN THE CLOSET

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By Oscar Pettiford

Medium swing
G

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

BLUES IN THE NIGHT

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Words by Johnny Mercer
Music by Harold Arlen

Blues tempo

Musical notation and lyrics for 'Blues in the Night' in Bb major, 4/4 time, blues tempo. The piece consists of seven staves of music. The first staff has a treble clef and a key signature of two flats (Bb). The second staff has a bass clef and a key signature of two flats (Bb). Chord symbols Bb, Eb7, Bb7, F7, C7, F7, Bb, Eb9, F7, Bb, Eb9, Ebm6, F7, Db7, C+, and C7 are placed above the notes. The melody features eighth and sixteenth notes with triplets. The lyrics are: My ma - ma done tol' me when I was in {knee - pants, pig - tails,} my ma - ma done tol' me, {Son! Hon!} Nat - chez to Mo - bile, from Mem - phis to St. Joe, where - ev - er the four winds blow; I wom - an - 'll sweet talk, man's gon - na sweet talk, and give ya the big eye, but when the sweet talk - in's done been in some big towns an' heard me some big talk, but there is one thing I know, To Coda wom - man's a two - face, a wor - ri - some thing who'll leave ya t' sing the Blues In The Night, Now the rain's a - fall - in', hear the train a - call - in', whoo - ee, (My ma - ma done tol' me.) Hear dat lone - some whis - tle blow - in' 'cross the tres - tle, whoo - ee, (My ma - ma done tol' me.) A whoo - ee - duh - whoo - ee, ol' click - e - ty clack's a - ech - o - in' back th' Blues In The Night. The eve - nin' breeze - 'll start the trees to cry - in' and the moon - 'll hide it's light, Take my word, the mock - in' bird - 'll sing the sad - dest kind o' song,

G7b9

1. Gm7b5 C7 F7 Cm7b5 F7

2. Gm7b5 C7 F7 Ebm/Gb

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

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

(whistle) From Night. (hum)

Bb7 C7b9 F7 C7 F7sus Bb

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

BODY AND SOUL

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

Slowly, with expression

Ebm7 Bb9 Ebm7 Ab7 DbM7 Gb7 Fm7 Edim7

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

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

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

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

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

D Dm7 G9 CM7 Ebdim7 Dm7 G7 G7#5

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

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

chance to prove, dear,

⊕ CODA Db

Soul!

(THE ORIGINAL) BOOGIE WOOGIE

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By Clarence "Pine Top" Smith

Moderately bright

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

BLUESETTE

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 New York, NY

Words by Norman Gimbel
 Music by Jean Thielemans

Moderate Waltz

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

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

Am7b5 D7b9 Bm7 Bb7 Am7 D7 G F#m7b5 B7

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

Em7 A7 Dm7 G7 CM7 C6 Cm7 F7

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

BbM7 Bb6 Bbm7 Eb9 AbM7

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

Am7b5 D7b9 Bm7 Bb7 Am7 D7 G F#m7b5

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

B7 Em7 A7 Dm7 G7 CM7 C6 Cm7

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

F7 BbM7 Bb6 Bb7 Eb7 AbM7

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

Am7b5 D7 Bm7 Bb7 Am7 D7 G

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

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

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

BbM7 Bbm7 Eb9 AbM7 Am7b5 D9 Bm7

find a some - one to be true to. One luck - y day love - ly love will come your way. _____

E7 E7#5 E7 Am7 D7 G D7#9 D9 Bm7 Am7 AbM7 GM7

That mag - ic day _____ may just be to - day. _____

BLUES FOR PABLO

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By Gil Evans

Very slowly

Musical score for 'Blues for Pablo' in G minor, 3/4 time. The score consists of three staves. The first staff is the melody with a triplet of eighth notes at the beginning. The second staff shows the harmonic accompaniment with chords: D7b9#5, G6, and Gm. The third staff shows the bass line with chords: Cm, Fm7b5, Gm, F6, EbM7, D7b9, and Gm. The piece ends with a double bar line.

BOPLICITY (BEBOP LIVES)

© 1981 Sophisticate Music

Music by Miles Davis
 Lyrics by Ray Passman & Holli Ross

Medium swing

Musical score for 'Boplicity (Bebop Lives)' in F minor, 4/4 time. The score is a vocal line with lyrics and a piano accompaniment. The lyrics are: "It be - gan as an ex - per - i - ment, a lit - tle new, but with the time clev - er - ly spent. It woke up mus - i - cal minds and, boy, it sure made a dent and so we know that Be - bop lives. Diz - zy, Bird and Miles, they did it their way, swing - time peo - ple did - n't fig - ure it could stay, but they split would - n't you know be - cause the time was pas - sé and so they know that Be - bop Lives. And when there was a cat who then start - ed to scat, it made im - pres - sions that, es - tab - lish - ing a school, be - came a pop - u - lar pas - time, for bop when in it's prime would dif - fer - en - ti - ate the hot from the cool." The score includes various chords such as Fm7, Gm7, AbM7, Bb7, EbM7, Bbm7, Eb7#5#9, AbM7, Fm7, EbM7/G, AbM7, Bb7sus, EbM7#11, Gm7, AbM7, Bb7, EbM7, Fm7, EbM7/G, AbM7, Bb7sus, EbM7#11, Bbm7, Eb7#5#9, Bbm7, Eb7#5#9, AbM7, Abm7, Db7#5#9, Abm7, Db7#5#9, Gbm7, Gbm7, Fm7, and Bb13#11.

Fm7 Gm7 AbM7 *g* Bb7 EbM7 Bbm7 Eb7#5#9

Se- cond, third gen - er - a - tions still blow all the flat - ted fifths that we cer - tain - ly know, like

AbM7 *g* Fm7 EbM7/G AbM7 *g* Bb7 EbM7#11

"Ko-ko," don't for - get "Four" and then there's "Night - In Tu - ni - sia," so we know that Be - bop Lives. —

BORN TO BE BLUE

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Words and Music by Robert Wells and Mel Torme

Very slowly

C9 Db9 C9 Gb7 F9 Eb7b9

Some folks were meant to live in clov - er, but they are such a chos - en
When there's a yel - low moon a - bove me, they say there's moon - beams I should
I guess I'm luck - i - er than some folks; I've known the thrill of lov - ing

AbM7 Ab7 G7#5 Cm Db9 Cm7 *g* F7 To Coda ⊕

few, and clov - er be - ing green, is some - thing I've nev - er seen
view, but moon - beams, be - ing gold, are some - thing I can't be - hold
you, and that a - lone is more than I was cre - at - ed for

1. Fm7 D7b5 Dm7 G7 2. Fm7 Ab9 G9#5 C

'cause I was Born To Be Blue. 'cause I was Born To Be Blue.

Abm7 Db9 Abm7 Db9 Abm7 D7b9

When I met you the world was bright and sun - ny; when you left the cur - tain fell. —

GbM7 Dbm7 Gb9 Cm7 Abm7 Fm7 Bb7 *g*

I'd like to laugh, but noth - ing strikes me fun - ny; now my world's a fad - ed pas -

D.C. al Coda
EbM7 Dm7 G9

tel. Well,

⊕ CODA
Fm7 Ab9 G9#5 C

'cause I was Born To Be Blue.

THE BREEZE AND I

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Words by Al Stillman
Music by Ernesto Lecuona

Rhumba

The Breeze And I are say - ing with a sigh that you no long - er care.
Breeze And I are whis - per - ing good - bye to dreams we used to share.

1. The Ours was a love song that seemed con - stant as the moon, end - ing in a strange, mourn -
ful tune; and all a - bout me, they know you have de -
part - ed with - out me and we won - der why, The Breeze And I.

Chords: Eb6, E6, Eb6, Bb7, Cm7, Fm7, Fm7/Bb, Gm7, Cm7, Fm7, Bb7, Eb, C7b9, Fm7, Fm7/Bb, Bb7, Eb, Cm7, Fm7, Bb7, Eb6, Fm7, Bb7, Eb6.

BUD'S BLUES

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By Sonny Stitt

Moderately

Chords: Ab, Bbm7, Eb7, Bb7, Ddim7, Ebm7, F7, Bbm7, Eb7, AbM7, Bbm7, Eb7, AbM7, Cm7, F7, Eb, Dbm7, Gb7, Cm7, F7, Bm7, E7, Bbm7, Eb7, Ab, Bbm7, Eb7, Db7, Ddim7, Ebm7, F7, Bbm7, Eb7, AbM7.

BUDO

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By Miles Davis & Bud Powell

Medium Swing

B \flat E \flat 7 B \flat B7 E \flat 7

B \flat Cm7 Dm7 G7 Cm7 F7 B \flat

BUTTON UP YOUR OVERCOAT

(From "FOLLOW THRU")

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and Stephen Ballentine Music Publishing Company

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

Moderately

G E7 A7 D7 Ddim7 D7 G6 Em7

But - ton Up Your O - ver - coat _ when the wind is free. Take good _ care of your - self _ you be - long to me!

Am7 D7 G E7 A7 D7 Ddim7 D7

— Eat an ap - ple ev - 'ry day; _ get to bed by three. Take good _ care of your - self _ you be -
Wear your flan - nel un - der - wear _ when you climb a tree. Take good _ care of your - self _ you be -

G6 Dm7 G7 C6 G6 Em7 A9

long to me! _ Be care - ful cross - ing streets, oo - oo! Don't eat meats, oo - oo! Cut out sweets, oo - oo!
long to me! _ Don't sit on hor - nets' trails, oo - oo! Or on nails, oo - oo! Or third rails, oo - oo!

D7 Em7/D GM7/D Am7/DC7/D G E7 A7

You'll get a pain and ru - in your tum - tum! Keep a - way from boot - leg hootch _ when you're on a spree.
You'll get a pain and ru - in your tum - tum! Don't go out with col - lege boys _ when you're on a spree.

D7 Ddim7 D7 G C7 1.G Am7 D7 2.G

Take good _ care of your - self _ you be - long to me. me.

BUT BEAUTIFUL

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Words and Music by Johnny Burke and James Van Heusen

Slowly

GM9 Bm7b5 E7b9 Am9 C#m7b5 F#7b9 GM9 Bm7b5 E7

Love is fun - ny or it's sad or it's qui - et or it's mad; it's a good thing or it's bad, But

A9 D7 D7/C Bm7 Em7 Am7 D7 G Em6 Em7

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

A9 Am7 D7 GM9 Bm7b5 E7b9 Am9 C#m7b5 F#7b9

would - n't mind at all. Love is tear - ful or it's gay; it's a prob - lem or it's play; it's a

GM9 Bm7b5 E7 A9 D D7/C Bm7 Em7 Am7 B7 #5 B7

heart - ache eith - er way, But Beau - ti - ful! And I'm think - ing if you were mine I'd nev - er let you

Em7 Cm7 F7 G E7 Am7 D7 Ab7 1. G Am7 D7 2. G

go, and that would be But Beau - ti - ful I know. Love is know.

BUZZY

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By Charlie Parker

Fast

Bb 7 Eb 7 Bb 7 G7 Cm7 F7 Bb 7 Cm7 F7

The musical notation for 'BUZZY' consists of three staves of music in B-flat major. The first staff begins with a Bb7 chord and contains a series of eighth and sixteenth notes. The second staff continues the melody with Eb7, Bb7, and G7 chords. The third staff concludes the piece with Cm7, F7, Bb7, and Cm7 F7 chords. The tempo is marked 'Fast'.

BYE BYE BLACKBIRD

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Words by Mort Dixon
Music by Ray Henderson

Moderately
F

D7 Gm7 C9 F F/A Abdim7 Gm7 C7 Gm Eb/G

Pack up all my care and woe, here I go sing - ing low, Bye Bye Black - bird. _____ Where some - bod - y

Gm6 Eb/G Gm7 C7 Gm7 C7 FM7 F6 F7 Am7b5

waits for me, sug - ar's sweet, so is she, Bye Bye Black - bird. _____ No one here can love and un - der - stand

D7 Gm Gm7b5 C7 F Eb7 D7

me, oh what hard luck sto - ries they all hand me. Make my bed and light the light, I'll ar - rive late to - night,

Gm7 C7 1. F Dm7 Gm7 C7 2. F Bb Bbm6 F6

black - bird _____ bye bye. _____ bye. _____

BYE BYE BLUES

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Words and Music by Fred Hamm, Dave Bennett,
Bert Lown and Chauncey Gray

Moderately
C

Ab7 C B7 Bb7 A7 D9 D7 G7 G7b9 CM9

Bye Bye Blues, _____ Bye Bye Blues. _____ Bells ring, birds sing, sun is

Ebdim7 Dm7 G7 Dm7 G7#5 C Ab7 C B7 Bb7 A7 D9

shin - ing, No more pin - ing, just we two _____ smil - ing thru. _____ Don't

D7 G7 G7b9 C Ab7 1. C G7 2. C F7 C

sigh, don't cry Bye Bye Blues. _____ Blues. _____

CALDONIA (WHAT MAKES YOUR BIG HEAD SO HARD?)

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Words and Music by Fleece Moore

Medium Boogie Woogie

Walk-in' with mah ba-by, she's got great big feet. She's long, lean and lan-ky, ain't had noth-in' to eat, but she's my
 ba-by and I love her just the same. Cra-zy 'bout that wo-man 'cause Cal-
 don-ia is her name. Cal-don-ia! Cal-don-ia!
 What makes your big head so hard? But I love you, love you just the same.
 Cra-zy 'bout that wo-man 'cause Cal-don-ia is her name.
 Cal-don-ia! Cal-don-ia! What makes your big head so hard?

CAN'T HELP LOVIN' DAT MAN

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Words by Oscar Hammerstein II
 Music by Jerome Kern

Moderately and rather freely

Fish got to swim and birds got to fly I got to love one man 'til I die, Can't Help
 Lov-in' Dat Man of mine. Tell me he's la-zy tell me he's slow,
 tell me I'm cra-zy may-be I know, Can't Help Lov-in' Dat Man of mine.

F6 F#dim7 CM7 D7 Em7 EbM7 Dm7 D9 Dm7/G G7

When he goes a - way — dat's a rain - y day, — and when he comes back dat day is fine, — the sun will shine.

CM7 Am7 Dm7 G7 CM7 Gm7 C7 9 F6 Bb 9 Em7 Am7

He can come home — as late as can be, — home with - out him — ain't no home to me, — Can't Help

Ab 7 D7 9 G7 9 CM7 Eb 9 AbM7 DbM7 CM7

Lov - in' Dat Man — of mine. —

CANDY

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 Santa Monica, CA 90401)

Words and Music by Mack David, Joan Whitney and Alex Kramer

Slowly

Ebm7 Ebm Ebm7 Dm7 Dbm7 Cm7

Can - dy I call my sug - ar Can - dy be - cause I'm sweet on Can - dy

CM7/F F7 Bb 6 Fm9 Bb 7 Bb 7#5 EbM7 Ebm Ebm7 Dm7

and Can - dy's sweet on me. — { He } un - der - stands me, my un - der - stand - ing Can - dy
 { She }

Dbm7 Cm7 F9 F7 9 Bb 6 EbM7 Bb 6 Bm7 Bbm7 Am7

and Can - dy's al - ways hand - y when I need sym - pa - thy — I wish that there were

D7 Em7 Ebm7 Dm7 G9 Gm7 C7

four of { him — } so I could love much more of { him. — } { He } has tak - en my com - plete heart,
 { her — } { her. — } { She }

Cm7 F7 Bb 7#5 EbM7 Ebm Ebm7 Dm7 Dbm7

got a sweet tooth for my sweet - heart, Can - dy. It's gon - na be just dan - dy the day I take my

Cm7 F9 F7 9 Bb C7 9 F9 Bb

Can - dy and make { him } mine all mine.
 { her }

C.C. RIDER

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Words and Music by Chuck Willis

Moderate Blues

E_b

Yes C. C. Ri - der, girl see what you have done. —
 go - ing a - way ba - by, and I won't be back 'til fall. —

E_b 7 A_b A_b 7 E_b

— Yes, yes, yes, C. C. Ri - der, see what you have done. — Girl, you
 — Yes, dar - ling, going a-way ba - by, won't be back 'til fall. — If I

B_b 7

made me love you, now your man has come. Well, I'm
 find me a new girl, I won't be back at all.

1. **E_b A_b 9 E_b B_b 7** | 2. **E_b**

THE CAPE VERDEAN BLUES

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By Horace Silver

Moderate Samba

Cm D_b 7 Cm G7 A_b 7 G7

A_b 7 G7 D_b 7 Cm D_b 7 Cm
 To Coda ⊕

D_b 7 Cm G7 A_b 7 G7 A_b 7 G7

D_b 7 Cm D_b 7 Cm B_b 7 B7 B_b 7 Cm

D_b 7 Cm D7 A_b 7 G7 Cm D_b 7 Cm

B_b 7 B7 B_b 7 Cm D_b 7 Cm D7

A_b 7 G7 Cm D_b 7
 D.C. al Coda

⊕ **CODA D_b 7 Cm**

CARIOCA

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 Music, Publisher) and T.B. Harms, Inc.

Words by Gus Kahn and Edward Eliscu
 Music by Vincent Youmans

Moderate Latin Beat

Say, have you seen that Ca - ri - o - ca? — It's not a fox-trot or a pol - ka. — It has a lit - tle bit of
 Cm G7
 new rhy - thm, a blue rhy - thm that sighs. — It has a me - ter that is trick - y — A bit of wick - ed, wack - i -
 G7 C
 wick - y. — But when you dance it with a new love — there'll be true love — in her eyes. — You'll dream —
 C#dim7 Dm7 G7 Dm7 G7 C
 — of the new Ca - ri - o - ca. — It's theme — is a kiss and a sigh. — You'll dream —
 C#dim7 Dm7 G7 Dm7 G7 C
 — of the new Ca - ri - o - ca, — when mu - sic and lights are gone — and we're say - ing good - bye. —

CAROLINA MOON

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Words & Music by Benny Davis & Joe Burke

Moderately Slow

Car - o - lin - a Moon keep shin - ing, shin - ing on the one — who waits for me. —
 G G/B C Cm6 G D7 G
 — Car - o - lin - a Moon I'm pin - ing, pin - ing for the place — I long to
 Am7 D7 G G/B C Cm6 G D7
 be. — How I'm hop - ing to - night you'll go, go to the right win - dow, scat - ter your light,
 G C G A7
 say I'm all right, please do. — Tell — her that I'm blue and lone - ly,
 Am7 D7#5 G G/B C Cm6
 dream - y Car - o - lin - a Moon. —
 G A7 D7 G C G6

THE CAT WALK

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By Gerry Mulligan

Medium ♩

$B\flat$ $B\flat/D$ $E\flat$ $E\dim7$ $B\flat$ $D\flat7$ $C7$ $B7$ $B\flat$ $B\flat/D$ $E\flat$ $E\dim7$ $B\flat$ 1. $C\flat m7$ $F7$

$B\flat$ $E\flat$ $Fm7$ $B\flat7$ $E\flat$ $Fm7$ $B\flat7$ $E\flat$ $E\flat7/G$ $A\flat$ $A\dim7$

$E\flat$ $E\dim7$ $B\flat$ $E\flat$ $E\dim7$ $B\flat$ $D\flat7$ $C7$ $B7$ $B\flat$ $E\flat$ $E\dim7$ $B\flat$ To Coda \oplus

$A7$ $B\flat$ \oplus CODA $B\flat$ $E\dim7$ $B\flat$ $E\dim7$ $B\flat$ $E\dim7$ $B\flat$ $E\dim7$ $A7$ $B\flat$

D.S. al Coda

CHARMAINE

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Words and Music by Lew Pollack and Erno Rapee

Slowly with expression

$E\flat$ $E\flat m7$ $E\flat 6$ $E\flat$ $E\dim7$ $Fm7$ $B\flat7$

(Woman) I won - der why you keep me wait - ing, Char - maine cries in vain. I
 won - der why you keep me wait - ing, Char - maine, my Char - maine. I

$Fm7$ $B\flat7$ $Fm7$ $B\flat7$ $B\flat7\#5$ $E\flat$ $E\dim7$ $Fm7$ $B\flat7$

won - der when blue - birds are mat - ing will you come back a - gain? I
 won - der when blue - birds are mat - ing will you come back a - gain? I

$E\flat$ $Gm7\flat5$ $C7$ Fm $C7$ Fm $C\flat7\flat9$

won - der if I keep on pray - ing will our dreams be the same? I
 won - der if I keep on pray - ing will our dreams be the same? I

Fm $D\flat9$ $E\flat$ $C\flat7\#5$ $F9$ $Fm7$ $B\flat7$ $B\flat7\#5$

won - der if you ev - er think of me, too? Char - maine's wait - ing, just wait - ing for
 won - der if you ev - er think of me, too? I am wait - ing, my Char - maine, for

1. $E\flat$ $Fm7$ $B\flat7\#5$ 2. $E\flat$

you. (Man) I you.

THE CHAMP

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 • Renewed 1981
 Sub-publisher CRITERION MUSIC CORP.

By Dizzy Gillespie

Very Fast

CHASING THE BIRD

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

By Charlie Parker

Fast

CHEGA DE SAUDADE (No More Blues)

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U.S.A. and Canada

English Lyric by John Hendricks and Jessie Cavanaugh
Original Text By Vinicius DeMoraes
Music by Antonio Carlos Jobim

Bossa Nova

Dm Dm/C Bm7b5 E7b9 Em7b5 A7b9 Dm Em7b5 A7b9 Dm Dm/C



No More Blues, I'm goin' back home. No, No More Blues, I prom - ise no__ more to roam. Home is

Bm7b5 E7 Am BbM7 Em7b5 A7b9 Dm Dm/C



where the heart is,___ the fun - ny part is ___ my heart's been right there all a - long. ___ No more tears and

Bm7b5 E7b9 Em7b5 A7b9 Dm D7 Gm Gm/F A7/E A7



no more sighs, and no more fears, I'll say ___ no more__ good-byes. ___ If tra - vel beck - ons me ___ I swear ___

Dm Dm/C Bm7b5 E7b9 A7b9 Dm Em7 A7#5



___ I'm gon - na re - fuse, I'm gon-na set - tle down___ and there'll___ be No ___ More Blues. ___

DM7 D#dim7 Em7 A7 Ddim7 DM7



Ev - 'ry day while I am far a - way ___ my thoughts turn home - ward, ___ for - ev - er home - ward. I

F#m7 Fdim7 Em7 E7



trav - elled 'round the world___ in search of hap - pi - ness, ___ but all my hap - pi - ness I found___ was in my home -

Em7b5 A7b9 DM7 Dm7/C# Bm7 E7 F# F#7 Bm7 Bbm7



- town. ___ No More Blues, I'm goin' back home. No, no more dues, I'm through with all ___ my wan -

Am7 D7b9 GM7 C9 F#m7 B7 B7b5 E7



- drin', now___ I'll set - tle down ___ and {live my life ___ and build a home ___ and find a wife, } when we set - tle down there'll

Em7/A A7/G F#m7 B7b9 E7 Em7/A A7 D



___ be No More Blues ___ not in' but hap - pi - ness. When we set - tle down there'll ___ be No More Blues. ___

CHELSEA BRIDGE

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By Billy Strayhorn

Moderately

$\text{E}^{\flat} 9^{\#} 11$ $\text{D}^{\flat} 9^{\#} 11$ $\text{E}^{\flat} 9^{\#} 11$ $\text{D}^{\flat} 9^{\#} 11$ $\text{B}^{\flat} 9$ $\text{E}^{\flat} \text{m}7$ $\text{A}^{\flat} 13$ $\text{D}^{\flat} 6$ Fine

$\text{C}7$ $\text{B}9$ $\text{B}^{\flat} 9$ $\text{D}^{\flat} 6$ $\text{C}9$ $\text{B}9$ $\text{F}^{\#} \text{m}7$ $\text{B}7$ $\text{E} \text{M}7$ $\text{C} \text{m}7$ $\text{F}^{\#} \text{m}7$ $\text{F}9$

$\text{B} \text{m}7$ $\text{E}7$ $\text{A} \text{M}7$ $\text{A} \text{m}7$ $\text{D}7$ $\text{G} \text{M}7$ $\text{G} \text{m}7$ $\text{D}^{\flat} 9^{\#} 11$ $\text{C}9$ $\text{B}9$ $\text{B}^{\flat} 9$ D.S. al Fine

CHEROKEE (Indian Love Song)

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By Ray Noble

Smoothly

$\text{B}^{\flat} 6$ $\text{F}7^{\#}5$ $\text{F} \text{m}7$ $\text{B}^{\flat} 9$ $\text{E}^{\flat} \text{M}7$ $\text{E}^{\flat} \text{m}$ $\text{A}^{\flat} 7$ $\text{B}^{\flat} 6$ $\text{G} \text{m}7$ $\text{C}9$ To Coda $\text{C}^{\#}$

Sweet In - dian maid - en, since first I met you, I can't for - get you,
 Child of the prai - rie, your love keeps call - ing, my heart en - thrall - ing,
 sweet In - dian maid - en, one day I'll hold you, in my arms fold you,

$\text{C} \text{m}7$ $\text{G}^{\flat} 9$ $\text{C} \text{m}7$ $\text{F}7^{\#}5$ $\text{F}7$ B^{\flat} $\text{C}^{\#} \text{m}7$ $\text{F}^{\#}7$ $\text{B} \text{M}9$ $\text{B}7$

Cher - o - kee sweet - heart. o - kee. Dreams of sum - mer - time, of

$\text{B} \text{m}7$ $\text{E}7$ A $\text{A} \text{M}7$ $\text{A}6$ $\text{A} \text{m}7$ $\text{D}7$ $\text{G} \text{M}7$ $\text{G} \text{m}7$ $\text{C}9$

lov - er - time gone by, throug my mem - o - ry so ten - der - ly and

$\text{C} \text{m}7$ $\text{F}7^{\#}5$ D.C. al Coda

sigh. My

$\text{C}^{\#}$ CODA $\text{C} \text{m}7$ $\text{F}7$ B^{\flat} $\text{B}^{\flat} \text{M}7$

Cher - o - kee.

CHERYL

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By Charlie Parker

Fast

N.C. C7 Gm7

C7 F7 C7

Em7b5 A7 Dm7 G7 C7 Dm7 G7

CHOO CHOO CH' BOOGIE

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Words and Music by Vaughn Horton, Denver Darling and Milton Gabler

Medium Boogie

F7

I'm head - in' for the sta - tion with my pack on my back, — I'm tired of trans - port - a - tion in the
 gon - na set - tle down be - side the rail - road track, — and live the life o' Ri - ley in a

Bb7

back of a - hack. — I love to hear the rhy - thm of the click - e - ty clack, — and
 beat - en down shack. — So when I hear a whis - tle I can peep thru the crack, — and

F7 C7

hear the lone - some whis - tle see the smoke from the stack. — And pal a - round with dem - o - crat - ic
 watch the train a - roll - in' when it's ball - in' - the - jack. — For I just love the rhy - thm of the

F Bb7 F Bb7

fel - lows named "Mac," — So take me right back to the track, Jack! Choo - choo, —
 click - e - ty clack, —

F7 Bb7

Choo-Choo Ch' - Boo - gie. woo - woo — boo - gie woo - gie, Choo-Choo. — Choo - Choo - Ch' Boo - gie;

1. C7 Cdim7 C7 2. C7 F6

take me right back to the track, Jack! I'm take me right back to the track, Jack!

THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE)

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Words and Music by
 Mel Torme and Robert Wells

Moderately

Eb6 Bb7 Eb6 Fm7 Bb7 Eb6 Bbm7 Eb9 Ab G7 #5 Cm7 Abm6

Eb Am7 D7 GM7 Abm7 D#9 GbM7 Fm7 Bb7 Eb6 Bb7

Eb6 Fm7 Bb7 Eb6 Bbm7 Eb9 Ab G7 #5 Cm7 Abm6 Eb Am7 D7

Gm7 C7 Fm7 Bb7 Eb6 Bbm7 Eb9 Bbm7 Eb9 Eb7

Bbm7 Eb9 AbM7 Abm7 D#9

GbM7 Cm7 F7 Fm7 Bb7 b9 Eb6 Bb7

Eb6 Fm7 Bb7 Eb6 Bbm7 Eb9 Ab G7 Cm7 Abm7

Eb Cm7 D7 F#dim7 Gm7 Cm7 Fm7 Bb7 b9 Eb6

times, ma - ny ways: "Mer - ry Christ - mas to you."

CLOSE AS PAGES IN A BOOK

From ("UP IN CENTRAL PARK")

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Word by Dorothy Fields
Music by Sigmund Romberg

Moderately

EbM7 Fm7 Gm7b5 C7b9 Fm7 Bb7 Fm
 We'll be Close As Pag - es In A Book, my love and I. So close we can
 C7 Fm7 Bb Bb/Ab G
 share a sin - gle look, share ev 'ry sigh. So close that be -
 D7 G Cm7 Fm7 Bb7 Gm7 C7
 fore I hear your laugh, my laugh breaks through; and when a tear starts to ap - pear,
 Fm7 F7 Fm7 Bb7#5 Eb Bbm7 Eb7 Ab Eb7
 my eyes grow mist - y too. Our dreams won't come tumb - ling to the ground, we'll hold them
 Ab Ab7/Gb F7 Cm7 F7 Bb F7 Bb7
 fast. Darl - ing, as the strong - est book is bound, we're bound to last.
 EbM7 G7 Cm9 C7 Fm7 E9 EbM7 Fm7
 Your life is my life and while life beats a - way in my heart, we'll be Close As
 Gm7b5 C7b9 Fm7 Bb9 Eb
 Pag - es In A Book, nev - er to part.

COME RAIN OR COME SHINE

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Words by Johnny Mercer
Music by Harold Arlen

Moderately slow

F Bm7/b5 Em7b5 A7 Dm7 G9
 I'm gon - na love you like no - bod - y's loved you, Come Rain Or Come Shine. High as a moun - tain and
 Gm7 C7 F7 Cm7 F7 Bbm7 Fm Bbm Gm7b5
 deep as a riv - er, Come Rain Or Come Shine. I guess when you met me it was just one of those

C7b5 #5 #5 Dm7b5 G7b9 Cm Cm7 F7 Bbm7 Eb7 Am7 Gm7 C7 F Bm7b5

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

Em7b5 A7 Dm7 G9 Cm7b5 F#m7 B7

no - bod - y's loved me, Come Rain Or Come Shine. Hap - py to - geth - er, un - hap - py to - geth - er and

A7 Bb7 A7 D7 EbM7 D7 G7 Ab9 G9 A7

won't it be fine Days may be cloud - y or sun - ny, we're in or we're out of the mon - ey. But

Dm7 G7 G7/F Em7b5 A7b9 1. Dm7 Gm7 C7 2. Dm G7 C7 D

I'm with you al - ways, I'm with you rain or shine! shine!

COME SUNDAY

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By Duke Ellington

Medium Swing

F9 Eb9 F7 D7b9#5 G9 Cm9

Lord, dear Lord a - bove, God al - might - y, God of love, Please look down and

F9 Bb Eb Bb Ebdim Bb Bb6 D7 Eb7 D9 D7b9#5 Gm7

see my peo - ple through. I be - lieve that God put sun and moon up in the
Heav - en is a good - ness time. A bright - er light on
I be - lieve God is now, was then and al - ways will

C9 F7 Cm7 F7 Bbsus G7#5 C9 F7#5 F9

sky. I don't mind the gray skies 'cause they're just clouds pass - ing by. Lord, dear Lord a -
high. *(spoken)* "Do unto others as you would have them do to you," And have a bright - er by and by.
be. With God's bless - ing we can make it through e - ter - ni - ty.

Eb9 F9 D7b9#5 G9 Cm9 F9 1., 2. Bb Eb Bb Edim7 Bb6 3. Bb Eb Bb Edim7 Bb

bove, God al - might - y, God of love, Please look down and see my peo - ple through. through.

COMES LOVE

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Words and Music by Lew Brown, Sam H. Stept & Charlie Tobias

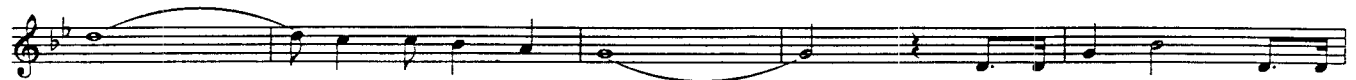
Moderately Gm

D7



Come a rain - storm, put your rub - bers on your feet. Comes a snow - storm, you can get a lit - tle heat. Comes heat wave, you can hur - ry to the shore. Comes a sum - mons, you can hide be - hind the door. Comes

C/E Fdim7 D7/F# Eb7 D7 Gm Gm/F Em7b5 Eb7 D7 Gm



Love, _____ noth - ing can be done. _____ Comes a fire, _____ then you
Love, _____ noth - ing can be done. _____ Comes the mea - sles, you can

D7

C/E Fdim7 D7/F# Eb7 D7



know just what to do. Blow a tire _____ you can buy an - oth - er shoe. Comes Love, _____ noth - ing can be
quar - an - tine the room. Comes a "Mous - ie", you can chase it with a broom. Comes Love, _____ noth - ing can be

Gm Gm/F Eb D7 G7

Cm G7 Cm7



done. _____ Don't try _____ hid - in' _____ 'cause there is - n't a - ny use. _____
done. _____ That's all, _____ broth - er, _____ if you've ev - er been in love. _____

F7

Am7b5

D7

Ddim7

D7

Gm



You'll start _____ slid - in' _____ when your heart _____ turns on _____ the juice. _____ Comes a head - ache, you can
That's all, _____ broth - er! _____ You know what _____ I'm speak - ing of! _____ Comes a night - mare, you can

D7

C/E Fdim7 D7/F#

Eb7 D7



lose it in a day. Comes a tooth - ache, see your den - tist right a - way. Comes Love, _____ noth - ing can be
al - ways stay a - wake. Comes de - press - ion, you may get an - oth - er break. Comes Love, _____ noth - ing can be

¹Gm Gm/F Em7b5 Eb7 D7 || ²Gm Cm7 Gm



done! _____ Comes a done! _____

CONFIRMATION

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By Charlie Parker

Fast

F

Em7b5

A7

Dm7

G7

Cm7

F7



Bb7

Am7

D7

G7

Gm7

C7



F Em7b5 A7 Dm7 G7 Cm7 F7

Bb7 Am7b5 D7 Gm7 C7 F

Cm Cm7 F7 BbM7 Bb6 Bb

Ebm7 Ab7 Db Gm7b5 C7#5

F Em7b5 A7 Dm7 G7 Cm7 F7

Bb7 Am7b5 D7 Gm7 C7 F

COUNT EVERY STAR

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Words by Sammy Gallop
 Music by Bruno Coquatrix

Slowly and expressively

G6 Em7 Am7 D7 G6 Em7

Count Ev - 'ry Star in the mid - night sky; count ev - 'ry rose, ev - 'ry

Am7 D7 G7 C F7 Em7 Am7 D7#5

fire - fly, for that's how man - y times I miss you. Heav - en knows I miss you.

G6 Em7 Am7 D7 G6 Em7

Count ev - 'ry leaf on a wil - low tree; count ev - 'ry wave on a

Am7 D7 Dm7 G7b9 CM7 F9 G6 Em

storm - y sea. Count Ev - 'ry Star and dar - ling, when you do, you'll know the times I have

Am7 D7b9 1. G6 Em7 Am7 D7 2. G6 Em7 Am7 AbM7 G6/9

cried for you. you.

A COTTAGE FOR SALE

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Words by Larry Conley
 Music by Willard Robison

Moderately Slow

E♭6
G9
C7

Our lit - tle dream cas - tle with ev - 'ry dream gone — is lone - ly and si - lent. The
 Fm7♭5 B♭7♭5 Gm7 C7 Fm7 B♭7♭9 F7 B♭7

shades are all drawn, — and my heart is heav - y as I gaze up - on — A Cot - tage For
 E♭M7 Fm7 B♭7 E♭6 G9 C7

Sale. — The lawn we were proud — of is wav - ing in hay, — our beau - ti - ful gar - den has
 Fm7♭5 B♭7♭9 Gm7 C7 Fm7 B♭7♭9 F7 Fm7/B♭ B♭7

with - ered a - way. — Where you plant - ed ros - es the weeds seem to say — "A Cot - tage For
 E♭ Fm7 E♭/G G♯dim7 Fm7 G7 Gm7 C7♭9 F7

Sale." From ev - 'ry sin - gle win - dow, I see your face. But when I
 F9 B♭7 Edim Fm7 B♭7 E♭6

reach a win - dow, there's emp - ty space. — The key's in the mail - box the
 G9 C7 Fm7♭5 B♭7♭9

same as be - fore, — but no one is wait - ing for me an - y - more. — The
 Gm7 C7 Fm7 B♭7 F7 Fm7/B♭ B♭7 | 1 E♭ Fm7 B♭7 | 2 A♭ E♭

end of our sto - ry is told on the door, — A Cot - tage For Sale. Our Sale.

CRAZY RHYTHM

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Words by Irving Caesar
Music by Joseph Meyer & Roger Wolfe Kahn

Moderately Fast

GM7 GM7/B B \flat dim7 Am7

Cra - zy Rhy - thm, here's the door - way, I'll go my way, you'll go your way; Cra - zy Rhy - thm,

D7 G6 Am7 D7 GM7

from now on we're through. Here is where we have a show - down, I'm too high - hat,

GM7/B B \flat dim7 Am7 D7 G6 D7 Dm7

you're too low - down; Cra - zy Rhy - thm, here's good - bye to you. They say that when a high - brow

G7 C G7 C Cm F9 E7

meets a low - brow walk - ing a - long Broad - way, soon the high - brow, he has no brow; ain't it a shame,

A7 D7 GM7 A7

and you're to blame. What's the use of Pro - hi - bi - tion? You pro - duce the

D7 G

same con - di - tion, Cra - zy Rhy - thm, I've gone cra - zy, too.

CUTE

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Music by Neal Hefti
Words by Stanley Styne

Medium swing

Dm7 G9 C6 Em7 \flat 5 A7 \flat 9 Dm7 G9 Gm7 C7 Gm7 C9

Mind if I say you're Cute! In ev - 'ry way you're Cute!

FM7 B \flat 9 C Am7 F \sharp m7 \flat 5 B7 EM7 Em7 \flat 5 A7 \flat 9

Those big blue eyes, that turned - up nose, that cool and care - free pose.

Dm7 G9 C6 Em7 \flat 5 A7 \flat 9 Dm7 G9 Gm7 C7 Gm7 C9

I mean I like your style, that sly in - tri - guing smile,

FM7 B \flat 9 C Am7 Dm7 G7 \flat 9 C6

your ev - 'ry mood, your at - ti - tude, just add up to you're Cute!

CRY ME A RIVER

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Words and Music by Arthur Hamilton

Slowly and Rhythmically

Cm C+ Cm6 Cm7 Fm7 Bb7 Bb7 #5 EbM7 Dm7 G7 Gm7 C7#5

Now you say you're lone-ly, you cry the long night thru; well, you can Cry Me A Riv-er,

F9 Fm7 Fm7/Bb Eb6 D7 b9 G7 Cm C+ Cm6 Cm7

Cry Me A Riv-er, I cried a riv-er o-ver you. Now you say you're sor-ry

Fm7 Bb7 Bb7 #5 EbM7 Dm7 G7 Gm7 C7#5 F9

for be-in' so un-true; well, you can Cry Me A Riv-er, Cry Me A Riv-er,

Fm7 Fm7/Bb Eb6 Am7b5 D7 b9 Gm Cm6 D7

I cried a riv-er o-ver you. You drove me, near-ly drove me out of my head, while

Gm Em7 b5 Cm6/Eb D7 Gm Cm6/Eb D7sus D7

you nev-er shed a tear. Re-mem-ber? I re-mem-ber all that you said;

G Dm7 G7 Cm C+ Cm6 Cm7

told me love was too ple-be-ian, told me you were thru with me, an' Now you say you love me,

Fm7 Bb7 Bb7 #5 EbM7 Dm7 G7 Gm7 C7#5 F9

well, just to prove you do, come on, an' Cry Me A Riv-er, Cry Me A Riv-er,

Fm7 Fm7/Bb 1. Eb6 G7 #5 b9 2. Eb6

I cried a riv-er o-ver you. you.

D.C. FAREWELL

• 1976 Alto Madness Music (BMI) Admin. by Bug

By Richie Cole

Slow Swing

EM7#11 Fm7 Bbm7 Eb13b9 AbM7 Eb13b9 EM#11 Fm7 Bbm7 Eb13b9 AbM7 Ebm7 Ab7

1, 3 Time to hit the high way; time to move on my way. This
 2 Nine - ty - five will take me from this town of D. C. The

Dbm7 Dbm7 AbM7 Bbm7 Cm7 F7#9

dream has passed; the road beck-ons and I'll fol - low.
 jazz I've played shall re - main as I go roam - in'.

Bbm7 Cm7 F7#9 B7#9 Bbm7 EM7 AM7 To Coda ⊕

D. C. You've been so fine, I'll re - turn a - gain a new place and a
 Fu - tures are hard to tell, But for now, D. C. I must bid a fond

1. AbM7 Bbm7 Eb7#11 2. AbM7 Bbm7 Eb7#11 D.C. al Coda ⊕ CODA AbM7 EM7 FM7#11 F#m7 Bm7 Eb13b9 AM7

new time. Travel - in' fare - well. 4. Nine - ty - five will take

E13b9 FM7#11 F#m7 Bm7 Eb13b9 AM7 Em7 A7 DM7 Dm7

me from this town of D. C. The jazz I've played shall re - main as I go

AM7 Bm7 C#m7 F#7#9 Bm7 C#m7 F#7#9 C#11 Bm7 FM7

roam - in' Fu - tures are hard to tell, But for now, D. C.,

Bbm7 AM7 Bm7 Eb9 FM7#11 DM7 CM7 FM7 AM7

I must bid a fond fare - well un - til then.

DAAHOUD

• 1962 Slow Dancing Music, Inc.

By C. Brown

Up Tempo

Ebm7 Ab7 Dbm7 Gb7 Cbm7 Fm7 Bb7 Eb6 Cb7 Bb7 EbM7

1. N.C. 2. Bbm7 Eb7 AbM7 Abm7 Db7

Gbm7 Fm7 N.C. Ebm7 Ab7 Dbm7 Gb7 Cbm7 Fm7 Bb7 Eb6

Cb7 Bb7 EbM7 Abm7 Db7 Gbm7 Ebm7 Ab7 Cb7 Bb7 EbM7

DARN THAT DREAM

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Lyric by Eddie DeLange
 Music by Jimmy Van Heusen

Slowly

G B♭m7 E♭7 Am7 B7♭5 Em7 Em/D C#m7 CM7 Bm7♭5 E7♭9 Am7 F7 Bm7 B♭dim7

Darn That Dream I dream each night, You say you love me and you hold me tight, but when I a-wake you're out of sight. Oh,

Am7 D7 Bm7 E7 Am7 D7 G B♭m7 E♭7 Am7 B7♭5 Em7 Em/D C#m7 CM7 Bm7♭5 E7♭9 Am7 F7

Darn That Dream. Darn your lips and darn your eyes, they lift me high a-bove the moon-lit skies, then I tum-ble out of

Bm7 B♭dim7 Am7 D7♭9 G B♭7 E♭6 Cm7 Fm7 B♭7 E♭M7 C7♭9

Par - a - dise. Oh, Darn That Dream. Darn that one-track mind of mine, — it can't un-der-stand — that

Fm7 B♭9 B♭7♭9 E♭6 Cm7 Gm Gm7/F Em7♭5 Am7 D7 E♭9 D9 G B♭m7 E♭7

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

Am7 B7♭5 Em7 Em/D C#m7 CM7 Bm7♭5 E7♭9 Am7 F7 Bm7 B♭dim7 Am7 D7♭9 G

bless it too, with - out that dream, I nev - er would have you. But it haunts me and it won't come true, oh, Darn That Dream.

A DAY IN THE LIFE OF A FOOL (Manha De Carnaval)

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Words by Carl Sigman
 Music by Luiz Bonfá

Slow bossa nova

Am Bm7♭5 E7♭9 Am Bm7♭5 E7♭9 Am Dm7 G7 CM7 Em7♭5 A7♭9

A Day — In The Life — Of A Fool, — a sad — and a long, — lone - ly day, — I walk the

Dm7 G7 CM7 FM7 Bm7♭5 E7♭9 Am Bm7♭5 E7♭9

av - e - nue — and hope I'll run in - to — the wel-come sight of you — com - ing my way. — I

Am Bm7♭5 E7♭9 Am Bm7♭5 E7♭9 Em7♭5 A7♭9 Dm

stop — just a - cross — from your door — but you're — nev - er home — an - y - more. —

Dm/C $Bm7\flat 5$ $E7\flat 9$ Am Am/G FM7 $Bm7\flat 5$ E7 Am Dm7 Am
 So back to my room and there in the gloom I cry _____ tears of good - bye. _____ 'Til you
 Dm7 Am7 Dm7 Am7 Dm7 Em7 Am6
 come back to me, that's the way it will be ev - 'ry day in the life of a fool. _____

DEWEY SQUARE

• 1958 ATLANTIC MUSIC CORP.
 • Renewed and assigned 1987 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

$E\flat$ $A\flat m$ $E\flat 7$ $D\flat 7$ $C7$
 $F7$ $Fm7$ $B\flat 7$ 1. $E\flat$ $C7$ $Fm7$ $B\flat 7$
 2. $E\flat$ $E\flat 7$ $E\flat 7\sharp 5$ $A\flat M7$ $A\flat m7$ $D\flat 7$
 $E\flat$ $C7$ $F7$
 $Fm7$ $B\flat 7$
 $E\flat$ $A\flat m$ $E\flat 7$ $D\flat 7$ $C7$
 $F7$ $Fm7$ $B\flat 7$ $E\flat$ $E\flat M7$

'DEED I DO

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Words and Music by Walter Hirsch and Fred Rose

Moderately

C C9 F6 Fm6 C D7 G7 To Coda ⊕

Do I _____ want you? _____ Oh my, _____ do I? _____ Hon-ey, _____ 'Deed I _____
 Do I _____ need you? _____ Oh my, _____ do I? _____ Hon-ey, _____ 'Deed I _____ }
 Do I _____ love you? _____ Oh my, _____ do I? _____ Hon-ey, _____ 'Deed I _____ }

1. C Am7 Dm7 G7 2. C6 F7 C6 C9 F E7

Do! _____ Do! _____ I'm glad that I'm the one who found

A7 D7 D.C. al Coda G7

you, that's why I'm al - ways hang - in' 'round you.

⊕ CODA C F7 C6

Do! _____

DEARLY BELOVED

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Music by Jerome Kern
Words by Johnny Mercer

Moderately

G7 G11 G7 G11 G7 G11 G7 G11

Dear - ly Be - lov - ed. How clear - ly I see, Some - where in hea - ven you were fash - ioned for me,

CM7 Am7 Dm7 G7 Dm7 G7 CM7 Ebm7 Ab7

An - gels eyes _____ knew you, _____ An - gel voic - es led me to you; _____

G7 G11 G7 G11 G7 G11 G7 G11

Noth - ing can stop me fate gave me a sign; I know that I'll be yours come show - er or shine.

CM7 Am7 D7 D7 b9 Dm7 G7 Dm7 G7 C6

So I say _____ mere - ly. _____ Dear - ly Be - lov - ed be mine. _____

DINAH

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Words by Sam M. Lewis and Joe Young
Music by Harry Akst

Medium swing

G Em7 Am7

Din - ah is there an - y - one fin - er in the state of Car - o - lin - a?
Din - ah with her Dix - ie eyes blaz - in' how I love to sit and gaze in

1. D7 G Bbdim7 Am7 D7 2. D7 G C7

If there is and you know 'er, show 'er to me. to the eyes of Din - ah Lee.

G B7 Em Eb+ Em7/D Cm7b5 C9 B7b9 Em7

Ev - 'ry night, why do I, shake with fright, be - cause my Din - ah might

A7 Am7 D7 G

change her mind a - bout me. Din - ah, if she wan - dered to Chi - na,

Em7 Am7 D7 G C7 G

I would hop an o - cean lin - er, just to be with Din - ah Lee!

DIZZY ATMOSPHERE

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By John "Dizzy" Gillespie

Fast

Ab6 Fm7 Bbm7 Eb7b9 Ab6 Fm7 Bbm7 Eb7b9

Ab6 Fm7 Bbm7 Eb7b9 Ab6 Db6 Ab6 Bbm6

Ab6 Fm7 Bbm7 Eb7b9 Ab6 Fm7 Bbm7 Eb7b9

Ab6 Fm7 Bbm7 Eb7b9 Ab6 Db6 Ab6 Eb9 D9

D13 Db9 Db13 C13 B13 Bb13

A13 Ab6 Fm7 Bbm7 Eb7b9 Ab6 Fm7 Bbm7 Eb7b9

Ab6 Fm7 Bbm7 Eb7b9 Ab6 Db6 Ab6 Bbm6 (Repeat for Solos)

DO NOTHIN' TILL YOU HEAR FROM ME

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Words by Bob Russell
Music by Duke Ellington

Moderately Slow

G GM7 G7 CM7 F9

Do Noth-in' 'Til You Hear From Me. Pay no at-ten-tion to what's said, why peo-ple tear the seam of

G Am7 D9 G G#dim7 Am7 D9 G GM7

an - y - one's dream is o - ver my head. Do Noth-in' 'Til You Hear From Me,

G7 CM7 F9 G Am7

at least con - sid - er our ro - mance; if you should take the word of oth - ers you've heard

D9 G C7 Fm7 Bb7 Eb EbM7 Eb EbM7

I have-n't a chance. True I've been seen with some - one new, but does that mean

Eb Eb9 Am7 D7 G E9 Gm D A7 D7

that I'm un-true? When we're a - part the words in my heart re - veal how I feel a - bout you.

G GM7 G7 CM7 F9

Some kiss may cloud my mem - o - ry, and oth - er arms may hold a thrill. But please do noth - in' 'til you

G Am7 D9 1. G Bb7 Eb9 D9 N. C. 2. G

hear it from me and you nev - er will. Do Noth - in' 'Til You Hear From

DJANGO

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By John Lewis

Medium Swing

Fm7 Bbm7 Gm7b5 C7b9 Fm F7 Bbm7 Eb9

AbM7 Ab6 Dbm7 Gm7b5 G7 C7 Fm9 Bbm9 Bbm6

C7#5 C7 Fm Bbm9 Bbm6 C7#5 C7 Fm

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

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Lyric by Eddie De Lange

Music by Louis Alter

Slowly C6 G7 #5 CM7 Am7 Em7 Am7 D9

Do You Know What It Means__ To Miss New Or - leans,__ and miss it each night __ and day? I

Dm7 D#dim7 Em7 A7 Dm7 Ab7 G7

know I'm not wrong,__ the feel - in's get - tin' strong - er the long - er I stay __ a - way. __ Miss the

C G7 #5 CM7 Am7 Em7 Am7 D9 Dm7 D#dim7

moss - cov - ered vines,__ the tall su - gar pines __ where mock - in' - birds used __ to sing. And I'd like to see __ the

Em7 A7 Dm7 G7 C Cm7 b5 F7 Bbm7 Eb9 Ab F7

la - zy Mis - sis - sip - pi a hur - ry - in' in - to spring. __ The moon - light on the bay - ou,__ a cre - ole

Bbm7 Eb9 Ab Am7 D9 G6 Em7 Am7 D9

tune __ that fills the air; I dream __ a - bout mag - nol - ias in June,__ and soon I'm wish - in' that I __ was there.

Dm7 G7 C6 G7 #5 CM7 Am7 Em7 Am7 D9

__ Do You Know What It Means __ To Miss New Or - leans __ when that's where you left __ your heart? And

Dm7 D#dim7 Em7 A7 D9 G7 b9 C

there's some - thing more: __ I miss the one I care for more than I miss __ New Or - leans.

DON'T LET THE SUN CATCH YOU CRYIN'

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Words and Music by Joe Greene

Slowly

F6 Gm7 Fdim Gm7 C7 F6 Gm7

Wo - man don't you shed no croc - o - dile tears, — Nev - er take you back in a

Gm9 C7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

mil - lion years. — Don't Let The Sun — Catch You Cry - in' — cry - in' at my — front

Fmaj7 F6 Bb Bdim Gm7 Bbm6 F6

door. — You done dad - dy dirt - y he sure don't want you no more. —

C7#5 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

Don't let the sun — catch you ly - in' — ly - in' at my — front

Fmaj7 F6 Bb Bdim Gm7 Bbm6 F6

door, — dad - dy's done turned salt - y ba - by you made him so sore. —

E7 Am E7 Am Gm6 A+ A7 Am7

You can cry cry cry, — yes ba - by you can

D7 G9 G9+ G7 C7 Gm7

wail, beat your head on the pave - ment — till the man comes and throws you in jail; —

C7#5 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

— But Don't Let The Sun — Catch You Cry - in' — cry - in' at my — front

Fmaj7 F6 Bb Bdim Gm7 Bbm6 F6

door, — you done dad - dy dirt - y, he sure don't want you no more. —

1. Dm7 Gm7 C7#5 2. Gm7 C7#5b9 F6

DON'T EXPLAIN

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Words by Arthur Herzog, Jr.
Music by Billie Holiday

Slowly

Dm Dm/C Gm6/Bb A7 Dm Dm/C E7/B Bb7b5 A9 Eb9 D9#5 D7#5b9

Hush now, Don't Ex - plain! Just say you'll re - main, I'm glad

Db9 C9 FM7 BbM7 Am7 Bbm6/Db C7b9 Bb7 A7 Dm Dm/C Gm6/Bb A7

you're back, Don't Ex - plain! Qui - et, Don't Ex - plain!

Dm Dm/C E7/B Bb7b5 A9 Eb9 D9#5 D7#5b9 Db9 C9 F Bm7b5 E7b9 A7b9

What is there to gain? *Girl* { Skip that lip - stick, } Don't Ex - plain! *Boy* { Don't cry don't lie; }

Dm7 Gm7 C7 FM7 BbM7 Em7b5 Bb7 A7

You know that I love you and what love en - dures. All my thoughts are of you for I'm so com - plete - ly yours.

Dm7 Gm7 C7 FM7 BbM7 Em7b5 Bb7 A7

Girl { Cry to hear folks chat - ter, and I know you cheat. } Right or wrong don't mat - ter when you're with me, sweet.
Boy { Hurts to hear folks chat - ter 'cause they say you cheat. }

Dm Dm/C Gm6/Bb A7 Dm Dm/C E7/B Bb7b5 A9 Eb9 D9#5

Hush now, Don't Ex - plain! You're my joy and pain. My life's

Db9 C9 F Bb6 F

yours love, Don't Ex - plain!

DON'T GET AROUND MUCH ANYMORE

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Words by Bob Russell
Music by Duke Ellington

Medium swing

C Dm7 D#dim7 C/E A Bm7 Cdim7 A7/C#

Missed the Sat - ur - day dance, heard they crowd - ed the floor;

D7 G7 C C/E Ebdim7 Dm7 C

could - n't bear it with - out you, Don't Get A - round Much An - y - more.

C Dm7 D#dim7 C/E A Bm7 Cdim7 A7/C#

Thought I'd vis - it the club, got as far as the door;

D7 G7 C C/E Ebdim7 Dm7 C Gm7 C7

they'd have ask'd me a - bout — you, — Don't Get A - round Much An - y - more.

F6 Bb9 CM7 C7 C7#5 D7 F#m7b5 B7

Dar - ling, I guess — my mind's — more at ease, — but nev - er - the - less —

Em7 Ebdim7 D7 G7 C Dm7 D#dim7 C/E

why stir up mem - o - ries? — Been in - vit - ed on dates, might have gone but what

A Bm7 Cdim7 A7/C# D7 G7

for? Aw - f'ly dif - f'rent with - out — you, — Don't Get A - round Much An - y -

1. C 2. C/E Ebdim7 Dm7 C C7#9

more. Missed the Sat - ur - day more.

DONNA LEE

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By Charlie Parker

Up Tempo

Ab F7 Bb7 Bbm7

Eb7 Ab Ebm7 D7 Db Dbm7

Ab F7 Bb7 Bbm7

Eb7 Ab F7 Bb7

C7 Fm C#9 Fm

C7 Fm Bdim7 Cm7 F7

Bbm7 Eb7 Ab (Bbm7 Eb7)

DON'T TAKE YOUR LOVE FROM ME

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 SOLE SELLING AGENT - IVAN MOGULL MUSIC CORPORATION, New York, NY

By Henry Nemo

Slow ballad

VERSE

Dm7 FM7 Fm6 CM7

You could take my cas - tle, that's if I had a cas - tle and I'd miss it for just a while.
 You could take my trea - sure, that's if I had a trea - sure and I'd

2. CM7 B7 EM7 FM7 Fm6 C D9

face pov - er - ty with a smile. But there's one thing I ask of you, one thing you must nev - er

REFRAIN

Dm7 G7 G7#5 CM7 Dm7 Em7 Ebdim7 G7/D G7 Dm7 G7

do: Tear a star from out the sky and the sky feels blue. Tear a
 take the wings from birds so that they can't fly? Would you

Dm7 G7 To Coda ⊕ CM7 C/E Ebdim7

pet - al from a rose and the rose weeps too. Take your heart a - way from mine and
 take the o - cean's roar and leave D. S. al Coda

Dm7 A7#5 A7 Dm7 A7#5 A7 Dm7b5 G7 CM7 Ab7 G7 G7#5

mine will sure - ly break. My life is yours to make, so please keep the spark a - wake. Would you

⊕ CODA C Gm7 C7 FM7 Bb9 C

just a sigh? All this your heart won't let you do. This is what I

Em7b5 A7 Dm7 G7 C F Fm C

beg of you, Don't Take Your Love From Me.

DOWN BY THE RIVERSIDE

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Traditional

Moderately

§ F Gm C7 F

Gm To Coda ⊕ C7 F

B \flat F C7 F F7 B \flat

F Dm7 G7 C7 D. S. al Coda \oplus CODA F

DOODLIN'

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By Horace Silver

Medium swing

D \flat 7

G \flat 7 D \flat 7 B \flat 7

E \flat m7 E \flat 9 A \flat 9 D \flat 1. 2.

Bdim7 B \flat dim7 Adim7 A \flat dim7 D \flat A \flat 7 D \flat A \flat dim7 Gdim7 G \flat dim7 Fdim7 G \flat D \flat 7

G \flat Edim7 E \flat dim7 Ddim7 D \flat dim7 D \flat A \flat 7 D \flat Bdim7 B \flat dim7 Adim7 A \flat dim7 D \flat

A \flat 7 D \flat 3 D \flat dim7 Cdim7 D \flat

DOXY

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By Sonny Rollins

Medium groove

B \flat A \flat 7 G7 1. C7 F7 B \flat 2. C7 F7 B \flat 7

E \flat 7 Edim7 B \flat A \flat 7 G7 C7 F7 B \flat

THE DUKE

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By Dave Brubeck

With a relaxed beat

CM7 FM7 G6 Am7 B7b9 Em7 Am9 Dm9 Fm7 Bb7 Eb DbM7 Cm7 Bm7

Bbm7 Eb7 AbM7 | 1. D7 G7 | 2. D7 Db7b9 CM7 Gb7 FM7 E7 D6 CM7 Bbm7 Abm

Cm/G Fm6 Dm7b5 Db9b5 Ab9 Cm7b5 Bb9b5 Bbm7 Fm7/C Bb dim Ab G7#9 Fm9 Db/Eb Eb/Db CM7 FM7 G6 Am7 B7b9

Em7 Am9 Dm9 Fm9 Bb7 Eb7 DbM7 Cm7 Bm7 Bbm7 Eb7 AbM7 D7 Db7b9 CM7

The musical score for 'The Duke' is written in treble clef with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a series of eighth notes and quarter notes. The second staff features a first ending with a repeat sign and a second ending. The third and fourth staves continue the melodic line with various rests and note values. Chord symbols are placed above the notes to indicate the harmonic structure.

THE EARL

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By Mel Powell

Bright

F6 F# dim7 C7/G, C7 F6 F# dim7

C7/G, C7 F E F/Eb Bb/D Bbm/Db

Gm7 Gm/F Gm/E Gm/D | 1. F/C C/Bb F/A C7 | 2. F/C C/Bb F/A Db6

Ab/C Db Ab/Eb C7/E F6 F# dim7 G# dim7 Adim7 Bbm Ab/C

Db Gm7b5 C7 F6 F# dim7

C7/G, C7 F6 F# dim7 C7/G, C7 F E F/Eb

Bb/D Bbm/Db Gm7 Gm7/F Gm/E Gm/D F/C C7 F6

The musical score for 'The Earl' is written in treble clef with a key signature of one flat (Bb). It consists of seven staves of music. The first staff starts with a series of eighth notes. The second staff has a first ending with a repeat sign and a second ending. The third and fourth staves continue the melodic line. The fifth and sixth staves feature more complex rhythmic patterns and rests. Chord symbols are placed above the notes to indicate the harmonic structure.

EAST OF THE SUN (And West Of The Moon)

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 (Intersong Music, Publisher)

Words and Music by Brooks Bowman

Moderately
GM7

Bm7 E7 Am7 Cm6

East Of The Sun and west of the moon, We'll build a dream-house of love, dear.

Am7 D7 F#m7b5 B7 Em7 A7 Am7

Near to the sun in the day, near to the moon at night we'll live in a love-ly way, dear, Liv-ing on love and

D7 GM7 Bm7 E7 Am7 Cm6

pale moon-light. Just you and I, for - ev - er and a day, Love will not die. We'll keep it that way.

Am7 Am7/G F#m7b5 B7b9 Em Em#7 Em7 A7 Am7

Up a - mong the stars we'll find a har-mo-n-y of life to a love - ly tune, East Of The Sun and

Cm6 D7 Bm7 E7 Bbm7 Eb7 Am7 D7 D7b9 G Cm G

west of the moon, dear, East Of The Sun and west of the moon.

EASY TO LOVE (From "Born To Dance")

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Words and Music by Cole Porter

Moderately

Am7 Dm7 Am7 D7 GM7 C9 Bm7 E7b9 Am7

You'd be so Eas - y To Love, So eas - y to i - dol - ize, all oth - ers a - bove So

D9 GM7 Bm7 E7 Am7 D7 D7/C Bm7 E7b9 Am7

worth the yearn-ing for, So swell to keep ev - 'ry home-fire burn - ing for We'd

Dm7 Am7 D7 G C9 Bm7 E7b9 Am7 Cm7 F7

be so grand at the game so care - free to - geth - er, that it does seem a shame that you can't see your

GM7 GM7/B Bbdim7 Am7 D7

1. G Bm7b5 E7 b9 2. G Am7 Am7/D G

fu - ture with me, 'cause you'd be oh, so Eas - y To Love! Love!

EARLY AUTUMN

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Cromwell Music, Inc., New York and Warner Bros. Music, Los Angeles, CA

Words by Johnny Mercer
Music by Ralph Burns and Woody Herman

Slowly

B \flat 7 Eb M7 D7 D \flat M7

When an Ear - ly Au - tumn walks the land and chills the breeze and touch - es with her hand
vil - ion in the rain all shut - tered down. A wind - ing coun - try lane

C7 G \flat M7 B \flat 7 1. Gm7 C7

the sum - mer trees, per - haps you'll un - der - stand what mem - o - ries I own.
all rus - set brown, a frost - y win - dow - pane shows me a town grown

Fm7 B \flat 7 2. Eb Fm7 Eb Cm7 Fm7 B \flat 7 Eb M7 G \flat dim7

There's a dance pa - lone - ly. That spring of ours that start - ed so A - pril - heart - ed

Fm7 B \flat 7 Eb M9 Eb m7 A \flat 7 D \flat G \flat 7 F Eb 9 D7

seemed made for just a boy and girl. I nev - er dreamed, did you an - y fall could come in view so ear - ly,

D \flat 7 B7 9 B \flat 9 Eb M7 D7 D \flat M7 C7

ear - ly? Dar - ling, if you care please let me know, I'll meet you an - y - where I miss you so. Lets

G \flat M7 B \flat 7 Eb B7 EM7 Eb

ne - ver have to share An - oth - er Ear - ly Au - tumn.

ECAROH

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By Horace Silver

Mambo

B \flat 7#5#9 Eb 7#9 B \flat 7#5#9 Eb 7#9 B \flat 7#5#9 Eb 7#9 B7#5#9 E7#9 B7#5#9 E7#5#9 B7#5#9 E7#9

B7#5#9 E7#9 AM7 D7 5 D \flat M7 Dm7 G7#9 CM7

Cm7 F7#9 F#7#9 G7#9 E7#9 F7#9 G \flat 7#9 Eb 7#9 C7#9 D \flat 7#9 B \flat 7#9 B7#9 A \flat 7#9

G7#9 E7#9 F7#9 1. D7#9 2. D7#9 D7 Moderate Swing D \flat M7 G \flat 7 5 D \flat M7 G7 5

G \flat M7 Gm7 C9 F \sharp m7 B9 EM7 E \flat m7 A \flat 7 D \flat M7 G \flat 7 \flat 5
 D \flat M7 G7 \flat 5 G \flat M7 Fm7 \flat 5 B \flat 7 \sharp 9 E \flat m7 \flat 5 A \flat 7 \sharp 5 D \flat M9
 A \flat m7 D \flat 7 G \flat M7 A \flat m7 B \flat m7 E \flat m7 Bm7 E7 A
 A \flat 7 \flat 9 D7 D \flat M7 G \flat 7 \flat 5 D \flat M7 G7 \flat 5 G \flat m7
 Fm7 \flat 5 B \flat 7 \sharp 9 E \flat m7 \flat 5 A \flat 7 \sharp 5 D \flat m9

ELSA

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By Earl Zindars

Medium Slow

E7/ B \flat D \flat 7/ B \flat E \flat m7/ B \flat Fm7/ B \flat E \flat 7/ B \flat D \flat 7/ B \flat E \flat m7/ B \flat Fm7/ B \flat
 E7/ A \flat E \flat m7/ A \flat E7/ A \flat E \flat m7/ A \flat E7/ A \flat E \flat m7/ A \flat E7 \sharp 11
 E \flat m7 A \flat 7 E \flat m7 A \flat 7 D \flat m7 G \flat 7 D \flat m7 G \flat 7 Bm7
 E7 B \flat m7 E \flat 7 Am7 D7 F7 \sharp 11 Bm7
 E7 B \flat 7 Cm7/ B \flat B \flat m7 Cm7/ B \flat B \flat m7 Cm7/ B \flat B \flat m7 Cm7/ B \flat B \flat m7 EM7/ A \flat
 Eb7/ A \flat EM7/ A \flat Eb7/ A \flat EM7/ A \flat Eb7/ A \flat E7 D.S. al Coda N.C.
 CODA Repeat and Fade
 EM7/ A \flat Eb7/ A \flat EM7/ A \flat Eb7/ A \flat

THE END OF A LOVE AFFAIR

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Words and Music by Edward C. Redding

Slow Ballad

So I walk a lit - tle too fast, and I drive a lit - tle too fast, and I'm reck - less, it's true, but what
talk a lit - tle too much, and I laugh a lit - tle too much, and my voice is too loud when I'm

else can you do at The End Of A Love Af - Fair? So I Do they know, do they care, that it's
out in a crowd, so that peo - ple are apt to stare.

on - ly that I'm lone - ly and low as can be? And the smile on my face is - n't real - ly a smile at

all! So I smoke a lit - tle too much, and I drink a lit - tle too much, and the

tunes I re - quest are not al - ways the best, but the ones where the trum - pets blare! So I

go at a mad - den - ing pace, and I pre - tend that it's tak - ing ^{her} place. But what else can you do at The _{his}

End Of A Love Af - Fair? So I Fair?

Chords: Gm7, C7, FM7, Fm7, Bb7, EbM7, Ebm7, Ab7, Ebm7, Ab7, DbM7, C7sus, C7, F, Dm7, F, Dm7, G7, Dm7, G7, Dm7, G7, CM7, Am7, D7, Dm7, G7, Gm7, C7, Gm7, C7, FM7, Fm7, Bb7, EbM7, Ebm7, Ab7, Ebm7, Ab7, DbM7, C7sus, C7, Cm7, F7, BbM7, Eb9, F, G#dim7, Gm7, C7, Gm7, C9 To Coda, F6, Dm7, Gm7, C7 D.S. al Coda (with repeat), CODA F

EV'RY TIME WE SAY GOODBYE

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Words and Music by Cole Porter

Slowly

Ev - 'ry Time We Say Good - bye I die a lit - tle. Ev - 'ry Time We Say Good - bye I won - der

why a lit - tle. Why the gods a - bove me, who must be in the know, think so lit - tle

Chords: EbM7, Fm7, Bb7, Gm7b5, C7, Fm7, Bb7, Bb7/Ab, Gm7b5, C7b9, Fm7, Bb7, Bbm7, Eb7, Abm7, Db9, Eb/G, G#dim7, Fm7b5, Bb7, Bbm7, Eb7, AbM7, Abm7, Db9

E♭M7 B9 Fm7 5/B♭ B♭ 7 E♭M7 Fm7 B♭ 7 Gm7 5 C7

of me they al - low you to go. _____ When you're near _____ there's such an air of

Fm7 B♭ 7 B♭ 7/A♭ Gm7 5 C7 9 Fm7 B♭ 7 B♭m7 E♭ 7 A♭M7 D♭ 9

Spring a - bout it. I can hear _____ a lark some - where _____ be - gin to sing _____ a - bout it;

E♭/G G♭ dim7 Fm7 5 B♭ 7 E♭ 7 A♭M7 A♭m7 D♭ 7 E♭M7 C7

there's no love song fin - er. But how strange the change from ma - jor to mi - nor Ev - 'ry Time _____

1. F9 A♭/B♭ B♭ 7 E♭ G♭ dim7 Fm7 B♭ 7 2. F9 Fm7/B♭ Bdim7 Cm Cm/B♭ Am7 5 D7

_____ We Say Good - bye. _____ We Say Good - bye. Ev - 'ry sin - gle

Gm7 5 C7 F7 B♭ 7 E♭

time we say good - bye. _____

EVERYBODY LOVES MY BABY (But My Baby Don't Love Nobody But Me)

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Words and Music by Jack Palmer & Spencer Williams

Quickly
Dm6

Ev' - ry - bod - y Loves my Ba - by, but my ba - by don't love no - bod - y but me, _____ no - bod - y but me.

A7 Dm6 A A♭dim7 E7/B E7 A A♭ dim7

Ev' - ry - bod - y wants my ba - by, but my ba - by don't want no - bod - y but me, _____ that's plain to see.

C7/G C7 F7 Fdim7 F7 Fdim7 F7 Fdim7 F7

She is my sweet Pa - too - tie and I am her lov - in' man, knows
 { Say when my ba - by kiss - es me up - on my ros - y cheeks.
 She's got a form like Ve - nus, hon - est, I ain't talk - ing Greek. No

B♭ F+ B♭ G7 C7 A7 Dm6

how to do her du - ty, loves me like no oth - er can.
 I just let those kiss - es be, don't wash my face for weeks. } That's why Ev' - ry - bod - y Loves My Ba - by,
 one can come be - tween us, she's my She - ba, I'm her Sheik.

G7 C7 1. F B♭9 A7 2. F

but my ba - by don't love no - bod - y but me, _____ no - bod - y but me. _____ me. _____

EVERYTHING HAPPENS TO ME

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Words by Tom Adair
Music by Matt Dennis

Slowly

Cm9 F9 F7/Eb Dm7 C#dim7 Cm7 F7 F7/Eb

I make a date for golf and you can bet your life it rains, I try to give a party and the
nev-er miss a thing, I've had the meas-les and the mumps, and ev-'ry time I play an ace my

Dm7b5 G7 Ddim7 Eb m6 Dm7 G13

guy up-stairs com-plains, I guess I'll go thru life just catch-in' colds and miss-in' trains, —
part-ner al-ways trumps, I guess I'm just a fool who nev-er looks be-fore he jumps, —

1. Cm7 B7 Bb M7 G7 2. Cm7 B7 Bb 6

Ev-'ry-thing Hap-pens To Me. — I Ev-'ry-thing Hap-pens To Me. — At

Fm7 Bb7 #5 Eb M9 Eb 6 Fm7 Bb7b9

first my heart tho't you could break this jinx for me, that love would turn the trick to end des-

Eb M9 Em11 A7#5 DM9 D6 Gm7 C9

pair, but now I just can't fool this head that thinks for me, I've mort-gaged all my cas-tles in the

Cm7 F7 Cm9 F9 F7/Eb Dm7 C#dim7

air. I've tel-e-graphed and phoned, I sent an "Air-mail Spec-ial" too, your

Cm7 F7 F7/Eb Dm7b5 G7#5 Ddim7 Eb m6

ans-wer was "Good-bye," and there was ev-en post-age due. I fell in love just once and then it

Dm7 G13 G7#5 Cm7 B7#9 Bb 6

had to be with you, — Ev-'ry-thing Hap-pens To Me. —

EVERYTHING'S COMING UP ROSES

From "GYPSY"

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Words by Stephen Sondheim
 Music by Jule Styne

Fast Tempo Dm7 G7#5 C6 Cm Dm7 G7 C6 B7#5



Things look swell, things look great, gon - na have the whole world on a plate. Start - ing
 decks, clear the tracks, we got noth - ing to do but re - lax. Blow a

Em C7 FM7 C Em Dm7 G7 1.



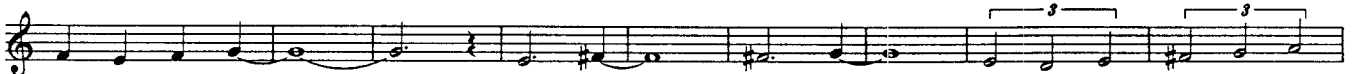
here, start - ing now, hon - ey, Ev - 'ry - thing's Com - ing Up Ros - es!
 kiss, take a bow, hon - ey,

Eb dim7 2. Dm7 G7 CM7 Dm7



Clear the Now's our in - ning, stand the

G9 C F# m7b5 B7 Em Am7 D7



world on its ear! Set it spin - ning, that - 'll be just the be -

F# G7 Eb dim7 Dm7 G7#5 C6 Cm Dm7 G7 C6



gin - ning! Cur - tain up, light the lights, we got noth - ing to hit, but the heights!

B7#5 B7 Em C7 FM7 Em7 Am7 D9 G7 C G7/B



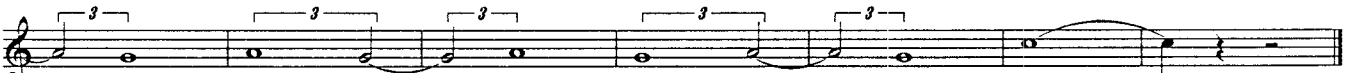
We'll be swell, we'll be great! I can tell, just you wait! That luck - y

Am7 Fm/A# C D7 C#7b9 D9 C#7b9 D9 C Em



star I talk a - bout is due! Hon - ey, Ev - 'ry - thing's Com - ing

Dm7 G7 Dm7 G7 C



Up Ros - es for me and for you.

EXACTLY LIKE YOU

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Lyric by Dorothy Fields
Music by Jimmy McHugh

Medium Swing

C D7 D7 C/E Fm D7/F# G7 C#dim7 G7/D G7

I know why I've wait - ed, know why I've been blue; prayed each night for some - one Ex -

C F C G7# 5 C D7 D7 C/E Fm D7/F#

act - ly Like You. _____ Why should we spend mon - ey on a show or two?

G7 C#dim7 G7/D G7 C F C Gm7 C7 F6

No one does those love scenes Ex - act - ly Like You. _____ You make me feel so grand, _____

Fm6 C E7 Am Dm7 Fm G7

_____ I want to hand the world to you. _____ You seem to un - der - stand _____ each fool - ish lit - tle

CM7 Eb dim7 Dm7 G7# 5 C D7 D7 C/E Fm D7/F#

scheme I'm schem - ing, dream I'm dream - ing. Now I know why moth - er taught me to be true.

G7 C#dim7 G7/D G7 C F C

She meant me for some - one Ex - act - ly Like You. _____

FALLING IN LOVE WITH LOVE

(From "THE BOYS FROM SYRACUSE")

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Words by Lorenz Hart
Music by Richard Rodgers

Fast Waltz

Bb Cm7 Dm7 G7b9 Cm7 F7 Cm7 F7 Cm7 F7

Fall - ing In Love With Love Is fall - ing for make be - lieve. _____ Fall - ing in Love with

I fell in love with love one night when the moon was full, _____ I was un - wise with

Cm7 F7 BbM7 Bb6 BbM7 Bb6 BbM7 Bb6 BbM7 Bb6

Love is play - ing the fool. _____ Car - ing too much is such a ju - ve - nile

eyes un - a - ble to see. _____ I fell in love with love with love ev - er -

1. Am7 D7 Am7 D7 Gm Gm#7 Gm7 C7 Cm7 F7

fan - cy. _____ Learn - ing to trust is just for chil - dren in school. _____

2. Am7 D7 GM7 G7 Cm7 G7b9 Cm7 F7 Bb

last - ing, _____ but love fell out with me. _____

FEVER

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Words and Music by John Davenport and Eddie Cooley

Moderate Jump Beat

Am

1. Nev - er know how much I love you, nev - er know how much I care.
 2. Sun - lights up the day - time, moon - lights up the night.
 3,4,5 (See additional lyrics)

E7

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

Am N.C. Am F6

bear. You give me Fe - ver when you kiss me, Fe - ver when you hold me
 right.

Am E7 1,3,4 Am

tight Fe - ver in the morn - ing, Fe - ver all through the night.

2. Am

Ev - 'ry - bod - y's got the Fe - ver, that is some - thing you all know.

E7 Am 5. Am

Fe - ver is - n't such a new thing, Fe - ver start - ed long a - go. burn.

Additional Lyrics:

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

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

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

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

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

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

C9 D♭9 C9 G6 GM9 G♯dim7 Am7

Am7/D G6 F6 F♯6 G6 Am7 A♭13 G13

FESTIVE MINOR

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By Gerry Mulligan

Medium ♩ Fm B♭m Fm B♭m Fm B♭m

E♭7 A♭ E♭7 C♭7 9 Fm 1. G7

C♭7 9 2. G7 Gm♭5 C7 Fm7/E♭ Dm♭5

Gm♭5 C7 Fm D.S. al Coda ⊕ CODA Fm

A FINE ROMANCE

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Words by Dorothy Fields
Music by Jerome Kern

Moderately C6 C♯dim7 G7/D D♯dim7 Em7 Am7 Dm7 G7

A Fine Ro - mance with no kis - es! A Fine Ro - mance, my friend, this is! We
Fine Ro - mance my good fel - low! You take ro - mance, I'll take jel - lo! You're

CM7 C7 A13 A♭13 G13 Dm7 Gdim7 G7 C6 A7 F♯13 F13

should be like a cou - ple of hot to - ma - toes, — but you're as cold as yes - ter - day's mashed po -
calm - er than the seal in the Arc - tic O cean, — at least they flap their fins to ex - press e -

E7 A7 D7 G7 C6 C♯dim7 G7/D D♯dim7 Em7 Am7 Dm7

ta - toes. — A Fine Ro - mance you won't nest - le. A Fine Ro - mance, you won't
mo - tion. — A Fine Ro - mance with no quar - rels, With in - sults, and all

G7 C6 C7 A7 Dm7 A7 D♯dim7 Em7 A7

wrest - le! I might as well play bridge with my old maid aunts! I have - n't got a chance.
mor - als! I've nev - er mused the crease in your blue serge pants! I nev - er get the chance.

Dm7 G♭9 1. C6 Am7 Dm7 G7 2. C6 F7 C6/9

This is A Fine Ro - mance. A
This is A Fine Ro - mance.

FIESTA IN BLUE

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By Benny Goodman and Jimmy Mundy

Slowly

Chord progression for the first system: G6 A13 D13 G9 D \flat 9#11 C9

Chord progression for the second system: B \flat 7 A \flat 7 G \flat 6 GM7 GM7 Am7 Bm7 Am7 GM7 GM7 Am7 Bm7 Am7

Chord progression for the third system: GM7 Am7 Bm7 D \flat 9 C9 D \flat 9 C9 G6

Chord progression for the fourth system: GM9 G#dim7 Am7 Am7/D D13 \flat 9 G6 D \flat 9 D9 Am7/D G6

Chord progression for the fifth system: A \flat 13 G6 A \flat 9 GM9 D \flat 9 C9

Chord progression for the sixth system: GM9 Am7 Bm7 Bbm7 Am7

Chord progression for the seventh system: Am7/D D13 \flat 9 G7 Gdim/D D7 \flat 9 G6 G/B G/D G/B G/D G/B G/D

Chord progression for the eighth system: G/B D7 A \flat 6 Adim7 G \flat 7 F7 G \flat 7 F7

Chord progression for the ninth system: Bbm7 Bdim7 C6 Am7 G9 C E9 E \flat 9 A \flat 6

Chord progression for the tenth system: Adim7 G \flat 7 F7 G \flat 7 F7 Bbm7 Bdim7

Chord progression for the eleventh system: Bbm7 Bbm7/E \flat A \flat 6 G \flat 6 G6 A \flat 6 E \flat D

Chord progression for the twelfth system: D(bass) E(bass) Am9 A \flat 13

Chord progression for the thirteenth system: G13 GM7 Am7 Bm7 Am7 GM7 GM7 Am7 Bm7 Am7 GM7 D \flat 9

FINE AND MELLOW

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Words and Music by Billie Holiday

Moderately Slow Blues

Fm6 Bb7 F F7 Bb7

My man don't love me, treats me oh so mean, — my man he don't love — me,

Bb9 F Cdim C7 Bb7 F C7 C7#5

treats me aw - ful mean, — he's the low - est man that I've ev - er seen. He wears

Fm6 Bb7 F F7 Bb7

high - draped pants, — stripes are real - ly yel - low; — he wears high - draped pants, —

F Cdim7 C7 Bb7

stripes are real - ly yel - low. But when he starts in to love me he's so Fine And

F C7#5 Fm6 Bb7 F

Mel - low. — Love will make you drink and gam - ble, make you stay out all night long. —

F7 Bb7 F

Love will make you drink and gam - ble, make you stay out all night long. —

C7#5 Bb7 F C7 F N.C.

Love will make you do things that you know is wrong. — But if you treat me right ba - by,

Bb7 F F7 Bb7 F

I'll stay home ev - 'ry day; — if you treat me right ba - by, I'll stay home ev - 'ry day. —

C7#5 C7 Bb7 F C7#5

But you're so mean to me ba - by, I know you're gon-na drive me a - way. Love is

Fm6 Bb7 F F7 Bb7 Bb9 F

just like a fau - cet, it turns off and on; — Love is like a fau - cet it turns off and on. —

Cdim7 C7 Bb7 F

Some - times when you think it's on ba - by, it has turned off and gone.

FLAMINGO

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Lyric by Ed Anderson
 Music by Ted Grouya

Slowly FM7 Dm7 Gm7 C7#5 Fm7 Bb7 C7#5 Db9 Gm7 C7 C7/Bb

Fla - min - go, _____ like a flame in the sky, fly - ing o - ver the is - land to my lov - er near
 min - go, _____ in your trop - i - cal hue, speak of pas - sion un - dy - ing and a love that is

1. Am7 D7 Gm7 C7 2. F Bb9 F Cm7 F7 Bbm Bbm#7 Bbm7 Eb9 Ab6

by. _____ Fla - true. _____ The wind sings a song to you as you go,

Cm7b5 F7 Bbm7 Eb7 Bbm7 Bbm7/Ab Gm7 C7 FM7 Dm7

a song _____ that I hear be - low the mur - mur - ing palms. _____ Fla - min - go, _____

Gm7 C7#5 Fm7 Bb7 C7#5 Db9 Gm7 Gm7/C FM7 Bbm7 FM7

when the sun meets the sea, say fare - well to my lov - er and has - ten to me. _____

FLY ME TO THE MOON (In Other Words)

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Words and Music by Bart Howard

Moderately, with a beat
 Am7 Dm7 G7 CM7 FM7 Bm7b5 E7b9

Fly Me To The Moon, and let me play a - mong the stars; let me see what spring is like on Ju - pi - ter and

Am7 A7b9 Dm7 G9 G7b9 CM9 Am7 Am9 Dm7 G7 Fdim7/C CM7 Bm7 E7

Mars. In oth - er words, _____ hold my hand! _____ In oth - er words, _____ dar - ling kiss me! _____

Am7 Dm7 G7 CM7 FM7 Bm7b5 E7b9

Fill my heart with song, and let me sing for - ev - er - more; you are all I long for all I wor - ship and a -

Am7 A7b9 Dm7 G9 G7/F# I Em7b5 A7b9 Dm7 Dm7/G G7b9 C6 Bm7 E7

dore. In oth - er words, _____ please be true! _____ In oth - er words _____ I love you!

2 Em7b5 Bb9 A7b9 Dm7 G7 G7b9 C6 Bb6 B6 C6/9

true! _____ In oth - er words, _____ I love you! _____

FLYING HOME

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By Benny Goodman and Lionel Hampton

Medium Bounce

Musical score for 'Flying Home' in B-flat major, 4/4 time. The score consists of seven staves of music. The key signature has two flats (B-flat and E-flat). The tempo is 'Medium Bounce'. The score includes various chords and articulations such as accents and slurs. The first staff starts with a key signature change from two flats to one flat (F major). The second staff has a first ending marked '1.' and a second ending marked '2.'. The third staff has a key signature change to C major. The fourth staff has a key signature change to B-flat major. The fifth staff has a key signature change to F major. The sixth and seventh staves return to B-flat major.

Chords: $A\flat 6$, $A\flat 7/G\flat$, Fm , $E7$, $E\flat 7$, $A\flat 6$, $A\flat 7/G\flat$, Fm , $E7$, $E\flat 7$, $A\flat 6$, $A\flat 7$, $A9$, $A\flat 6$, $A\flat 7sus$, $A\flat 7$, C , $D\flat$, $B\flat 7$, $A7/E$, $E\flat 7$, $Adim7$, $B\flat m9$, $E\flat 7$, $A\flat 6$, $A\flat 7/G\flat$, Fm , $E7$, $E\flat 7$, $A\flat 6$, $A\flat 7/G\flat$, Fm , $E7$, $E\flat 7$, $A\flat 6$, $A\flat 7/G\flat$, Fm , $E7$, $E\flat 7$, $A\flat 6$, $A\flat 7/G\flat$, Fm , $E7$, $E\flat 7$, $A\flat 6$, $A\flat 7$, $A\flat 7$.

A FOGGY DAY

(From "A DAMSEL IN DISTRESS")

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Words by Ira Gershwin
 Music by George Gershwin

Medium Swing

Musical score for 'A Foggy Day' in F major, 4/4 time. The score consists of four staves of music with lyrics. The tempo is 'Medium Swing'. The score includes various chords and lyrics. The first staff has a key signature change from one flat to no flats (C major). The second staff has a key signature change to F major. The third and fourth staves return to C major.

Chords: F , $Am7\flat 5$, $D7\flat 9$, $Gm7$, $C7$, F , $Dm7\flat 5$, $G7$, $Gm7$, $C7$, $Fm7$, $Cm7$, $F7$, $B\flat M7$, $B\flat m6$, $Fm7$, $Am7$, $D7$, $G9$, $Gm7$, $C7$, F , $Am7\flat 5$, $D7\flat 9$, $Gm7$, $C7$, F , $Dm7\flat 5$.

Lyrics:
 Fog - gy Day in Lon - don town had me low and had me down.
 I viewed the morn - ing with a - larm, the Brit - ish Mu - se - um had lost its charm.
 How long I won - dered, could this thing last? But the age of mir - a - cles

G7 Gm7 C7 Cm7 F7 B♭M7 E♭7 F Gm7

had - n't passed, — for sud - en - ly, — I saw you there — and through fog - gy Lon - don

Am7 B♭m6 Am7 Dm7 Gm7 C7 1.F Gm7 C7 2.F B♭7 B♭m6 FM7

town the sun was shin - ing ev - 'ry - where. A where.

FOOL THAT I AM

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Words and Music by Carole Bayer Sager and Bruce Roberts

Slowly G Gsus D7sus D7 Gsus F G7

Oh I tried to make the best of all the sweet love that you gave —
break - in' two hearts ach - in' some-one's tak - in' more than they gave —

C Bm7 Am7 Bm C B7sus B7 Em7 G

— may - be I'm cra - zy, but I keep on los - ing ground — } Fool That I Am —
— trust - ing in some-one who has no trust in me — }

C D G Em7 Am7 D7

— fool that I — may - be when will I ev - er know — what's — true. —

G C B7 Em7 C To Coda ⊕

— And if I found — out differ - ent - ly — would I

1. Am7 D7sus G Am7 D7 G D7

still — love — you. — Two hearts

2. Am7 D7 G D.S. al Coda

still — love you — Fool That I Am —

⊕ CODA Am7 Bm7

still — love you —

Em7 C Bm Am7 D7sus D7 N.C. G

— would I still love — you. —

FOOTPRINTS

• 1976 Miyako Music

By Wayne Shorter

Medium Swing
Cm9

Musical notation for 'Footprints' in B-flat major, 4/4 time, medium swing. The score consists of three staves. The first staff is the melody with a fermata over the first measure and a slur with a '5' over the next four measures. The second staff is the accompaniment with a fermata over the first measure and a slur with a '5' over the next four measures. The third staff shows the chord progression: F7b5, F13, E9b5, A9, Cm9.

FOR ALL WE KNOW

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Words by Sam M. Lewis
Music by J. Fred Coots

Moderately

Musical notation for 'For All We Know' in B-flat major, 4/4 time, moderately. The score includes vocal lines and piano accompaniment. The lyrics are: For All We Know we may nev - er meet a - gain. Be - fore you go make this mo - ment sweet a - gain. We won't say good - night un - til the last min - ute, I'll hold out my hand and my heart will be in it. For All We Know this may on - ly be a dream, we come and go like a rip - ple on a stream. So love me to - night, to - mor - row was made for some. To - mor - row may nev - er come, For All We Know. For Know. The score includes various chords such as Eb6, Cm7, F9, Bb7, Fm7, Bb7, Eb6, Gm7b5, C7b9, Fm, Fm7b5, Bb7, F#dim7, EbM7/G, Gb dim7, Fm7, Bb7, Eb6, Gb dim7, Fm7, Bb7, Eb6, Cm7, F9, Fm7, Bb7, Eb6, Gm7b5, C7b9, Fm, Fm7b5, Bb7, F#dim7, EbM7/G, D7, G7, Gm7b5, C7b9, Fm7, Bb7, Fm7/Bb, Bb7b9, Eb6, Cm7, Fm7, Bb7b9, Eb6, Abm7, Eb6.

FOR EVERY MAN THERE'S A WOMAN

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Lyric by Leo Robin
 Music by Harold Arlen

Slowly Fm Fm/Ab C7/G C7 Ab+ Ab Gm C7

For Ev - 'ry Man There's A Wo - man, for ev - 'ry life there's a plan. And
 ev - 'ry prince there's a prin - cess, for ev - 'ry Joe there's a Joan. And

Fm Bb7 Abm C7 Db7 C7 Fm G7#5 C9 Fm

wise men know it was ev - er so, since the world be - gan wom - an was made for man. — }
 if you wait you will meet the mate born for you a - lone, hap - py to be your own. — }

C7 Fm 1. Db7 C7 2. Db7 C7 Ab Adim7

Where is she, where is the wom - an for me? For wom - an for me? Find the one,

Bbm7 Eb7 Ab Bb7 Db9 C9 Fm Fm/Ab

find the one, then to - geth - er you will find the sun. — For ev - ry heart there's a

C7/G C7 Fm Fm/Eb Bb/D Db7 Fm/C G7#5 C9 Fm

mo - ment, — for ev - 'ry hand a glove — and for ev - 'ry wo - man a man to love.

C7 Fm G7#5 #9 C9 Fm C9 Fm

Where is she? Where is the one for me? —

FOUR

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By Miles Davis

Medium Swing EbM7 Bbm7 Eb7 AbM7

Abm7 Db7 EbM7 Gbm7 Cb7 Fm7 Bb7

1. EbM7 Gbm7 B7 Fm7 Bb7 2. Gm7 Gbm7 Cb7 Fm7 Bb7 EbM7

FOR SENTIMENTAL REASONS

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 New York, NY

Words by Deek Watson
 Music by William Best

Slowly

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7 G9 C7

I love you _____ For Sen-ti-men-tal Rea-sons, _____ I hope you do be-lieve me, _____ I'll give you my

F D7 Gm7 C7 C9#5 F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7

heart. _____ I love you _____ and you a-lone were meant for me, _____ please give your lov-ing heart to me, _____

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

_____ and say we'll nev-er part. _____ I think of you ev-ry morn-ing dream of you ev-ry night.

Em7b5 A7 Dm7 G9 C7 C9#5 F Dm7 Gm7 C7 F Dm7

Dar-ling, I'm nev-er lone-ly when-ev-er _____ you're in sight. I love you _____ For Sen-ti-men-tal Rea-sons, _____

Gm7 C7 F Dm7 G9 C7

_____ I hope you do be-lieve me _____ I've giv-en you my heart. _____ I heart. _____

1. F Abdim7 Gm7 C7 C9#5

2. F Bb7 Eb9 F

FOR YOU, FOR ME, FOR EVERMORE

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Words by Ira Gershwin
 Music by George Gershwin

Slowly

Eb F7 Fm7 Bb7 Fm7 Bb7 Eb F7 Fm7 Bb7 Fm7 Bb7

For You, For Me, For Ev-er-more, _____ it's bound to be for ev-er-more. _____ It's

Bb m7 Eb7 Bb m7 Eb7 Ab Cm7 F7 B7 Bb7#5 Bb13 Eb

plain to see, we found by find-ing each oth-er, the love we wait-ed for. _____ I'm yours, you're

F7 Fm7 Bb7 Fm7 Bb7 Bb m7 Eb7 Ab Db9 Eb Gm7

mine, and in our hearts _____ the hap-py end-ing starts. _____ What a love-ly world this

Fm7 Bb7 Eb Cm7 F9 F7 Fm7 Eb/Bb Fm7/Bb Bb7

world will be with a world of love in store For You, For Me, For Ev-er-more! _____ For more! _____

1. Eb Cbdim7 F7 Bb7

2. Eb6

FOUR BROTHERS

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By Jimmie Giuffre

Up Tempo ♩

$\text{Bb}7$ $\text{Bbm}7$ $\text{Eb}7\#5$ Ab $\text{F}7$ $\text{Bbm}7$

To Coda ♩

$\text{Cm}7$ $\text{F}7$ 1. $\text{Bbm}7$ $\text{Eb}7$ Ab $\text{Bbm}7$ $\text{Eb}7$ 2. $\text{Bbm}7$ $\text{Eb}7\#5$ Ab $\text{C}\#m7$ $\text{F}\#7$

$\text{Bm}7$ $\text{Em}7$ $\text{A}7$ $\text{DM}7$ $\text{Dm}7$ $\text{G}7$ C $\text{A}7\#9$

$\text{Dm}7$ $\text{G}7$ $\text{Cm}7$ $\text{F}7$ **D.S. al Coda** ♩ **CODA** $\text{Bbm}7$ $\text{Eb}7\#5$ Ab

The musical score for 'Four Brothers' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a 'Up Tempo' marking and a common time signature. The second staff includes a 'To Coda' marking and a first ending section. The third staff continues the melody with various chord changes. The fourth staff concludes with a 'D.S. al Coda' marking and a final coda section.

FOUR OTHERS (Lighthouse)

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By Jimmy Giuffre

Moderately ♩

Bb $\text{Gm}7$ $\text{Cm}7$ $\text{F}7$ Bb $\text{Gm}7$ $\text{Cm}7$ $\text{F}7$

Bb $\text{Gm}7$ $\text{Cm}7$ $\text{F}7$ $\text{Cm}7$ $\text{F}7$ 1. $\text{Cm}7$ $\text{F}7$ Bb $\text{F}7$ 2. $\text{Cm}7$ $\text{F}7$ Bb

$\text{D}7$ $\text{G}7$ $\text{C}7$ $\text{C}7\#9$

$\text{F}7\#5$ Bb $\text{Gm}7$ $\text{Cm}7$ $\text{F}7$ Bb $\text{Gm}7$ $\text{Cm}7$ $\text{F}7$

Bb $\text{Gm}7$ $\text{Cm}7$ $\text{F}7$ $\text{Cm}7$ $\text{F}7$ $\text{Cm}7$ $\text{F}7$ Bb $\text{Cm}7$ $\text{F}7$

$\text{Cm}7$ $\text{F}7$ Bb $\text{Cm}7$ $\text{Cdim}7$ $\text{Cm}7$ $\text{F}7$ $\text{Bb}7\#11$

The musical score for 'Four Others (Lighthouse)' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with a 'Moderately' marking and a common time signature. The second staff includes a first ending section. The third staff continues the melody with various chord changes. The fourth, fifth, and sixth staves conclude the piece with a final cadence.

FRANKIE AND JOHNNY

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Traditional

Moderate Blues

C G7#5 C G7#5 C G7#5 C C7 F C7#5

Frank-ie and John - ny were sweet - hearts. Oh! What a cou - ple in love. Frank - ie was loy - al to

F F#dim7 C/G A7 D7 Ab7b5 G7 C Eb9 Dm7 G7

John - ny, — just as true as stars a - bove. He was her man, — but he done her wrong.

C G7#5 C G7#5 C G7#5 C C7 F C7#5

This is the end — of my stor - y, and this is the end — of my song. Frank - ie is down — in the

F F#dim7 C/G A7 D7 Ab7b5 G7 G7#5 C

jail - house — and she cries the whole night long, "He was my man, — but he done me wrong."

FRIED BANANAS

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Music by Dexter Gordon

Moderately bright

Eb Gm7b5 C7 Fm7 Am7b5 D7 Gm7

Fm7 Bb7 Gm7 C7 Fm7 Ab m7 Db7 Eb

Dm7 G7 Cm7 F7 Fm7 Bb7 Eb

Gm7b5 C7 Fm7 Am7b5 D7 Gm7 Fm7 Bb7 Gm7

C7 Fm7 Ab m7 Db7 Gm7

Gm7b5 C7 Fm7 F#M7 Eb

FROSTY THE SNOW MAN

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Words and Music by Steve Nelson and Jack Rollins

Moderately
 C

C7 F F#dim7 C/G F F#dim7

Fros - ty, The Snow Man was a jol - ly, hap - py soul, — with a corn cob pipe and a
 Fros - ty, The Snow Man knew the sun was hot that day, — so he said "Lets pipe run and we'll

C/G G7 C G7 C C7

but - ton nose — and two eyes made out of coal. Fros - ty the snow man is a
 have some fun — now be - fore I melt a - way." Down to the vil - age, with a

F F#dim7 C/G F F#dim7 C/G A7 Dm7 G7

fair - y tail they say, — he was made of snow but the chil - dren know — how he came to life one
 broom - stick in his hand, — run - ing here and there all a - round the square, — say - in', "catch me if you

C F F#dim7 C/G Dm7 G7 C G

day. There must have been some mag - ic in that old silk hat they found. For when they placed it
 can." He led them down the streets of town right to the traf - fic cop. And he on - ly paused a

E7/9 Am7 D7 Dm7 G7 C C7

on his head he be - gan to dance a - round. Oh, Fros - ty The Snow Man was a -
 mo - ment when — he heard him hol - ler "Stop!" For Fros - ty The Snow Man had to

F F#dim7 C/G F F#dim7 C/G A7 Dm7 G7

live as he could be, — and the chil - dren say he could laugh and play — just the same as you and
 hur - ry on his way — but he waved good - by say - in', "Don't you cry, — I'll be back a - gain some

1. C 2. C G7

me. day." Thump - e - ty thump thump thump - e - ty thump thump look at Fros - ty go.

C

Thump - e - ty thump thump thump - e - ty thump thump ov - er the hills of snow.

FROM THIS MOMENT ON

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Words and Music by Cole Porter

Fast Tempo

Fm Dm7b5 Gm7 C7 Bbm6 Fm Ebm7 Ab7 Dbm7

From This Mo - ment On, _____ you for more me dear, on - ly two for
 From this hap - py day _____ no more blue songs, on - ly whoop - dee -

Gb9 Ab 1 Abdim7 Gm7 C7 2 Bbm7 Eb7 Ab7

tea, dear, From This Mo - ment On. _____
 doo songs, from this _____ Mo - ment On. _____ For you've

Db Gb9 Ab Ebm7/Gb F7 Eb/Bb

got the love _____ I need so much, _____ got the skin _____ I love to touch. _____ Got the arms _____

Bb7 Eb7 Ebdim7 Eb7 C7#9 Fm

_____ to hold me tight, _____ got the sweet lips _____ to kiss me good - night, _____ From This

Dm7b5 Gm7 C7 Bbm6 Fm Ebm7 Ab7 Db Dbm7 Gb9

Mo - ment On, _____ you and I, babe we'll be _____ rid - in' high, babe.

Ab Bdim7 Cm7 F7 Bb7 Bbm7/Eb Eb7 Ab

Ev - 'ry care is gone _____ From This Mo - ment On. _____

GEE BABY, AIN'T I GOOD TO YOU

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Lyrics by Don Redman & Andy Razaf
 Music by Don Redman

Slow Blues Beat

C7 Ab 7 G7 C9 C7b 9

Love _____ makes me treat you the way _____ that I do,

F7b 9 F7b 5 Bb 9# 5 Bb 9 Eb 6 G7 C7 Ab 7

Gee Ba - by, Ain't I Good _____ To You! There's noth - in' too good for a

G7 C9 C7 9 F7 F7 5 Bb 9# 5 Bb 7b 9 Eb 7

girl that's so true, Gee Ba - by, Ain't I Good To You!

Ab Adim7 Eb

Brought you a fur - coat for Christ - mas, a dia - mond ring,

Ab Adim7 Fm7 5 Ab G7 C7 Ab 7

a Cad - il - lac car, an' ev - 'ry - thing. Love makes me treat you the

G7 C9 C7 9 F7 9 F7 5 Bb 9# 5 B7 9

way that I do, Gee Ba - by, Ain't I Good To

1. Eb F7 Ab 7 G7 2. Eb Ab m6 Eb M7

You. You.

(I Don't Stand)
A GHOST OF A CHANCE
(With You)

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Words by Bing Crosby and Ned Washington
Music by Victor Young

Smoothly

C G7#5 G7#5/F Em7b 5 A7 Dm7b 5 G7b 9 CM7 Am7

I need your love so bad - ly, I love you, oh, so mad - ly, but and } I Don't Stand A
thought at last I'd found you, but oth - er loves sur - round you, round you, and
what's the good of schem - ing, I know I must be dream - ing, for

To Coda G7#5 1. C A7 Dm7 G7 2. C F9 C Dm7

Ghost Of A Chance With You! I You! If you'd sur - rend - er

G7#5 C Am7 F#m7b 5

just for a tend - er kiss or two, you might dis - cov - er

B7b 9 E9 G7#5 D.S. al Coda

CODA C F9 C6

that I'm the lov - er meant for you, and I'd be true. But You!

GETTING TO KNOW YOU

From ("THE KING AND I")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

C CM7 C6 Dm7 G7 Dm7 G7

Get - ing To Know You, get - ting to know all a - bout you. _____ Get - ting to like you,

Dm7 G7 CM7 Am7 Dm9 G7 C CM7 C6 C7 FM7 F6

get - ting to hope you like me. _____ Get - ting to know you, put - ting it my way, but nice - ly _____

FM7 Am7 D7 Dm7 G7 C CM7

_____ you are pre - cise - ly _____ my cup of tea! _____ Get - ting to know you,

C6 Dm7 G7 Dm7 G7 Dm7 G7 C7

get - ting to feel free and eas - y _____ when I am with you, get - ting to know what to say. _____

FM7 F6 Dm7 G7 CM7 C7 F CM9 A7

_____ Have - n't you no - ticed? Sud - den - ly I'm bright and breez - y, _____ be - cause of all the

Dm7 G7 C6 Am7 D7 Dm7 G7 C6

beau - ti - ful and new things I'm learn - ing a - bout you day by day. _____

GET OUT OF TOWN

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Words and Music by Cole Porter

Slowly

Gm Gm6

Get Out Of Town _____ be - fore _____ it's too late, my love, _____

Gm Gm/F Gm6/E

Get Out Of Town, _____ be good _____ to me, please. _____ Why wish me harm? _____

F7/Eb F6/D Db dim7 Cm7

Why not re - tire to a farm_ And be con - tent - ed to charm_

A7#9 D D7 G

the birds_ off the trees?_ Just dis - ap - pear,_ I care_ for you

Gm6 Gm Dm7b5

much too much,_ and when you are near,_ close to me dear,_ We touch too much_

G7 Cm Eb m Eb m6 Bb N.C. Dm7b5 G7b9

The thrill when we meet is so bi - ter - sweet that dar - ling, it's get - ting me down._ So

Cm Eb m6 F7 1. Bb D7b9 2. Bb

on your mark, get set, Get Out Of Town_ Town_

GOD BLESS' THE CHILD

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Words and Music by Arthur Herzog Jr. and Billie Holiday

Slowly, with feeling

EbM7 Eb7 Ab6 EbM7 Eb7 Ab6 Bbm7 Eb7 Bbm7 E9b5 Eb9 AbM7 Ab6

Them that's got shall get, them that's not shall lose, so the Bi - ble said, and it still is news; Ma - ma may have,
strong gets more, while the weak ones fade, emp - ty pock - ets don't ev - er make the grade;

Abm Abm6 Gm7 C7b9 Fm9 Bb7 Eb6 1. CmGm7 Fm7 Bb7 2. Ab7 G7 Cm Cm#7

Pa - pa may have, but God Bless' the child that's got his own! That's got his own. Yes, the Mon - ey, you got

Cm7 Cm6 Gm D7 G7 Cm Cm#7 Cm7 Cm6 Gm C7 B9b5 Bb9 Fm7 Bb7

lots o' friends, _ crowd - in' 'round the door, when you're gone and spend - in' ends, _ they don't come no more. Rich re -

EbM7 Eb7 Ab6 EbM7 Eb7 Ab6 Bbm7 E9 Eb9 Bbm7 E9b5 Eb9 AbM7 Ab6 Abm Abm6

la - tions give, crust of bread, and such, you can help your - self, but don't take too much! Ma - ma may have, Pa - pa may have, but

Gm7 C9 C7b9 Fm9 Bb7 Eb6

God Bless' The Child that's got his own! that's got his own.

THE GIRL FROM IPANEMA (Garota De Ipanema)

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 English Speaking Countries

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

Moderate Bossa Nova
 FM7

G7



Tall and tan and young — and love - ly, The Girl — From I - pa - ne - ma goes walk - ing, and when
 When she walks she's like — a sam - ba that swings so cool and sways — so gen - tle, that when

Gm7

Gb7

1. FM7

Gb7b5

2. FM7

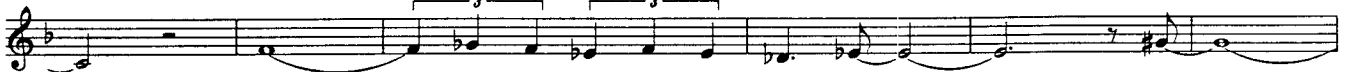


— she pass - es each one — she pass - es goes "ah!"
 — she pass - es, each one — she pass - es goes "ah!"

GbM7

Gb9

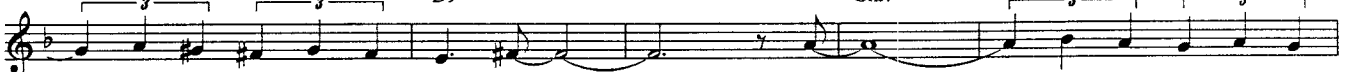
F#m7



— Oh, — but I watch her so sad - ly. — How —

D9

Gm7



— can I tell her I love her? — Yes, — I would give my heart

Eb9

Am7

D7b9b5

Gm7



glad - ly, — but each day when she walks to the sea, she looks straight a - head not at

C7b9b5

FM7

G7



me. Tall and tan and young — and love - ly, The Girl — From I - pa - ne

Gm7

Gb7b5

FM7



- ma goes walk - ing, and when — she pass - es I smile, — but she does - n't see.

Gb7

FM7

Gb7

FM7



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

THE GLORY OF LOVE

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By Billy Hill

Medium Beat

G D7 G G7 C

You've got to give a lit - tle, take a lit - tle and let your poor heart break a lit - tle;

G Em7 Am7 D7 G Em7 Am7 D7 G

that's the sto - ry of, that's The Glo - ry Of Love. _____ You've got to laugh a lit - tle,

D7 G G7 C G Em7

cry a lit - tle be - fore the clouds roll by a lit - tle; that's the sto - ry of,

Am7 D7 G C Cm G G7 C

that's The Glo - ry Of Love. _____ As long as there's the

G Gdim7 G Dm7 G7 Cm

two of us, we've got the world and all it's charms. _____ And when the world is

Cm/Bb A7 Am7b 5 D7 G

through with us we've got each oth - er's arms. _____ You've got to win a lit - tle,

D7 G G7 C G Em7

lose a lit - tle and al - ways have the blues a lit - tle; that's the sto - ry of,

Am7 D7 1. G G# dim7 Am7 D9 2. G Cm6 G

that's The Glo - ry Of Love. _____ You've got to Love. _____

THE GLOW WORM

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Modern Version by Johnny Mercer
Original Lyric by Lilla Cayley Robinson
Music by Paul Lincke

Medium Jump

C G7 C

Glow, lit - tle glow - worm, fly of fire, — Glow like an in - can - des - cent wire, —
Glow, lit - tle glow - worm, glow and glim - mer, Swim thru the sea of night, lit - tle swim - mer;
Original Glow, lit - tle glow - worm, turn the key on, You are e - quipped with tail - light - ne - on;
Chorus {Shine, lit tle glow - worm, glim mer, (glim mer) Shine, lit - tle glow - worm, glim - mer! (glim-mer)

C/E Ebdim7 G7/D Dm7 G7 C

Glow for the fe - male of the spe - cie, turn on the A C and the D C;
Thou aer - o - nau - tic - al boll wee - vil, il - lu - mi - nate yon woods pri - me - val;
You got a cute - vest pock - et Maz - da which you can make both slow or "faz - da;"
Lead us, lest - too far we wan - der, love's sweet voice is call - ing yon - der!

G7 C

This night could use a lit - tle bright - nin'. light up you li'l ol' bug of light - nin',
See how the sha - dows deep and dark - en, you and your chick should get to spar - kin',
I don't know who you took a shine to, or who you're out to make a sign to,
Shine, lit - tle glow - worm, glim - mer, (glim - mer,) shine, lit - tle glow - worm, glim - mer! (glim - mer!)

D7 1,2 G7 C

When you got - ta glow, you got - ta glow, glow, lit - tle glow - worm, glow.
I got a gal that I love so, glow, lit - tle glow - worm, glow.
I got a gal that I love so,
Light the path, be - low, a - bove, and

Fine for 3rd Chorus
C/G D9 C

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

Dm7 D9 #9 C *Fine for 4th Chorus*
G7 C

glow - worm, glow. lead us on to love!

GOIN' OUT OF MY HEAD

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Words and Music by Teddy Randazzo and Bobby Weinstein

Moderately slow rock

Cm7 Cm7 Cm7 CM7 C7#5 FM7

Well I think I'm Go - ing Out Of My Head, yes I think I'm Go - ing Out Of My Head o - ver you,
think I'm Go - ing Out Of My Head, 'cause I can't ex - plain the tears that I shed o - ver you,

Fm7 B9 EbM7 Gm7 EbM7 Gm7

o - ver you. I want you to want me, I need you so bad - ly, I
o - ver you. I see you each mor - ning, but you just walk past me, you

Ab Bb9 | 1 CM7 | 2 CM7 Dm7 G7 CM7
 can't think of an - y - thing but you. And I ist. Go - ing Out Of My Head o - ver
 FM7 CM7 Dm7 CM7 F6 CM7 F6 CM7 F6
 you, out of my head o - ver you. Out of my head day and night night and day and
 CM7 F6 CM7 D/F# Fm C/E Ebdim7
 night wrong or right, I must think of a way in - to your heart. There's no rea - son
 G7/D Am7/D D7 G7sus G7 Cm7 CM7 Repeat and Fade
 why my be - ing shy should keep us a - part. And I think I'm Go ing Out Of My Head Yes, I

GONE WITH THE WIND

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Words and Music by Herb Magidson and Allie Wrubel

Moderately
 Fm7 Bb7 EbM9 Eb6 Fm7 Bb7 EbM7 Eb6 Am7 D7 G
 Gone With The Wind, just like a leaf that has blown a - way Gone With The Wind.
 Am7 D7 GM9 G6 Gm7 Cdim Fm7 Bb7
 My ro - mance has flown a - way. Yes - ter - day's kiss - es are still on my lips,
 Eb Db9 C7b9 Fm7 Fm7/Bb Bb9 Fm7 Bb7 EbM7 Eb6
 I had a life - time of Heav - en at my fin - ger tips, but now all is gone.
 Fm7 Bb7 EbM9 Eb6 Am7 D7 G Am7 D7
 Gone is the rap - ture that thrilled my heart, Gone With The Wind. The glad - ness that
 GM9 G6 Fm7 Cm7 Fm6 Bb7 C7 Fm7
 filled my heart, just like a flame, love burned bright - ly then be - came an emp - ty smoke dream that has
 Db9 E9#11 | 1. EbM9 C9 B9 Bb9 | 2. EbM9
 gone, Gone With The Wind. Wind.

GOOD BAIT

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By Tadd Dameron & Count Basie

Medium Swing

Chords: Bb, Gm7, Cm7, B7, Bb, Cm7, F7, Bb, Bb7, Eb, Ab7, Dm7, Dbm7, Cm7, B7, Bb, (F7), Eb, Cm7, Fm7, E7, Eb, Fm7, Bb7, Eb, Eb7, Ab, Db7, Gm7, Gbm7, Fm7, E7, Eb, F7, Bb, Gm7, Cm7, B7, Bb, Cm7, F7, Bb, Bb7, Eb, Ab7, Dm7, Dbm7, Cm7, B7, Bb

THE GOOD LIFE

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Words by Jack Reardon
 Music by Sacha Distel

Slowly

Chords: Ab, Gm7, C7, Fm, Dm7b5, G7, Bbm7, Gb7, Ab, C7, Fm, Fm7, Bbm7, Eb7, Ab, Gm7, C7, Fm, Dm7b5, G7

Oh, The Good Life _____ full of fun _____ seems to be _____ the i - deal. _____ Yes, The
 Good Life _____ lets you hide _____ all the sad - ness you fell. _____ You won't real-ly _____ fall in
 love _____ for you can't take the chance. _____ So be hon - est _____ ³with your - self, don't try to
 fake ro - mance. _____ It's The Good Life _____ to be free _____ and ex - plore _____ the un - known. _____
 Like the heart - aches _____ when you learn _____ you must face _____ them a - lone, _____ Please re -

B♭m7 G♭7 A♭ F7

mem - ber I still want you, and in case you won - der why. Well, just

B♭m7 B♭m7/E♭ E♭7♭9 A♭ D♭ D♭m A♭6

wake up; kiss The Good Life good - bye.

A GOOD MAN IS HARD TO FIND

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By Eddie Green

Moderately

A7 D7 D7#5

A Good Man Is Hard To Find; you al - ways get the oth - er kind. Just

G7 C N.C C G7 C

when you think that he is your pal, you look for him and find him fool - ing 'round some oth - er gal. Then you

A7 D7 G7 C E♭dim7

rave; you e - ven crave to see him lay - ing in his grave. So, if your man is nice, take

Dm7 G7 C

my ad - vice and hug him in the morn - ing, Kiss him ev - 'ry night. Give him plen - ty lov - in',

Am7 D7 Dm7 G7 C Dm7 G7♭9 C

treat him right. For a good man, now - a - days, is hard to find.

GOODBYE PORK PIE HAT

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By Charles Mingus

Slow Ballad F7#9 D♭9 G♭M7 B7♭5 E♭7 D♭7 E♭7 F7

B♭m7 D♭7 G7♭5 C7 D7 G7 D♭7 G♭M7

B7 B♭7 C7 E♭7 F7#9 D♭7 G♭M7 B7 Fm11

GREENSLEEVES

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Traditional

Slowly

A - las, my love, — you do me wrong — to cast me off — dis - cour - teous - ly. And
I have loved — you oh, so, long — de -

light - ing in — your com - pa - ny. . Green - sleeves — was all my joy. —
Green - sleeves was my heart of gold, — and

Green - sleeves was my de - light. who but my la - dy Green - sleeves.

GROOVIN' HIGH

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Music by John "Dizzy" Gillespie

Moderately Fast

GUESS WHO I SAW TODAY

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Words and Music by Murray Grand and Elisse Boyd

Moderately

Gm7 C7b9 F Dm7 Gm7 C7 F

Guess Who I Saw To-day, my dear! I went in town to shop a-round for some-thing new and thought I'd

Gm7 C7 A7 D7 Gm7 C7b9 F Dm7

stop and have a bite when I was through. I looked a-round for some-place near, and it oc-

Gm7 C7 F Gm7 C7 A7 D7

curred to me where I had parked the car I'd seen a most at-tract-ive French ca-fé and bar.

Gm7 C7b9 F GbM7 F Bbm7 Eb7 Ab

It real-ly was-n't ver-y far. The wait-er showed me to a dark, se-clud-ed cor-ner, and when my

Bbm7 Eb7 AbM7 Ab6 Am7 D9

eyes be-came ac-cus-tomed to the gloom, I saw two peo-ple at the bar who were so

Gm7 G6 Am7 D9 G7 Gm7 C7b9

much in love that ev-en I could spot it clear a-cross the room. Guess Who I Saw To-day, my

F Dm7 Gm7 C9 C7/Bb Am7 D7 Gm C7 A7

dear! I've nev-er been so shocked be-fore; I head-ed blind-ly for the door, they did-n't see me pass-ing

Dm G7 Db9 F/C Dm7 Gm7 C7b9 Db7 F6

through. Guess Who I Saw To-day! I saw you!

THE GYPSY

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Words and Music by Billy Reed

Moderately Slow
 CM7

In a quaint car-a-van there's a la-dy they call the Gyp-sy. She can look in the fu-ture, and
 drive a-way all your fears. Ev'-ry-thing will come right if you on-ly be-lieve The Gyp-sy.
 She could tell at a glance that my heart was so full of tears. She looked at my hand and
 told me, my lov-er was al-ways true, and yet in my heart I knew dear, some-bod-y
 else was kiss-ing you. But I'll go there a-gain 'cause I want to be-lieve The Gyp-sy, that my
 lov-er is true and will come back to me some day.

Chord symbols: CM7, Em7, A7#5, A7b9, D7, Dm7, G7, Dm7b5, G7b9, C, C#dim7, Dm7, G7, CM7, Em7b5, A7#5, A7b9, D7, Dm7, G7, Dm7, G7, C6, Bb6, B6, C6, A7b9, Dm7, G7, C6, A7, Dm7, G7, G7#5, C, Em, Dm7, G7, G7#5, CM7, Em7b5, A7#5, A7, D7, Dm7, G7, Dm7, D9, Db9, C6, Bb6, B6, C6/9.

HALF NELSON

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By Miles Davis

Medium Swing

Chord symbols: C, Fm7, Bb7, Fm7, Bb7, C, Bm7, Bbm7, Eb7, Ab, Am7, D7, Dm7, G7, Dm7, G7, C, EbM7, AbM7, DbM7.

HALLELUJAH I LOVE HIM (HER) SO

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 (Rightsong Music, Publisher)

Words and Music by Ray Charles

Moderately

F F/A B \flat Bdim7 C7 F F/A B \flat Bdim7 C7

Let me tell you 'bout a boy I know. He is my ba - by and he lives next door _____
 (girl) (She) (she)

Ev - 'ry morning 'fore the sun comes up _____ he brings my cof - fee in my fav - 'rite cup_ That's why I
 (she)

know, _ yes, I know, _ Hal - le - lu - jah, I just love him so. _____
 (her)

Now if I call him on the tel - e - phone, and tell him that I'm all a - lone, _
 (her)

by the time I count from one to four, _ I hear him on my door. _____
 (her)

In the eve - ning when the sun goes down, when there is no - bod - y else a - round _____

he kiss - es me _____ and he holds me tight. He tells me "Ba - by ev - 'ry - thing's all right." That's why I
 (she) (she) (And) (Dad - dy)

know, _ yes, I know, _ Hal - le - lu - jah, I just love him so. _____
 (her)

HAROLD'S HOUSE OF JAZZ

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By Richie Cole and David Lahm

Fast Swing

Bb6 Bbdim7 Cm7/Bb BM7/Bb Bb6 BbM7 Fm7

Lis - ten to that be - bop mu - sic, groov - in' me out,
Rhy - thm sec - tion burn - in', smok - in', up on the stand,

Bb7 EbM7 EbM7 Ab7 BbM7

mov - in' me out ev' - ry night to a lit - tle club on N Street... The band is close e - nough to
dig on the band do their thing, and you know their thing is swing - in'. So come and find a seat, take

C7 1. Cm7 G7

touch 'em at your ta - ble, peo - ple, what a rap - port! - Walk down the stairs and o - pen the door, and ba - by
off your coat, feel in the beat and or - der a bite. -

Cm7 F7 F7#5 2. C7 Cm7 F7 Cm7 F7#5 BbM7

you're in Harold's House - Of Jazz. They're gon - na be romp - in', they're gon - na be stomp - in' to - night. -

C#m7 F#7 BM7 Bm7 E7 AM7

Real jazz is for the folks who feel jazz, real jazz is what the band is doin'.

Am7 D7 GM7 Gm7

And now if you think you hear 'em play - in' a Char - lie Par - ker tune, I'm al - most cer - tain that you

C7 Cm7 F7 BbM7

would - n't be wrong, - folks, 'cause "Don - na Lee" is Har - old's fav - o - rite song, - folks. If you want to take me where the

Fm7 Bb7 EbM7 EbM7 Ab7

mu - sic is hot, who do ya got? Pull my coat and I'll make a note to be there. -

BbM7 C7 Cm7

We'll stick a - round and dig the sound un - til it gives us ev' - ry - thing that it has. - Stick with me a - round

F7 Dm7 G7 Cm7 F7sus Bb6

quart - er to four, - then af - ter hours we'll bang on the door down in Har - old's House Of Jazz.

Additional Lyrics

Meet me down on N Street, they are wrappin' it tight, every night.
Come along if you want to hear some bebop.
The band is close enough to touch 'em at your table, people, what a rapport!
Walk down the stairs and open the door, and baby you're in
Harold's House of Jazz.

We've got jazz in D.C., baby, where you been at? Listen to that!
Stick around, 'cause you've gone and found some bebop.
I see a table over there, so let's sit down, relax and order a bite,
We're gonna be rompin', we're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz; real jazz is what the band is doin'.
You tell me you think you hear 'em playin' a Charlie Parker tune,
I know what you mean, in fact I thought the same, folks,
but I'll be damned if I can think of the name, folks.

Let's go tell the boss he's got a hell of a place, buy him a taste,
And I hope that he's open after hours.
I know he's gonna understand that we appreciate the music he has,
bebop and swing, the service is boss, say would you believe you
find it in Washington, Harold's House of Jazz.

HAPPY TALK

(From "SOUTH PACIFIC")

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Words by Oscar Hammerstein II
 Music by Richard Rodgers

Brightly

FM7 F7#5 Bb G7 C7sus Gm7 C7 F

Hap - py Talk, keep talk - in' Hap - py Talk, _____ Talk a - bout things you'd like to do.

F7 BbM7 Eb9 F D7b9 D7 Dm7 G9

— You got - ta have a dream, — if you don't have a dream — how you gon - na

Gm9 C7 ¹ FM9 To Trio ² FM9 Fine TRIO FM7

have a dream come true? _____ true? _____ Talk a - bout a moon

Gm7 C7 F Dm7 Gm7 C7 F

float - in' in de sky, look - in' like a lil - y on a lake. _____ Talk a - bout a

Gm7 C Bb/D D#dim7 C7/E D.C. al Fine

bird learn - in' how to fly, Mak - in, all de mu - sic he can make. _____

HAVE YOU MET MISS JONES?

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Words by Lorenz Hart
 Music by Richard Rodgers

Medium Swing

F F#dim7 Gm7 C7 Am7 Dm7 Gm7

"Have You Met Miss Jones?" Some one said as we shook hands. She was just Miss Jones to me. _____

C7 F F#dim7 Gm7 C7 Am7 Dm7

— Then I said "Miss Jones, You're a girl who un - der - stands, I'm a man who must be

Cm7 F7 Bb Abm7 Db7 GbM7 Em7 A7

free." _____ And all at once I lost my breath, and all at once was scared to death, and all at

DM7 Abm7 Db7 GbM7 Gm7 C7 F F#dim7 Gm7

once I owned the earth and sky! _____ Now I've met Miss Jones, and we'll keep on

C7 Bb7 Am7 D7b9 Gm7 C7 ^{1.} F Dm7 Gm7 C7 ^{2.} F

meet - ing till we die, _____ Miss Jones and I. I. _____

HARLEM NOCTURNE

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Renewed

Words by Dick Rogers
Music by Earle Hagen

Slowly Gm6 Cm6

Deep mu-sic fills the night, _____ deep in the heart of Har - lem. _____ And tho' the stars are bright, _____
a noc - turne born in Har - lem. _____ That mel - an - cho - ly strain _____

_____ the dark - ness is taun - ting me. _____ Oh! what a sad re - frain, _____ The
_____ for - ev - er is haun - ting me. _____

_____ mel - o - dy clings _____ a - round my heart strings. _____ It won't let me go _____ when I'm lone - ly, _____ I
_____ in - di - go tune _____ it sings to the moon _____ the lone - some re - frain _____ of a love - er. _____ The

_____ hear it in dreams _____ and some - how it seems _____ it makes _____ me _____ weep _____ and _____ I _____ can't _____ sleep. An
_____ mel - o - dy sighs, _____ it laughs and it cries, _____ a moan _____ in _____ blue _____ that _____

_____ wails _____ the _____ long _____ night _____ thru. _____ Tho' with the dawn it's gone, _____ the mel - o - dy lives ev - er _____

_____ for lone - ly hearts to learn _____ of love in a Har - lem Noc - turne. _____

HAUNTED HEART

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Words by Howard Dietz
Music by John Green

Slowly with expression

In the night _____ though we're a - part _____ there's a ghost of you with - in my Haunt - ed Heart, _____

ghost of you _____ my lost ro - mance. _____ Lips that laugh, _____ eyes that dance, _____ Haunt - ed Heart _____

_____ won't let me be. _____ Dreams re - peat a sweet but lone - ly song to me. _____ Dreams are dust, it's

Fm7 F#dim7 Eb/G Gbdim7 Fm7 Bb7 Gm7 C7 Fm7

you who must be - long to me and thrill my Haunt - ed Heart. Be still,

Bb9 Bb7b9 Eb Eb6 Eb Fine Ebdim7 Fm7 EbM7 Eb Ebdim7 Bb7 Bb7 #5 EbM7

my Haunt - ed Heart. Time rolls on try - ing in vain to cure me,

Ab9 Fm7/Bb Bb7 #5 Eb Fm7/Bb Bbdim7 Fm7/Bb Bb7 Bb6 Ebdim7/Bb

you are gone, but you re - main to lure me. You're there in the dark and I call, you're there but you're

Bdim7 Cm Ab6 Bb7 EbM7 Fm B9 #5 B9b5 Bb9 D.C. al Fine

not there at all. Oh what will I do with - out you, with - out you.

HELLO, DOLLY!

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Music and Lyric by
 Jerry Herman

Bb Gm BbM7/D Dbdim7 Cm7

Hel - lo, Dol - ly, well, hel - lo Dol - ly. It's so nice to have you back where you be - long.

F7 Cm7 Ab/C Cm7 F7

You're look - ing swell, Dol - ly, we can tell, Dol - ly, you're still glow - in', you're still crow - in', you're still

Dm7 Dbdim7 Cm7 F7 Bb Gm Fm7

go - in' strong. We feel the room sway - in', for the band's play - in' one of your old fa - v'rite

Bb7 EbM7 Am7b5 D7 Gm Dm7 Gm Dm7

songs from way back when. So { take her wrap, fel - las, find her an emp - ty lap, fel - las, }
 { gol - ly gee, fel - las, find her a va - cant knee, fel - las, }

C9 C9#5 1. Cm7 F9 Bb Dbdim7 Cm7 F7 2. Cm7 F9 C9 C9#5

Dol - ly - 'll nev - er go a - way a - gain! Hel - go a - way, Dol - ly - 'll nev - er

Cm7 F9 C9 C#5 Cm7 F9 Bb Bb7/DEb Ebdim7 Bb/F F7 Bb6

go a - way, Dol - ly - 'll nev - er go a - way a - gain!

HELLO, YOUNG LOVERS

From ("THE KING AND I")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

CM9 Dm7 Em7 Dm7 CM7 A7b9 Dm7 G7 Dm7b5 G7

Hel - lo Young Lov - ers, who - ev - er you are, I hope your trou - bles are few. All my good wish - es go
brave young lov - ers and fol - low your star, be brave and faith - ful and true. Cling ver - y close to each

Eb M7 G7 Dm7 G7 sus G7 ^{1.}C Dm7 G7 ^{2.}C C7 F Gm7 Am7

with you to - night. I've been in love like you. Be you. I know how it feels to have wings on your
oth - er to - night, I've been in love like

Gm7 FM9 Gm7 FM7 F6 Bm7 E7 Am9 D7

heels, and to fly down a street in a trance. You fly down a street on a chance that you'll meet and you

Dm7 A7#5 Dm7 G7 CM9 Dm7 Em7 Dm7 CM7 A7b9

meet not real - ly by chance. Don't cry young lov - ers, what - ev - er you do, don't cry be - cause I'm a -

Dm7 G7 Dm7b5 G7 Eb M7 G7 Dm7 G7 Gm C7 F

lone. All of my mem - 'ries are hap - py to - night, I've had a love of my own. I've had a

Fm E7 A7 Dm7 Ab9 G7b9 C

love of my own like yours, I've had a love of my own.

HIGH FLY

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By Randy Weston

Medium swing

Dm7 G7 CM7 F7 Em7 A7 Cm7 F7

Cm7 F7 ^{1.}Bb13 B13 ^{2.}Dm7b5 G7b9 Cm7b5 F7b9 *g* Dm7

G7b9 Cm7b5 F7b9 *g* Em7 A7 Eb m7 Ab7 Dm7 G7

CM7 F7 Em7 A7 Cm7 F7 Bb13b5 **Repeat for solos**
B13b5

HERE'S THAT RAINY DAY

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Words by Johnny Burke
Music by James Van Heusen

Slowly

GM9 GM9/F# Bb 7/ F E7 b 5 Eb M7 Eb 6 Am7 D7 D7 b 5 b 9 GM7

May - be I should have saved those left - ov - er dreams; fun - ny, but Here's That Rain - y Day.

Dm7 G7 Cm7 F9 Bb M7 E9 Eb M7 Am7

Here's That Rain - y Day they told me a - bout, and I laughed at the thought that it

D9 D7 b 9 GM7 Am7 D7 GM9 GM9/F# Bb 7/ F E7 b 5 Eb M7 Eb 6 Am7

might turn out this way. Where is that worn out wish that I threw a - side, Af - ter it

D7 D7 b 5 b 9 GM9 Dm7 G9#5 CM7 Am7 D7 D7/C Bm7 Em7 A7 b 5 A7 Am7

brought my lov - er near? Fun - ny how love be - comes a cold rain - y day. Fun - ny that

D7 Am7 D7 b 9 1. G Em7 Am7 D9 2. G Bb 6 Eb M7 Ab M7 G6

rain - y day is here. here.

HIGH SOCIETY

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By Porter Steele
and Walter Melrose

Moderately

G7+5 C G7#5 C G7#5 C F C C#dim7 G7/D D#dim7 C/E Am7

We're gon - na be in High So - ci - e - ty. We'll strut on down to the

D7 Dm7 G7 G7#5 C G7#5 C G7#5 C F C C7

fin - est part of town, I don't have rings and all those fan - cy things, but as

F6 F#dim7 C/G E7/G# A7 D7 G7 To Coda C Dm7 D#dim7 C/E Gm7 C7

long as you love me I'm in High So - ci - e - ty! While you go get your hat, I'll put

FM7 F6 Gm7 C7 FM7 F6 Am7 D7

pow - der on my nose. While I let in the cat, there's some win - dows you can close. The bed can stay that way; put the

GM7 G6 Am7 D7 Am7 D7 G D.S. al Coda G7#5

dish - es in the sink. Leave the ash - es in the tray, I'll be read - y in a wink. We're ty!

CODA C F C

HONEYSUCKLE ROSE

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Words by Andy Razaf
 Music by Thomas ("Fats") Waller

Medium, with a lift

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 F Dm7

Ev- 'ry hon-ey bee fills with jeal-ous- y when they see you out with me. I don't blame them, good- ness knows, -

Gm7 C7 F Am7b5 D7b9 Gm7 C7 Gm7 C7 Gm7 C7

Hon-ey - suck- le Rose. When you're pass - in' by, flow- ers droop and sigh, and I know the rea- son

Gm9 C7 F Abdim7 Gm7 C7 F D7 Gm7 F F7 Cm7 Fdim7 F7

why: You're much sweet-er good - ness knows, — Hon- ey - suck- le Rose. — Don't buy sug - ar,

Bb F9 Gb9 F9 Bb G7 Dm7 Gdim7 G7 C7 Gm7 Ab9 G9 C7

you just have to touch my cup. — You're my sug - ar, it's sweet when you stir it up. —

Gm7 C7 Gm7 C7 Gm7 C7 Gm9 C7 F G#dim7

When I'm tak- in' sips from your tas - ty lips, seems the hon-ey fair - ly drips. You're con- fec - tion, good - ness knows, -

Gm7 C7

1. F	Am7b5	D7b9
2. F	D7	Gm7 G7 F6

Hon- ey - suck- le Rose. Rose.

HOORAY FOR LOVE

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Lyric by Leo Robin
 Music by Harold Arlen

Moderately

Eb6 AbM7 Gm7 Fm7 Eb AbM7 F7/A Bb9 Eb Fm7 Eb/G Bbm7 Eb7

Love! Love! Hoo- ray For Love! Who is ev - er too bla - sé for love? Make this a night for love.
 some trust to fate for love; Oth-ers have to take off weight for love. Some go ber - serk for love,

Ab C9 Fm7 Bb9 Eb Bbm7 Eb7 Ab6 Eb/G Ab F7#5 Bb9

If we have to fight, let's fight for love. Some sigh and cry for love. Ah, but in Pa-ree they die for love.
 Loaf-ers e - ven go to work for love. Sad songs are sobbed for love, Peo - ple have their nos - es bobbed for love.

E \flat 6 A \flat M7 D \flat 9 C \natural 5 F7 B \flat 5 B \flat 9 To Coda \oplus E \flat 6 Cm7 F7 B \flat 9

Some waste a - way for love. Just the same, Hoo - ray For Love! _____ It's the
 Some say we pay for love. Just the same, Hoo - ray For For _____

Fm7 B \flat 7 Fm7 B \flat 7 E \flat M7 E \flat 6 E \flat M7 E \flat 6 E \flat Fm7

won-der of the world (or the blun-der of the world). It's a rock-et to the moon (with a touch of Claire De Lune). It gets you high, it

E \flat /G F \sharp dim7 E \flat /G F \sharp dim7 Fdim7 E \flat 6 E7 \flat 5 CODA E \flat
 D.C. al Coda \oplus

gets you low, but once you get that glow. Oh! Love! _____

HOW HIGH THE MOON

(From "TWO FOR THE SHOW")

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Words by Nancy Hamilton
 Music by Morgan Lewis

Moderately GM7 Gm7 C7 FM7

Some-where there's mu - sic, _____ how faint the tune! _____ Some-where there's heav - en, _____ How High The
 Fm7 B \flat 7 E \flat M7 Am7 \flat 5 D7 Gm7 Am7 \flat 5 D7 GM9

Moon! _____ There is no moon a - bove when love is far_ a - way too, _____ 'till_ it comes true _____
 Am D7 Bm7 B \flat 7 Am7 Am7/D D7 GM7 Gm7 C7

_____ that you love me as I love you. Some-where there's mu - sic, _____ it's where you are. _____ Some-where there's
 FM7 Fm7 B \flat 7 E \flat M7 Am7 \flat 5 D7 GM7

heav - en, _____ how near, how far! _____ The dark-est night would shine if you would come_ to me soon. _____
 Am7 D7 \flat 9 Bm7 B \flat 7 Am7 Am7/DD7 \flat 9 | 1. G6 D7 Am7/DD7 | 2. G

_____ Un - til you will, how still my heart, How High The Moon! _____ Some-where there's Moon! _____

HOW INSENSITIVE

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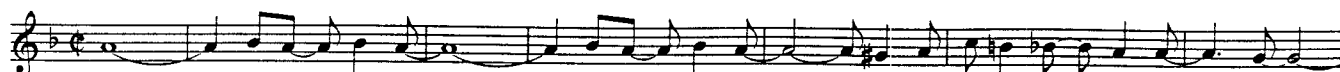
Original Words by Vinicius De Moraes
English Words by Norman Gimbel
Music by Antonio Carlos Jobim

Moderately
Dm7

D♭dim7

Cm6

G7



How In - sen - si - tive I must have seemed when she told me that she loved me.
Now, she's gone a - way and I'm a - lone with the mem - ry of her last look.

B♭M7

E♭M7

Em7♭5

A7♭9



How un - moved and cold I must have seemed when she told me so sin - cere -
Vague drawn and sad, I see it still, all her heart - break - ing that last

Dm7

D♭7

Cm7

Bdim7

B♭M7



ly. Why, she must have asked, did I just turn and
look. How, she must have asked, could I just turn and

Em7♭5

A7♭9

Dm7

D♭7

Cm7

F7

Bm7

E7♭9



stare in i - cy si - lence? What was I to say? What can you say
stare in i - cy si - lence? What was I to do? What can one do

Gm6

1. A7

Dm7

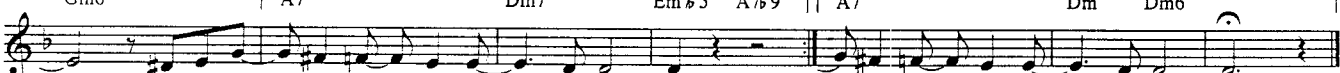
Em7♭5

A7♭9

2. A7

Dm

Dm6



when a love af - fair is o - ver?
when a love af - fair is o - ver?

I CAN'T GET STARTED

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Words by Ira Gershwin
Music by Vernon Duke

Slowly

CM7

Am7

Dm9

G7

Bm7 E7

B♭m9

E♭9#11

Am9

D9

G9

N.C.



I've flown a - round the world in a plane; I've set - tled re - vo - lu - tions in Spain; the North Pole
hun - dred yards in ten flat; the Prince of Wales has cop - ied my hat; with queens I've

CM7

Am7

Dm9

G7♭9

G7/F

E7

A9

D9

G7

N.C.

CM7

Am7



I have char - ted, but can't get start - ed with you. A - round a golf course I'm un - der
a - la cart - ed, but can't get start - ed with you. The lead - ing tail - ors fol - low my

Dm9

G7

Bm7

E7

B♭m9

E♭9#11

D9

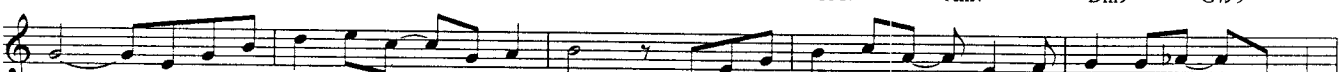
G9

CM7

Am7

Dm9

G7♭9



par, and all the mov - ies want me to star; I've got a house, a show place, but I get no place with
styles, and tooth - paste ads all fea - ture my smiles; the As - tor - bits I vis - it, but say, what is it with

C6 F9 C6 Em9 Em7 A7 DM7 GM9 DM7

you. You're so su - preme, lyr - ics I write_ of you, scheme just for a sight_ of you,
 you? When we first met, how you e - lat - ed me! Pet, you dev - as - tat - ed me!

Dm7 G7 Dm7 G7 Em11 A9 D9 G7 N.C. CM7 Am7

dream both day and night_ of you and what good does it do? In nine - teen twen - ty - nine_ I sold
 Yet, now you've de - flat - ed me 'till you're my Wa - ter - loo. I've sold my kiss - es at_ a ba -

Dm9 G7 Bm7 E7 Bbm9 Eb9#11 D9 G9 CM7 A7#5

short, in Eng - land I'm pre - sent - ed at court, but you've got me down - heart - ed 'cause I
 zaar, and af - ter me they've named a ci - gar; but late - ly how I've smart - ed, 'cause I

Dm9 G9 1. C6 A7#5 D9 G9 N.C. 2. C6 F9 C6/9

Can't Get Start - ed With You. I do a You. _____
 Can't Get Start - ed With

I CAN'T GIVE YOU ANYTHING BUT LOVE

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Words by Dorothy Fields
 Music by Jimmy McHugh

Dreamily

G G/B Bb dim7 Am7 D7 G Em7 Am7

I can't give you an - y - thing but love Ba - by; that's the on - ly thing I've plen - ty of,

D7 G7 CM7 C7 B7 Bb7 A7

Ba - by. dream a - while, scheme a - while we're sure to find _____ hap - pi - ness and, I guess,

D7 G G/B Bb dim7 Am7 D7

all those things you've al - ways pined for. Gee, I'd like to see you look - ing swell, Ba - by;

Dm7 G7 CM7 C#dim7

Dia - mond brace - lets Wool - worth does - n't sell, Ba - by. 'Till that luck - y day, you know damned

GM9/D E7 Am7 A7 D7 G G7/B C Cm G/D D7 G6

well, Ba - by I can't give you an - y - thing but love. _____

I CONCENTRATE ON YOU

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Words and Music by Cole Porter

Slowly

Eb6 EbM7 Bb7 Ebm7 Dbm7 Gb9 Cb6 Abm7 Abm7/Gb
 When - ev - er skies look grey to me _____ and trou - ble be - gins to brew, _____

Fm7b5 Bb7 Ebm6 Cm7b5 F7 Bb7 Eb6 Fm7 Bb7
 when - ev - er the win - ter - winds be - come too strong, I Con - cen - trate On You. _____

Eb6 EbM7 Bb7 Ebm7 Dbm7 Gb9 Cb6 Cb/Bb
 When for - tune cries "nay, nay!" to me _____ and peo - ple de - clare "You're through," _____

Abm7 Db7 Gbm7 Bm7 F7 Bb7 Eb6 Ab6 Eb Eb7
 when - ev - er the blues be - come my on - ly song, I Con - cen - trate On You. _____ On your

AbM7 Abm7 Eb Gm7 C7 Fm7 Bb7 EbM7 Eb7 AbM7
 smile so sweet, so ten - der, _____ when at first { my } kiss { you } de - cline. _____ On the light in your

Db7 Gbm7 Gb/F Ebm7 Ebm/Db Cm7b5 F7 Bb Bbm7 Bb7 Eb
 eyes, when { you } sur - ren - der _____ and once a - gain our arms in - ter - twine. _____ And so when

EbM7 Am7b5 D7 Bbm7 Eb7 AbM7 Dm7b5 G7 Gm7b5
 wise - men say to me _____ that love's young dream nev - er comes true. _____ To prove that

C7#5 Fm F#dim7 F7b5/Cb Bb7

1.	Eb	Fm7	Bb7
----	----	-----	-----

2.	Eb6	Ab6	Eb6
----	-----	-----	-----

 e - ven wise - men can be wrong, I Con - cen - trate On You. _____ I

Fm7 Bb7b9 E9 Eb6/9
 con - cen - trate, _____ and con - cen - trate _____ on you. _____

I COULD HAVE DANCED ALL NIGHT

From "MY FAIR LADY"

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Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately

C CM7 C6 CM7

I Could Have Danced All Night I Could Have Danced All Night! and still have begged for

Dm7 G7 Dm Dm#7 Dm7 G7 Dm7/G

more. I could have spread my wings and done a thousand things I've never

Dm7 G7 CM7 C6 E F#m7 B7 EM7 E6

done before. I'll never know what made it so exciting,

GM7 Am7 D7 9 G9 F C/E Dm7 C CM7

why all at once my heart took flight. I only know when he began to

F6 Dm7 Dm7/G G7 C

dance with me. I could have danced, danced, danced, all night.

I COULD WRITE A BOOK

(From "PAL JOEY")

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Words by Lorenz Hart
Music by Richard Rodgers

Modestly Slow

CM7 Am9 Dm7 G7 C G7 C G7 C C#dim7

If they asked me I Could Write A Book, about the way you walk and whisper and

Dm7 G7 C/E Ab7/Eb Dm7 G7 Am7 D7 9 G B7 Em

look, I could write a preface on how we met, so the world would

Am7 D7 Dm7 G7 C Am9 Dm7 G7 C G7

never forget, and the simple secret of the plot is just to

C G7 C C#dim7 Dm7 G7 C/E Ab7/Eb Dm7 G7

tell them that I love you a lot, then the world discovers as

Gm7 C7 F Fm7 Bb7 C A7 Dm7 G7

my book ends, how to make two lovers of friends. If they friends.

1. C Dm7 G7 2. C

I COVER THE WATERFRONT

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Words by Edward Heyman
Music by John Green

Moderately

Em7 A7 Am7 D7 G Am7 Bm7 Bdim7 Am7

I Cov - er The Wat - er - Front, _ I'm watch - ing the sea, will the one I love _ be

D7 G F#7 F7 E7 Em7 A7 Am7 D7 G Am7 Bm7 Bdim7

com - ing back _ to me? _ I Cov - er The Wat - er - Front _ in search of my love, and I'm

Am7 D7 G C7 G6 Em7 Am7 D7 Bm7 Em7

cov - ered by _ a star - less sky _ a - bove. _ Here am I _ pa - tient - ly wait - ing _

Am7 D7 G Bm7 E7 A F#m7 Bm7 E7

hop - ing and long - ing, _ oh! how I yearn! Where are you? _ Are you for - get - ting? Do you re - mem - ber?

Am7 Am7/G F#m7 b5 B7 Em7 A7 Am7 D7 G Am7 Bm7 Bdim7

Will you re - turn? I Cov - er The Wat - er - Front, _ I'm watch - ing the sea, for the

Am7 D7 G A#M7 G

one I love _ must soon come back _ to me. _

I CRIED FOR YOU

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Words and Music by Arthur Freed, Gus Arnheim and Abe Lyman

Moderately

FM7 Am7 D7 G7 Dm7 G7 Gm7 C7 Gm7 To Coda ⊕ C9 F6 C7#5 F6

I cried _ for you _ now it's your turn to cry o - ver me. _

FM7 Am7 D7 Gm7 C7 G#dim7 C7/G C7 FM7 Am7 D7

Ev' - ry road has a turn - ing, that's one thing you're learn - ing. I cried _ for

G7 Gm7 C7 Em7 5 A7 D7

you _____ what a fool I used to be. _____ Now I found two eyes just a lit - tle bit blu -

G9 C7 D.C. al Coda

er, I found a heart just a lit - tle bit tru - er.

⊕ CODA F Bb9 F

me. _____

I DIDN'T KNOW WHAT TIME IT WAS

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately slow

F#m7 B7 Em7 A7 F#m7 B7 Em7 A7 Am Em7 Em7/D

I _____ Did- n't Know What Time It Was, then _____ I met you. Oh, _____ what a love - ly time it was,

CM7 Bm7 Am D7 F#m7 B7 Em7 A7 F#m7 B7 Em7 A7 Am

how sub - lime it was, too! I _____ did- n't know what day it was. You _____ held my hand, warm _____ like the

Em7 Em7/D CM7 Bm7 Am7 D7 G F#m7 5 B7 F#m7 5 B7

month of May it was and I'll say it was grand, Grand _____ to be a - live, to be young, to be mad, to be yours a -

Em A7 Am7 D7 GM7 Em7 A7 Am D7 F#m7 B7

lone! Grand _____ to see your face, feel your touch, hear your voice say I'm all your own! I _____ did - n't

Em7 A7 F#m7 B7 Em7 A7 Am Em7 Em7/D CM7 Bm7

know what year it was, life _____ was no prize. I _____ want - ed love and here it was shin - ing out of your

CM7 F7 G/D B7 C6 D7 D7 sus ¹G Am7 D7 ²G F6 F#6 G6/9

eyes. I'm wise _____ and I know what time it is now! now! _____

I DON'T KNOW WHY (I Just Do)

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New York, Fred Ahlert Music Corp., Los Angeles and Pencil
Mark Music, Inc., Scarsdale, NY.

Words by Roy Turk
Music by Fred E. Ahlert

Slowly

Musical score for "I Don't Know Why (I Just Do)". The score is written in B-flat major and 4/4 time. It consists of four staves of music with lyrics underneath. The lyrics are: "I Don't Know Why I love you like I do, I Don't Know Why I Just Do. I Don't Know Why you thrill me like you do, I Don't Know Why, you just do. You nev-er seem to want my ro-manc-ing, the on-ly time you hold me is when we're danc-ing, I Don't Know Why I love you like I do, I Don't Know Why, I Just Do. Do." The score includes various chords such as Bb M7, Bb 6, Dm7, Db dim7, Cm7, F7, Cm7, F7, F7b9, Bb 6, Bb, Bb 7/ Ab, G7, C9, F9, Bb, C9, Cm7, F9, F7b9, Bb M7, Eb M9, Dm7, G7, Cm7, F7b9, and a first ending with Bb and Cm7b5 F7b9, and a second ending with Bb, Ab 7, A7, Bb 6.

I DON'T WANT TO SET THE WORLD ON FIRE

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Benjamin Music, Inc. (Intersong Music, Publisher)

Words and Music by Eddie Seiler, Sol Marcus and Bennie Benjamin

Moderately

Musical score for "I Don't Want to Set the World on Fire". The score is written in B-flat major and 4/4 time. It consists of six staves of music with lyrics underneath. The lyrics are: "I Don't Want To Set The World On Fire I just want to start a flame in your heart. In my heart I have but one de-sire and that one is you no oth-er will do. I've lost all am-bi-tion for world-ly ac-claim I just want to be the one you love and with your ad-mis-sion that you feel the same. I'll have reached the goal I'm dream-ing of be-lieve me! I Don't Want To Set The World On Fire, I just want to start a flame in your heart." The score includes various chords such as F, F/A, Ab dim7, Gm, Bb m, C7, Gm9, C7, A7, D7, G7, C7, F, F/A, Ab dim7, Gm, Bb m, C7, Gm9, C7, F, Eb 6, E6, F6, Cm7, F7, Cm7, F7, Bb M7, Dm, G7, Dm, G7, Dm, G7, C7, C7#5, F, F/A, Ab dim7, Gm, Bb m, C7, Gm9, C7, and a first ending with F, Ab dim7, Gm, C7, and a second ending with F.

I GOT PLENTY O' NUTTIN'

(From "PORGY AND BESS")

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Words by Ira Gershwin and DuBose Heyward
Music by George Gershwin

Moderately

G Am7 Bm Am7 G Am7 G B7 E A

Oh, I Got Plen - ty O' Nut - tin', _____ an' nut - tin's plen - ty fo' me. I { got no car, got the sun,

E A E A E C# D G Am7 Bm Am7

got no mule, I got no mis - er - y. _____ De folks wid plen - ty o' plen - ty _____
got the moon, got the deep blue sea. _____ De folks wid plen - ty o' plen - ty _____

G Am7 G B7 E A E A

got a lock _____ on de door, _____ fraid some - bod - y's a go - in' to rob 'em while dey's
got to pray _____ all de day. _____ Seems wid plen - ty you sure got to wor - ry how to

E A E C# D G Am7 Bm G Bm Em/B

out a mak - in' more. _____ What for? _____ I got no lock on de
keep the debbel a - way, _____ a - way. _____ I ain't a - fret - tin' 'bout

Bm6 Em/B Bm Em/B Bm6 Em/B Bm Em/B Bm6 Em/B

door, (dat's no way to be.) _____ Dey kin steal de rug from de floor, _____ dat's o - keh wid
hell 'til de time ar - rive. _____ Nev - er wor - ry long as I'm well, _____ nev - er one to

Bm Am7 D Am7 D7 G Am7

me, 'cause de things dat I prize, like de stars in de skies, all are free. _____ } Oh, I Got Plen - ty O'
strive to be good, to be bad, what the hell? I is glad I's a live. _____ }

Bm Am7 G Am7 G B7 E A E A

Nut - tin'; _____ an' nut - tin's plen - ty fo' me. I got a gal, got my song, got

E A E C# D G Am7 G Dm7 G Am7

heb ben the whole day long. No use com - plain - in'! Got my gal, _____ got my Lawd, _____

G C

1. G Bm Am7 2. G C7 D7 G

_____ got my song. _____ song. _____

I LEFT MY HEART IN SAN FRANCISCO

Copyright 1954 by General Music Publishing Co., Inc.

Words by Douglass Cross
Music by George Cory

Slowly

B \flat Dm7 C \sharp dim7 Cm7 Cm7/F F7 \sharp 5

I Left My Heart In San - Fran - cis - co, high on a hill, it calls to

B \flat Cm7 C \sharp dim7 B \flat Dm7 C \sharp dim7 Dm7 D7 \flat 9

me. To be where lit - tle ca - ble cars climb half-way to the stars! The morn - ing

Gm7 C9 C9 \flat 9 F9 Bdim7 Cm7 F7 B \flat Dm7 C \sharp dim7 Cm7

fog may chill the air I don't care! My love waits there in San - Fran - cis - co,

F9 E \flat 9 D7 G7 \sharp 5 G9

a - bove the blue and wind - y sea. When I come home to you San Fran -

C Gm7 C9 Cm7 Cm7/F F7 \flat 9 B \flat 6 A \flat 6/9 A6/9 B \flat 6/9

cis - co your gold - en sun will shine for me.

I LOVE LUCY

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Lyric by Harold Adamson
Music by Eliot Daniel

Brightly

CM7 Dm7 G7 \flat 9 CM7 Am7 D9 \flat 5 D7 \flat 9 CM7

I Love Lu - cy and she loves me, we're as hap - py as two can be, some - times we

Bm7 E7 AM7 A6 Dm7 G \flat 9 G9 CM7 Dm7 G7 \flat 9

quar - rel but then how we love mak - ing up a - gain. Lu - cy kiss - es like no one can,

CM7 Am7 D9 \flat 5 D \sharp dim7 Em7 Am7 D7 F \sharp dim7 C Dm7

she's my mis - sus and I'm her man; and life is heav - en you see, 'cause I Love Lu

G7 C Em7 A9 D9 Dm7 G7 C Dm7 C6

- cy, yes, I Love Lu - cy and Lu - cy loves me.

I LOVE PARIS

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 Chappell & Co., Inc., Publisher

Words and Music by Cole Porter

Moderately

Cm Dm7 b5 G7

I Love Par - is in the spring - time, I Love Par - is in the fall,

Dm7 b5 G7 Cm

I Love Par - is in the win - ter when it driz - zles, I Love Par - is in the sum - mer when it

C6 Dm7 C6/E Dm7 C6 Dm7 C6/E Dm7 C6 Dm7 Em7 Ebdim7 G7/D

siz - zles. I Love Par - is ev - 'ry mo - ment, ev - 'ry mo - ment of the year.

Dm7 G7 F F#dim7 C/G A7 1. Dm7 G7 C

I Love Par - is, why, oh why do I Love Par - is? Be - cause my love is near.

G7 2. Dm7 G7 Em7 A7 Dm7 G7 C

Be - cause my love, be - cause my love is near.

I LOVES YOU PORGY

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Words by Ira Gershwin and DuBose Heyward
 Music by George Gershwin

Moderately

FM7 Bb M7 C 7/G F

I wants to stay here, but I ain't wor - thy. You is too de - cent to un - der - stan', for when I

Am7 D9 Gm7 C 7 F Fine

Por - gy, don't let him take me, don't let him handle me an' drive me mad. If you kin

Am6 Eb9 E9 Am6 Ab 7# 5 G7b5

see him he hyp - no - tize me, when he take hol' of me with his hot han'.

keep me, I wants to stay here wid you for - ev - er, an' I'd be glad.

Cm6 F# 9 G9 Gm6 Db Fm6 C7#9 D.S. al Fine

Some - day, I know he's com - in' back to call me, he's goin' to han - dle me an' hol' me so.

Cm6 F# 9 G9 Gm6 Db Fm6 C7#9

It's goin' to be like dy - in', Por - gy, deep in - side me. But when he calls, I know I have to go. I Loves You

I LOVE YOU

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Words and Music by Cole Porter

Lightly Gm7 b5 C7 b9 E/F FM7 Am7 b5 D7 b9 Gm7 C7 b9

"I Love You" _____ hums the a - pril breeze _____ "I Love You" _____ ech - o the

F Am7 b5 D7 b9 Gm7 b5 C7 b9 E/F FM7 Bm7 b5 E7sus A F#m7 Bm7 E7

hills. _____ "I Love You" _____ the gold - en dawn a - grees _____ as once more she sees daf - fo -

AM7 A6 Gm7 C7 C7#5 FM7 Gm7

dils. _____ It's spring a - gain _____ and birds on the wing a - gain _____ start to

Am7 b5 D7 b9 G7 G7 b5/ D b C7 Bbm7 Eb7

sing a - gain _____ the old, mel - o - die: _____ "I Love You" _____ that's the

E/F Eb9 D9 G9 Gm9 C9 1. F Am7 b5 D7 2. F

song of songs, _____ and it all be - longs to you and me. _____ "I me.

Bb6 Eb9 Gm7 b5 Gb9 F6/9 Eb6/9 F6/9

And it all be - longs to _____ you and me. _____

I REMEMBER CLIFFORD

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By Benny Golson

Slowly

Eb M7 G7 Ab M7 Adim7 Bb 7 Bdim7 Cm7 Cm7/Bb Am7 b5 D7 b9

Gm7 Gm7/F Em7 b5 A7 Fm7 Bb 7 b9 Eb M7 G7 Ab M7 Adim7

Bb 7 Bdim7 Cm7 Cm7/Bb Am7 b5 D7 b9 Gm7 b5 C7 b9 Fm7 Bb 7 b9 #5 Gm7 Ab M7

Am7 b5 D7 b9 Gm7 C13 b9 Fm7 Bb 7 #5 Eb M7 Dm7 b5 G7 #5

Cm Cm7/Bb Am7b5 D7b9 Gm7 C7 Fm7 Bb7#5b9 EbM7 G7 AbM7 Adim7

Bb7 Bdim7 Cm7 Cm7/Bb Am7b5 D7b9 Gm7b5 C7b9 Fm7 Bb7#5

Gm7 B/F# Fm7 Bb7 G Abdim7 Cm7 Bbm7 Abm7 Gbm7

Fm7 Ab/Bb Bb7#5 EbM7 D7#9 EbM7

I REMEMBER DUKE

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By Leonard Feather

Slow, Romantic

Abm7 Db7 Gm7 C7 Gbm7 B7 Fm7 Bb7 Gm7b5 C7#5b9

F9 Bb7#5b9 Eb9 C13 Fm7 Gbm7 Abm7 Db7 Gm7 C7

Gbm7 B7 Fm7 Bb7 Gm7b5 C7#5b9 F9 Bb7#5b9 Eb9 C13 Fm7 E6 EbM7

Eb7 AbM7 Cm Cm#7

Cm7 Cm6 Fm7 Bb7 Gbm7 B7 Abm7 Db7 Gm7 C7

Gbm7 B7 Fm7 Bb7 Gm7b5 C7#5b9 F9 Bb7#5b9 Eb9 C13 Fm7 B7 EbM7

I REMEMBER WHEN (SI TU VOIS ME MERE)

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By Sidney Bechet

Very Slow

Chords: C6, CM7, C6, C7, F6, Fm6, C/E G7/D C, Bm7b5 E7, Bm7b5 E7, Am, Am7, D7, Dm7 G7, Dm7 G7, C6, CM7, C6, C9, F6, Fm6, Em7b5 Bb9 A7, Dm7b5, C, Em7 A7, Dm7b5.

1. D9 G7 C Cdim7 Dm7 G7 | 2. D9 G7 C FM7 Em7 Dm7 CM7

I SEE YOUR FACE BEFORE ME

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Words by Howard Dietz
Music by Arthur Schwartz

Moderately Slow

Chords: EbM7, Fm7, Gm7, Fm7 EbM7, Fm7, Gm7 C7, Fm7, Bb7, Fm7, Bb7, Fm7, Bbsus, Eb, Gm7, C7, Fm7, Bb7, Eb, Am7b5, D7, Gm7, C7, Fm7, Bb7#5, EbM7, Fm7, Gm7, Fm7, Eb, Fm7, Gm7, C7, Fm7, Bb7, Fm7, Bb7, Fm7, Bb7sus, Eb7, Ab6, AbM7, Ebdim7, Eb, Bbm7, Eb7, Ab6, Db9, Eb, C7b9, Fm7, Bb7b9, Eb.

1. Fm7 Bb7 | 2. Bb7 Eb

I See Your Face Be - fore Me crowd - ing my ev' - ry dream. There is your face be - fore me; you are my on - ly
 them. It does - n't mat - ter where you are, I can see how fair you are. I close my eyes and there you are,
 al - ways. If you could share the mag - ic, if you could see me too. There would be noth - ing
 trag - ic in all my dreams of you. Would that my love could haunt you so; know - ing I want you so,
 I can't e - rase your beau - ti - ful face be - fore me.

I SHOULD CARE

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By Sammy Cahn, Alex Stordahl and Paul Weston

Tenderly

Dm7 G9 Em7 A7 Dm7 F/G G9 CM9 Em7b5 A7 Dm7

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

Fm7 Bb7 Am Bm7 E7 Gm7 Gm7/C FM7 Bm7b5 E7b9 Am7

sleep - ing. Strange - ly e - nough I sleep well 'cept for a dream or two, but, then, I count my sheep well.

D7 sus Dm7 G7 F#m7b5 B7b5 Em7 A7 Dm7 F/G CM9

Fun - ny how sheep can lull you to sleep. So, I Should Care, I should let it up - set me.

Em7b5 A7 Dm7 Fm7 Bb7 Am Bm7b5 E7b9 Am Am#7 Am7

I Should Care, but it just does - n't get me. May - be I won't find some - one as love - ly as

D13 Ebm9 Dm7 G7

1. C FM7 Em7 A7 2. C Bb9 Fm7 C6

you, but, I Should Care and I do. do.

I'LL ALWAYS BE IN LOVE WITH YOU

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By Bud Green, Herman Ruby and Sam H. Stept

Moderately

C C7 C#5 F6 Fm6 G7 G7#5 C C#dim7 G7/D G7#5 C

Sweet heart if you should stray a mil - lion miles a - way I'll Al - ways Be In Love With You. And tho' you find more

C7 C#5 F6 Fm6 G7 G7#5 C C7 Fm C

bliss in some - one el - se's kiss, I'll Al - ways Be In Love With You. I can't do a - ny more, I've tried so hard to

C9 Fm C A7 D7 G7#5 C C7 C#5 F Fm6

please, but let me thank you for such ten - der mem - o - ries. I wish you hap - pi - ness; as for me, sweet - heart, I guess I'll

G7 G7#5 1. C Dm7 G7#5 2. C

Al - ways Be In Love With You. Sweet - You.

I WILL WAIT FOR YOU

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English Words by Norman Gimbel
 Music by Michel Legrand

Moderately § Dm D7 Gm7 D7 Gm7 C7 Gm7 C7 F

If it takes for - ev - er I Will Wait For You, for a thou - sand sum-mers I Will Wait For
 where you wan - der, an - y - where you go, ev - 'ry day re - mem-ber how I love you
 takes for - ev - er I Will Wait For You, for a thou - sand sum-mers I Will Wait For

Em7b5 A7 Dm D7 Gm7 Em7b5 A7 Dm BbM7 Em7b5 A7

You, 'till you're back be - side me, 'till I'm hold - ing you, 'till I hear you sigh here in my
 so, in your heart be - lieve what in my heart I know, that for - ev - er more I'll wait for
 You, 'till you're back be - side me, 'till I'm touch - ing you, and for - ev - er more shar - ing your

1. Dm BbM7 Em7b5 A7 2. Dm To Interlude 3. Dm Gm6 Dm Fine

arms. An - y - you. The love.

Gm7 C7 BbM7

Interlude

clock will tick a - way the hours one by one and then the time will come when all the wait - ing's done The

Em7b5 A7b9 Dm Dm/C Bm7b5 Bb7 A7 Bb7b5 A7 D.S. al Fine

time when you re - turn and find me here and run straight to my wait - ing arms. If it

I WISH YOU LOVE

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English Lyric by Albert A. Beach
 French Lyric and Music by Charles Trenet

Moderately

Fm7 Bb9 EbM7 Fm7 Gm7 Gbdim7 Fm7

I wish you blue - birds in the spring to give your heart a song to sing; and then a kiss, but more than

Bb7 Eb6 Fm7 Gm7b5 C7b9 Fm7 Bb9 EbM7 Fm7

this I Wish You Love. And in Ju - ly a lem - on - ade to cool you in some leaf - y

Gm7 Gbdim7 Fm7 Bb7 Eb7 Ab Ab+

glade; I wish you health and more than wealth, I Wish You Love. My break - ing heart and I a -

Abm6 Abm7 Gm7 C7b9 Fm7 F9 Bb7
 gree that you and I could nev - er be so with my best, my ver - y best, I set you free.

Gm7b5 C7b9 Fm7 Bb9 EbM7 Fm7 Gm7 Gbdim7 Fm7
 I wish you shel - ter from the storm, a co - zy fire to keep you warm. But most of all, when snow - flakes

1. Bb7 Bb7b9 Eb Fm7 Gm7b5 C7b9 2. Bb7 E7 Eb6 Ab9 Eb6/9
 fall, I Wish You Love. I wish you fall, I Wish You Love.

I'LL BE AROUND

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Words and Music by Alec Wilder

Slowly, with expression

CM7 Dm7 Em7 FM7 G7 G# dim7 F/A G7/B CM7 Am7 Dm7 G7b9 C Bb m Eb 9
 I'll Be A - round no mat - ter how you treat me now, I'll Be A - round from now on.

Ab M9 Ab 6 G7 CM7 Dm7 Em7 FM7 G7 G# dim7 F/A G7/B CM7 Am7
 Your lat - est love can nev - er last, and when it's past I'll Be A -

Dm7 G7b9 C6 F C6 Db7/Ab Gm7 Gm9/CC7 Db7/Ab Gm7 C7b9 FM7 F6
 round when { he's she's } gone. Good - bye a - gain, and if you find a love like mine, just

Ab7/Eb Dm7 Dm9/G G7b9 CM7 Am7 Dm7 G7b9 CM7 Dm7 Em7 FM7
 now and then drop a line to say you're feel - ing fine. And when things go wrong, per - haps you'll

G7 G# dim7 Dm7/A G7/B C Am7 Dm7 G7b9
 see you're meant for me, so, I'll Be A - round when { he's she's }

1. C Bb m9 Eb 9 Ab M9 Ab 6 G7 2. C Dm7 Fm C Dm7/G C
 gone. gone.

I WON'T DANCE

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Words by Oscar Hammerstein & Otto Harbach
Screen Version by Dorothy Fields & Jimmy McHugh
Music by Jerome Kern

Moderately

CM9 Eb7 Dm7 G7 CM7 C#dim7 Dm7 G7

(He) I Won't Dance! Don't ask me; I Won't Dance! Don't ask me;
you know what? You're love - ly (She) and so what? I'm love - ly!
I Won't Dance! Why should I? I Won't Dance! How could I?

Bb13 A7 Dm7 G7 C CM7 C7 FM7

I Won't Dance, ma - dame, with you. My heart won't let my feet do
(He) But oh! what you do to me. I'm like an o - cean wave that's
I Won't Dance! Mer - ci beau - coup! I know that mu - sic leads the

Fm G7 b9 To Coda ⊕ 1. C6 Eb7 Dm7 Db13 2. C6 F7 C7

things they should do! I feel so
bumped on the shore; -
way to ro mance -

FM7 Fm G7 b9 C Dm7 G7 AbM7

ab - so - lute - ly stumped on the floor! (She) When you dance you're

Ab7 DbM7

charm - ing and you're gen - tle 'spec - ially when you do the "Con - ti -

Db7 B C9

nen - tal." (He) But this feel - ing is - n't pure - ly ment - tal; for hea - ven

E7 Am7 Dm9 G7 D.S. al Coda

rest us, I'm not as - bes - tos. And that's why

⊕ CODA C6 C7 FM7 Dm7 G7 b9 CM7 Eb9 AbM7 DbM9 C6

so if I hold you in my arms I Won't Dance.

I'LL BE SEEING YOU

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Words and Music by Irving Kahal and Sammy Fain

Moderately

Eb G7 Fm C7 Fm C7 Fm Bb7 Eb Fm7
 I'll Be See-ing You in all the old fa-mil-iar plac-es that this heart of mine em-brac-es all day thru.

F# dim7 Eb/G Cm7 Fm7 Bb7 Bb7#5
 In that small ca-fe; the park a-cross the way, the chil-dren's ca-rou-sel, the

Eb6 Bb9#5 Eb G7 Fm C7 Fm C7
 chest-nut trees, the wish-ing well. I'll Be See-ing You in ev-'ry love-ly sum-mer's day, in ev-'ry-thing that's

Fm Bb7 Bb7/Ab Gm7b5 C7 Fm Dm7b5 G7 Cm7 F9
 light and gay, I'll al-ways think of you that way. I'll find you in the morn-ing sun and when the night is new. I'll be

Fm7 Abm6
 1. Eb Fm7 Bb7 Bb7#5 2. Eb Fm7 Em7 Eb6
 look-ing at the moon, but I'll Be See-ing You! You!

I'LL GET BY (As Long As I Have You)

TRO - © Copyright 1928 and renewed 1956 and 1984 Cromwell Music, Inc.,
New York, Fred Ahlert Music Corp., Los Angeles and Pencil
Mark Music, Inc., Scarsdale, NY.

Words by Roy Turk
Music by Fred E. Ahlert

Moderately

C6 G7b9 CM7 Bm7 E7#5 F6 A7/E Dm7 D9
 I'll Get By as long as I have you. Tho' there be rain and

G7 Eb dim7 G7/D G7 G7#5 C C# dim7 Dm7 G9 C6 G7b9
 dark-ness too, I'll not com-plain, I'll see it through. Pov-er-ty may

CM7 Bm7 E7#5 F6 A7b9/E Dm7 E7b9 Am A7 A7#5 Dm7
 come to me, that's true. But what care I, say I'll Get By as long as I

G7b9 1. C6 Am7 Dm7 G7 2. C6 Ab M7 Ab6 Db M9 C6/9
 have you. you.

I'LL NEVER SMILE AGAIN

• Copyright 1939 by MCA MUSIC PUBLISHING, A Division of MCA Inc.,
New York, NY

Words and Music by Ruth Lowe

Moderately

Fm7 Bb7 EbM7 Fm7 Gm7 Gbdim7 Fm7 Bb7

I'll Nev - er Smile A - gain, un - til I smile at you. I'll nev - er laugh a - gain, what good would it

do? For tears would fill my eyes my heart would re - a - lize that our ro - mance is

through. I'll nev - er love a - gain, I'm so in love with you. I'll nev - er thrill a - gain

to some - bod - y new. With - in my heart I know I will nev - er start to

smile a - gain, un - til I smile at you I'll ne - ver you.

The musical score is written in a single system with five staves. The first staff contains the melody and the first line of lyrics. The second staff contains the melody and the second line of lyrics. The third staff contains the melody and the third line of lyrics. The fourth staff contains the melody and the fourth line of lyrics. The fifth staff contains the melody and the fifth line of lyrics. The score includes various musical notations such as notes, rests, and slurs. The lyrics are written below the notes.

I'LL REMEMBER APRIL

• Copyright 1941, 1942 by MCA Music Publishing, A Division of MCA, Inc.
• Renewed 1969, 1970 Pic Corp.

Words and Music by Don Raye, Gene De Paul and Pat Johnson

Moderately

G G6 C9 FM7 Em7 A7 To Coda ⊕

This love - ly day will leng - then in - to ev - 'ning, we'll sigh good - bye to all we've ev - er had. A -
The fire will dwin - die in - to glow - ing ash - es, for flames and love live such a lit - tle while. I

lone, where we have walked to - geth - er, I'll Re - mem - ber A - pril and be glad. I'll

be con - tent you loved me once in A - pril. your lips were warm and love and Spring were new. But I'm not a -

The musical score is written in a single system with three staves. The first staff contains the melody and the first line of lyrics. The second staff contains the melody and the second line of lyrics. The third staff contains the melody and the third line of lyrics. The score includes various musical notations such as notes, rests, and slurs. The lyrics are written below the notes.

Am11 D7 GM7 G6 F#m11 B9 EM7 E6 Am7 D7
D.C. al Coda

fraid of Au-tumn and her sor-row, for I'll Re-mem-ber A-pril and you.

CODA
Am7b5 D7 D7/C3 Bm7 E9 Am7 D7b9 G Am7 AbM7 G6/9

won't for-get, but I won't be lone-ly, I'll Re-mem-ber A-pril, and I'll smile.

I'M BEGINNING TO SEE THE LIGHT

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Music, Publisher)

Words and Music by Harry James, Duke Ellington, Johnny Hodges and
Don George

Medium Bounce G6 C9 G6 Cm7 F7 Bbm7 Eb7

I nev-er cared much for moon-lit skies, I nev-er wink back at fi-re-flies; but

G6 C9 Bm7 E7 A9 Am7 D7 G Am7 D7

now that the stars are in your eyes, I'm Be-gin-ning To See The Light. I

G6 C9 G6 Cm7 F7 Bbm7 Eb7

nev-er went in for af-ter-glow, or can-dle-light on the mis-tle-toe; but

G6 C9 Bm7 E7 A9 Am7 D7 G

now when you turn the lamp down low I'm Be-gin-ning To See The Light.

B9 Bb9 A9

Used to ram-ble thru the park, shad-ow-box-ing in the dark. Then you came and

Bbm7 Eb7 Am7 D7 G6 C9

caused a spark, that's a four-a-larm fi-re now. I nev-er made love by

Bm7 Em7 Cm7b5 Cm7 F7 Bbm7 Eb7 Am7b5 D7b9 Cm7b5 C9

lan-tern shine, I nev-er saw rain-bows in my wine; but now that your lips are

Bm7 E7b5b9 A9 Am7 D7 1. G Am7 D7 2. G AbM9 G6/9

burn-ing mine, I'm Be-gin-ning To See The Light. I

I'LL TAKE ROMANCE

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Words by Oscar Hammerstein II
Music by Ben Oakland

Moderate Waltz

F Dm7 Gm7 C7 Am7 Ab7 D♭M7 Gm7 C7sus D7♭9 Gm7

I'll Take Ro - mance, while my heart is young and ea - ger to fly, I'll give my heart a try,
I'll Take Ro - mance, while my arms are strong and ea - ger for you, I'll give my arms their cue,

C9 1. F Dm7 Gm7 C11 2. F Gm7 F Ebm7 Ab7 D♭M7

I'll Take Ro - mance. _____
I'll Take Ro - mance. _____ So my lov - er when you want me, call

B♭m7 Ebm7 Ab7sus D♭M7 G♭7 C♭M7 F D7 Gm7

me in the hush of the eve - ning, when you call me, in the hush of the eve - ning I'll

C9 F Dm7 Gm7 C7 Am7 Ab7 D♭M7 Gm7 C7sus D7♭9

rush to my first real ro - mance, while my heart is young and ea - ger and gay. I'll give my heart a -

Gm7 C9 F Dm7 Gm7 E7/C F6

way, I'll Take Ro - mance, _____ I'll take my own ro - mance. _____

I'LL WALK ALONE

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Lyric by Sammy Cahn
Music by Jule Styne

Slowly G E7♭9 Am7 D7

I'll Walk A - lone, be - cause, to tell you the truth, I'll be lone - ly.
lone, they'll ask me why and I'll tell them I'd rath - er,

Bm7 E7 A7 Am7 D7 G Em7

I don't mind be - ing lone - ly when my heart tells me you are lone - ly
there are dreams I must gath - er dreams we fash - ioned the night you held me

1 A7 D9 2 Dm7 G9 C6 Cm6

too. I'll Walk A - tight. I'll al - ways be near you, wher - ev - er you are, each

GM7 C♯m7♭5 F♯7 C♯m7♭5 F♯7

night in ev - 'ry prayer. If you call I'll hear you, no mat - ter how far; just close your

Bm7 E7 Am7 D7 G E7b9

eyes _____ and I'll be there. _____ Please walk a - lone _____ and send your love and your kiss - es to

Am7 D7 Bm7 E7 A7 Am7 D7b9 G C6 G6

guide me. _____ 'Till you're walk - ing be - side _____ me, _____ I'll walk a - lone. _____

I'M CONFESSIN' THAT I LOVE YOU

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Words and Music by Doc Daugherty, Al J. Neiburg and Ellis Reynolds

Slowly
G D+ GM7 G D+ Bm7 E9 A7

I'm Con - fess - in' that I love you, tell me, do you love me too? I'm Con - fess - in' that I

Am7 D7 D7b9 G Em7 Am7 D13 D7b9 G D+ GM7

need you, hon - est I do, need you ev - 'ry mo - ment. In your eyes I read such strange things,

G D+ Bm7 E9 A7 Am7 D7 D7b9 G Cm G

but your lips de - ny they're true. Will your an - swer real - ly change things mak - ing me blue? _____

G7 G9 C G+ C6 B7 Bb7 A7

I'm a - fraid some day you'll leave me, say - ing "Can't we still be friends?" If you go, you know you'll

Em7 A9 D9 Am7 D9 D7b9 G D+ GM7 G D+

grieve me; all in life on you de - pends. Am I guess - in' that you love me, Dream - ing dreams of you in

Bm7 E9 A7 Am7 D7 D7b9 ^{1.}G Em7 Am7 D9 D7b9 ^{2.}G Cm6 G6

vain, I'm Con - fess - in' that I love you o - ver a - gain. _____ gain. _____

I'M GLAD THERE IS YOU

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Lyric by Paul Madeira
 Music by Jimmy Dorsey

Slowly

FM7 Fm7 Gm7

In this world of or-di-na-ry peo-ple, ex-tro-di-na-ry peo-ple,

C7 FM7 D7 Gm7 C7 FM7 Ab dim7

I'm glad there is you. In this world of o-ver-rat-ed

Gm7 C7 C7#5 FM7 D7 Gm7

pleas-ures, of un-der-rat-ed treas-ures, I'm glad there is you.

C7 Cm7 F7 BbM9 Eb 9 FM7 A7/E

I'll live to love, I'll love to live with you be-side me. This role so

Dm7 G7 Dm7 G7 Gm7 C7 C7b9 FM7

new, I'll mud-dle thru' with you to guide me. In this world where man-y man-y

Fm7 Gm7 C7 Cm7

play at love, and hard-ly an-y stay in love, I'm Glad There Is You.

F7 Bb6 F/A Gm7 C7 C7b9 F Eb 6 E6 F6/9

More than ev-er, I'm Glad There Is You.

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

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 MARK MUSIC, INC.

Words by Joe Young
 Music by Fred E. Ahlert

Moderately (with a lift)

C CM7 C6 G7#5 CM7 E7 F A7/E

I'm Gon-na Sit Right Down And Write My-self A Let-ter and make be-lieve it came from you.

Dm Dm7 G7sus G7 C Gm6/Bb A7 D7

I'm gon-na write words, oh, so sweet, they're gon-na knock me off my feet. A lot of kiss-es on the bot-tom,

G7 C CM7 C6 G7#5 CM7 E7

I'll be glad I got 'em. I'mgon - na smile and say, "I hope you're feel-ing bet - ter," and close "with love" the way you

F A7/E Dm F FM7 F6 F# dim7 C Bb 9 A7 D7 Dm7 G7

do. I'm Gon-na Sit Right Down And Write My-self A Let - ter and make be - lieve it came from

1. C C# dim7 Dm7 G7 2. C Dm7 C

you. I'm Gon - na you.

I'M OLD FASHIONED

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Music by Jerome Kern
Words by Johnny Mercer

Litlingly

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F FM7 Em7b5

I'm Old Fash - ioned, I love the moon-light, I love the old fash - ioned things;

A7 Dm7 G7 Dm7 D7 Gm7 Gm Ab dim7

the sound of rain up - on a win - dow pane, the star - ry song that A - pril

Am7 Ab7 Db M7 C7 F6 Dm7 Gm7 C7 FM7 E7 sus Bb 7b5 A E7/B

sings. This year's fan - cies are pass - ing fan - cies, but sigh - ing sighs,

A/C# D7 E7 F# dim7 Gm7 C7 F Dm7 Gm7 C7 F Dm7

hold - ing hands there my heart un - der - stands. I'm Old Fash - ioned, but I don't

Gm7 C7 FM7 Bb M7 Bb dim7 Am7 Dm7 G9

mind it. That's how I want to be as long as you a - gree to

F/C Dm7 Gm7 C7 F6 Bb 7 F6

stay old fash - ioned with me.

I'M SITTING ON TOP OF THE WORLD

© 1925 LEO FEIST, INC.
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Words by Sam M. Lewis and Joe Young
 Music by Ray Henderson

Moderately F FM7 F7 B♭ F G7 C7 F Gm F/A

I'm Sit - ting On Top Of The World, just roll - ing a - long, just roll - ing a - long,

Gm7 C7 5 F FM7 F7 B♭ F G7 C7 F

I'm quit - ing the blues of the world, just sing - ing a song, just sing - ing a song,

F7 B♭ E7 F Dm Dm7 Dm7 Dm6

"Glor - y Hal - el - lu - jah," I just phoned the Par - son, "Hey, Par get read - y to call." Just like Hump - ty Dump - ty,

G7 C7 C7 5 F FM7 F7 B♭ F C9#5 F G7 G7 5/D♭

I'm go - ing to fall, I'm Sit - ting On Top Of The World, just roll - ing a long,

C7

1. F D♭7 G7 C7#5 2. F B♭ F

just roll - ing a long. I'm long.

I'VE GROWN ACCUSTOMED TO HER FACE

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Words by Alan Jay Lerner
 Music by Frederick Loewe

Moderately Slow E♭ A♭7 Gm7 Cm7 Fm7 B♭7 B♭m7 E♭7

I've Grown Ac - cus - tomed To Her Face. She al - most makes the day be - gin. I've grown ac -
 cus - tomed To Her Face. She al - most makes the day be - gin. I've got - ten

B♭/A♭ Am7♭5 D7 Gm7 C7 Am7♭5 D7 9 Gm7 C7 Fm7 B♭9

cus - tomed to the tune, she whist - les night and noon, her smiles, her frowns, her ups, her downs are se - cond
 used to hear her say: "Good morn - ing" ev - 'ry day, her joys, her woes, her highs, her lows are se - cond

E♭ A♭7 Gm7 Cm7 Fm7 B♭7 B♭m7 E♭7

na - ture to me now, like breath - ing out and breath - ing in I was se -
 na - ture to me now, like breath - ing out and breath - ing in I'm ver - y

Am7♭5 D7 Gm7 C7#5 Fm7 B♭7 B♭7/A♭ G7#5 C7#5

rene - ly in - de - pen - dent and con - tent be - fore we met; sure - ly I could al - ways be that way a - gain and yet, I've grown ac -
 grate - ful she's a wo - man and so eas - y to for - get; rath - er like a ha - bit one can al - ways break and yet, I've grown ac -

Am7♭5 A♭m7 D♭7 Gm7 C7♭9 Fm7 Fm7 B♭ B♭9 1 E♭ Fm7 B♭7 2 E♭6

cus - tomed to her looks; ac - cus - tomed to her voice; ac - cus - tomed to her face. I've Grown Ac -
 cus - tomed to the trace of some - thing in the air; ac - cus - tomed to her face. I've Grown Ac -

I'VE GOT YOU UNDER MY SKIN

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 Porter Musical and Literary Property Trusts
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Words and Music by Cole Porter

Moderately

Fm7 Bb7 EbM7 Gm7b5 C7b9 Fm7 Bb7 EbM7

I've Got You Un - der My Skin, I've got you deep in the heart of me,

Cm7 Fm7 Bb7 Bb7/Ab Gm7 C7 Fm7 Bb7

so deep in my heart, you're real - ly a part of me. I've Got You Un - der My

EbM7 Gm7b5 C7b9 Fm7 Bb7 EbM7 Gm7b5 C7 Fm7b5

Skin. I tried so not to give in, I said to my - self, "this af -

Bb7b9 D/Eb EbM7 Dm7 G7 B/C CM7

fair nev - er will go so well." But why should I try to re - sist when, dar - ling, I know so well

Fm7 Bb7 EbM7 Gm7b5 C7 Fm7

I've Got You Un - der My Skin. I'd sac - ri - fice an - y - thing,

Bb7 Bb7/Ab Gm7 C7 Fm7

come what might, for the sake of hav - ing you near, in spite of a warn - ing voice that

Bb7 Bb7/Ab Gm7 Gb7 Fm7 Bb7 Am7b5

comes in the night and re - peats and re - peats in my ear: "Don't you know, lit - tle fool,

Abdim7 Gm7 C7 Fm7 Bb7 Eb

you nev - er can win, use your men - tal - i - ty, wake up to re - al - i - ty."

Bbm7 Eb7 AbM7 Db7 EbM7 Gm7b5 C7b9

But each time I do, just the thought of you makes me stop be - fore I be - gin, 'cause I've

Fm7 Bb7b9

1. Eb Gm7 C7	2. Eb Fm7 E9 EbM9
--------------	-------------------

Got You Un - der My Skin. I've Skin.

IF EVER I WOULD LEAVE YOU

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Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately, with expression

Cm7 F7 B♭ M9 Gm

If Ev - er I Would Leave You _____ it would - n't be in sum - mer. _____ See - ing you in

Cm7 F7 B♭ M9 B♭ 7 *s* E♭ Cm7 F7 *s* B♭ M9

sum - mer I nev - er would go. _____ Your hair streaked with sun - light, _____ your lips red as flame, _____

Gm Cm7 G 7/D Cm/E♭ Cm7 Bdim7 Cm7 F7 Cm7

_____ your face with a lus - tre _____ that puts gold to shame! _____ But if I'd ev - er leave you, _____

F7 B♭ M9 Gm Cm7 F7 B♭ M9 B♭ 6

_____ it could - n't be in au - tumn. _____ How I'd leave in au - tumn I ne - ver will know. _____

B♭ 7 *s* E♭ Cm7 F7 *s* B♭ M9 Gm Cm7 G 7/D

_____ I've seen how you spar - kle, _____ when fall nips the air. _____ I know you in au - tumn _____

Cm/E♭ F7♭ 9 B♭ D D+ G Em7 A7 D DM7

_____ and I must be there. _____ And could I leave you run - ning mer - ri - ly through the snow? _____

D6 F# F# + B Em7 A7 D

_____ Or on a win - try eve - ning when you catch the fi - re's glow? _____

F7 N.C. Cm7 F7 B♭ M9 Gm

_____ If Ev - er I Would Leave You, _____ how could it be in spring-time, _____ know-ing how in

Cm7 F7 D7 sus D7 Gm7 B♭ 7 *s* E♭ M7 A♭ 9 *s* *s* *s*

spring I'm be - witched by you so? _____ Oh, No! not in spring-time! _____ Sum - mer, win - ter or

B♭ 6 C9 F9 Cm7 F7♭ 9 B♭ 6 B♭ C♭ M7 B♭

fall! _____ No, nev - er could I leave you _____ at all! _____

I'VE HEARD THAT SONG BEFORE

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Words and Music By
 Sammy Cahn and Jule Styne

Moderately

C Bm7 E7

It seems to me I've Heard That Song Be - fore; it's from an old fa - mil - iar score,
 word be - cause I've Heard That Song Be - fore, the ly - ric said, "For - ev - er - more."

A7 1. D7 G7

I know it well, that mel - o - dy. It's fun - ny how a theme
 For - ev - er

C G7#5 C Am Am7 D7 Dm7 Dm7b5

re - calls a fa - vor - ite dream, a dream that brought you so close to me.

G7 2. Dm A7 Dm C7#5 F Bb9

I know each more's a mem - o - ry. Please have them play it a - gain,

C6 B7 C6 Em7b5 A7 Dm7 Dm7b5 G7 C

and I'll re - mem - ber just when I heard that love - ly song be - fore.

ILL WIND

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Lyric by Ted Koehler
 Music by Harold Arlen

Slowly, with expression

Bb Am7b5 D7b5b9 G7 G7/F Ebm Ab9 Dm7 G7 Cm7b5 F7b9 Bb Dbdim7¹ Cm7 F7#5 Bb

Blow Ill Wind, blow a - way, let me rest to - day. You're blow-in' me no good, no good.
 Go, Ill Wind, go a - way; skies are, oh, so gray A - round my neigh - bor - hood,

Cm7 F7 2. Cm7 F7#5 Bb Eb7 Bb D7 Em7 Fdim7 D7/F#

and that's no good. You're on - ly mis - lead - in' the sun - shine I'm need - in'.

G7 3. Am7 A#dim7 G7/B D7 Em7 Fdim7 D7/F#

Ain't that a shame? It's so hard to keep up with trou - bles that creep up from

G9 Cm7b5 F7#5 Bb Am7b5 D7b5b9 G7 G7/F Ebm7 Ab9 Dm7 G7

out of no - where when love's to blame. So, Ill Wind, blow a - way, let me rest to - day. You're

Cm7b5 F7b9 Bb Ebm7 Ab7 Bb Ab6/9 Bb6/9

blow - in' me no good, no good, no good.

IMAGINATION

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Words by Johnny Burke
Music by Jimmy Van Heusen

Slowly, with a lilt Eb Edim7 Fm7 F# dim7 Eb/G Gm7b5 C7b9 Fm7 C7#5

Im - ag - i - na - tion is fun - ny, it makes a cloud - y day sun - ny, makes a bee think of

Fm7 Bb9#5 Gm7 C7b9 Fm7 Bb7 N.C. Eb Edim7 Fm7 F# dim7 Eb/G Gm7b5

hon - ey, just as I think of you. Im - ag - i - na - tion is cra - zy, your whole per - spec - tive gets

C7b9 Fm C7#5 Fm7 Bb9#5 Eb EbM7 Bbm7 Eb9 A7

haz - y, starts you ask - ing a dai - sy, what to do what to do?

AbM7 Am7b5 D7 Gm7 C7b9 C#dim7

Have you ev - er felt a gen - tle touch and then a kiss and then and then

Dm7 Gm7 Cm7 F7 Fm7 Bb9 Bb7#5 N.C. Eb Edim7 Fm7 F# dim7

find it's on - ly your Im - ag - i - na - tion a - gain? Oh, well, Im - ag - i - na - tion is sil - ly, you

Eb/G Gm7b5 C7 Fm Fm#7 Fm7 Dm7b5 G7#5 G7b5/Db

go a - round wil - ly - nil - ly. For ex - am - ple, I go a - round want - ing you

C7b9 Fm7 Fm7/Bb Bb7b9 Eb Db6/9 EbM9

and yet, I can't im - ag - ine that you want me too.

IN A LITTLE SPANISH TOWN ('Twas On A Night Like This)

© 1926 LEO FEIST, INC.
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Words by Sam M. Lewis and Joe Young
Music by Mabel Wayne

Slowly, with much expression

G Am7 D7

In A Lit - tle Span - ish Town, 'twas on a night like this. Stars were peek - a - boo - ing

G B♭ dim7 Am7 D7

down, 'twas on a night like this. I whis - pered "Be true to me." And she

Am7 D7 G Am7

sighed; "Si, Si." Man - y skies have turned, to gray, be - cause we're far a - part.

D7 D7/C B7♭9 E7 F7 E7

Man - y moons have passed a - way, and still she's in my heart.

A9 C♯ dim7 G

We made a prom - ise and sealed it with a kiss, In A Lit - tle Span - ish

D7

1. G B♭ dim7 Am7 D7♭9 2. Am7 Am7/D G

Town, 'twas on a night like this. this.

IN A SILENT WAY

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By Josef Zawinul

Very Slow Bossa Nova

E D6/E FM7♭5/E E G♯m7₃ AM7 G♯m7

DM7/E D C♯m7 Bm7 E7 C♯m C/G# A/F DM9 B/C# Bm6/ C#

Bm/ C# C/C# C♯m7 E G♯m7₃ AM7 G♯m7 G♯m DM7/E

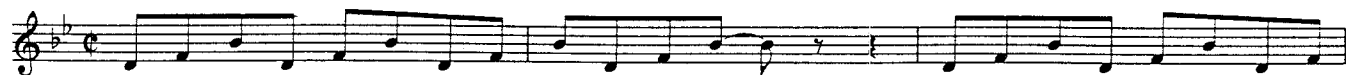
D C♯m7 Bm7 E7 C♯m C/G# A/F DM9 C♯m11

IN THE MOOD

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Words and Music by Joe Garland

Swinging
B \flat



Who's the liv - in' dol - ly with the beau - ti - ful eyes?__ What a pair o' lips, I'd like to
First I held her light - ly and we start - ed to dance__ then I held her tight - ly what a

E \flat



try 'em for size.__ I'll just tell her, "Ba - by, won't you swing it with me?"__
dream - y ro - mance.. And I said, "Hey, ba - by it's a quar - ter to three.__

B \flat

F7



Hope she tells me "may - be," what a wing it will be.__ So, I said po - lite - ly, "Dar - lin'
There's a mess of moon - light won't - cha share it with me?"__ "Well," she ans - wered, "Mis - ter don't - cha

B \flat

E \flat

G \flat 7

B \flat



may I in - trude?__ She said, __ "Don't keep me wait - in' when I'm In The Mood.__
know that it's rude?__ To keep __ my two lips wait - in' when they're In The Mood.__

B \flat

D \flat dim7 Cm7

F7 \flat 9

B \flat

D \flat dim7 Cm7

F7 \flat 9



In The Mood, _ that's what she told me, In The Mood, _ and when she told me,

B \flat

D \flat dim7 Cm7

F7

Fdim7

F7 G \flat 9 F9 B \flat



In The Mood, _ my heart was skip - pin', it did - n't take me long to say, "I'm In The Mood__ now."

D \flat dim7 Cm7

F7 \flat 9

B \flat

D \flat dim7 Cm7

F7 \flat 9



In The Mood, _ for all her kiss - in', In The Mood, _ her cra - zy lov - in'

B \flat

D \flat dim7 Cm7

F7

Fdim7



In The Mood, _ what I was miss - in'. It did - n't take me long to say, "I'm

1. F7 G \flat 9 F9 B \flat

2. F7 G \flat 9 F9 B \flat



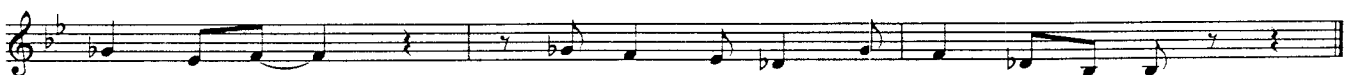
In The Mood __ now." In The Mood __ now.

B

B \flat

F7

B \flat



IN A SHANTY IN OLD SHANTY TOWN

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Words by Joe Young
 Music by Little Jack Little and John Siras

Moderately

F A7 D7 G7 F#9

It's on - ly a shan - ty in old Shan - ty Town, — the roof is so slan - ty it

G7 C7 Am Ab dim7 C7/G C7 F Bb 6 Db 7 F D9 G7

touch - es the ground; but my tum - bled down shack by an old rail - road track, like a mil - lion - aire's

Gm7 C7 F A7 D7

man - sion, is call - ing me back. — I'd give up a pal - ace, if I were a king; — it's

G7 F#9 G7 Bb Bb dim7 Bb Bb m6 F A9

more than a pal - ace, it's my ev - 'ry - thing. There's a queen wait - ing there with a sil - ver - y

D7#5 D7 Gm7 C7

1. F G9 Gm7 C7#5 2. F Eb E6 F6

crown, In A Shan - ty In Old Shan - ty Town. It's Town. —

IN THE BLUE OF EVENING

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Words by Tom Adair
 Music by D'Artega

Slowly, with expression

F Bbm7 F/A Ab dim7 Gm7 Gm7b5 C7b9 F Ab dim7

In The Blue Of Eve - ning, when you ap - pear close to me, dear one, — there in the dusk we'll

Gm7 C7b9 F/A Ab dim7 Gm7 C9 C7#5 F Bbm7 F/A Ab dim7

share a dream — re - ve - rie. In The Blue Of Eve - ning, while crick - ets call

Gm7 Gm7b5 C7b9 F Ab dim7 Gm7 C7b9 F

and stars are fal - ling, — there 'neath the star - lit sky you'll come to me. —

Ebm Ab7 Db Ebm7b5 Ab7 Ebm7b5 Ab7

In the sha - dows of the night we'll stand, I'll touch your hand and

Db F Gm7b5 C7 Gm7b5 C7

then soft - ly, as your love - ly eyes en - treat, our lips will meet a - gain.

F Bbm7 F/A Ab dim7 Gm7 Gm7b5 C7b9

In The Blue Of Eve - ning, night winds a - bove whisp - 'ring "I love you."

F Abdim7 Gm7 C9 C7b9 1. F Gm7 C7#5 2. F

There we will find ro - mance, In The Blue Of Eve - ning. Eve - ning.

IN THE STILL OF THE NIGHT

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Words and Music by Cole Porter

Moderately

F Fm6 F Fm6 Gm7

In The Still Of The Night, as I gaze from my win - dow. At the moon in it's

C7 F Gm7 C7 F Fm6

flight, my thoughts all stray to you. In The Still Of The Night,

F Fm6 E7 Am E7 Am

While the world is in slum - ber, oh, the times with-out num - ber, dar - ling, when I say to

C7 F Bb Gm7 C7 F

you; "Do you love me as I love you? Are

F+ Bb C7 Am7b5 D7 Am7 D7 Am7 D7 Gm

you my life - to - be, my dream come true? Or will this dream of mine

Bb m6 F Bdim7 C9 F

fade out of sight like the moon, grow - ing dim, on the rim of the

Ab dim7 Gm7 C7 1. F Fm6 2. F Fm6 F

hill in the chill, still of the night? night?

D \flat m DM7 \flat 5 CM7 \flat 5 AM7 \flat 5 E \flat add9

EM7 \flat 5 G \flat M7 E E \flat M7 E7 E \flat 7 break ----- To Coda \oplus

AM7 \flat 5 CM7 \flat 5 D \flat M7 \flat 5 EM7 \flat 5 E \flat M7 EM7 \flat 5 E/F

E \flat m7 DM7 \flat 5

D.S. al Coda \oplus CODA AM7 \flat 5

CM7 \flat 5 D \flat M7 \flat 5 EM7 \flat 5

E \flat M7 \flat 5 DM7 \flat 5 FM7 \flat 5 EM7 \flat 5 E \flat M7 \flat 5 DM7 \flat 5 FM7 \flat 5 EM7 \flat 5 E \flat M7 \flat 5 DM7 \flat 5

INTERMISSION RIFF

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Words by Steve Graham
 Music by Ray Wetzel

Medium Swing
 C6 D \flat 6 C6

{ It's be - gin - ning, } In - ter - mis - sion Riff. { Real - ly spin - ning, }
 { Trum - pets driv - in' } { Come a - live in }

D \flat 6 D9 D \flat 9 C6 G7

In - ter - mis - sion Riff. { Keep that or - gan go - ing and keep that mu - sic flow - in'. }
 { High - er, go - ing high - er, those horns will catch on fire. }

C6 D \flat 6 C6

Hear that beat of } In - ter - mis - sion Riff. { Feel that heat of }
 Sax - es rid - din' } { Trom - bones slid - in' }

D \flat 6 D9 D \flat 9 C6 1. G7 2. C6/9

In - ter - mis - sion Riff. { Cool and oh, so groo - vy, gee, how this tune can move me. }
 { Take an - oth - er cho - rus, it's nev - er too much for us. }

IT AIN'T NECESSARILY SO

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Words by Ira Gershwin
Music by George Gershwin

Slowly

Gm C Gm C Gm C Gm

It Ain't Ne - ces - sa - ri - ly So, It Ain't Ne - ces - sa - ri - ly So, de
Da - vid was small, but oh my! Li'l Da - vid was small, but oh my! He

C7 D♭7 C7 D♭7 A7 D7 1. Gm C7 E♭7 D11

t'ings dat yo' li' - ble to read in de Bi - ble, It Ain't Ne - ces - sa - ri - ly So. Li'l
fought big Go - li - ath who lay down and di - eth! Li'l Da - vid was small, but oh

2. Gm Gm7 Fast E♭7 D♭ G♭m E♭7 A♭ E♭7 Bdim7 A♭

my! Wa - doo, (Wa - doo,) zim bam bod - dle - oo. (zim bam bod - dle - oo.)

D7 Em7 Fm6 D7 Gm D

Hoo - dle ah da wa da, (Hoo - dle ah da wa da,) scat - ty wah. (scat - ty wah.) Yeah! Oh,

Tempo one

Gm C Gm C Gm C Gm

Jo - nah, he lives in de whale, oh, Jo - nah, he lived in de whale. For
Mo - ses was found in a stream, Li'l Mo - ses was found in a stream. He

C7 D♭7 C7 D♭7 A7 D7 1. Gm C7 E♭7 D11

he made his home in dat fish - 's ab - do - men, oh, Jo - nah, he lived in de whale. Li'l
float - ed on wat - er 'til ole Phar - aoh's daugh - ter she fished him, she says, from that

2. Gm Gm7 Fast E♭7 D♭ G♭m E♭7 A♭ E♭7 A♭dim7 A♭

stream. Wa - doo, (Wa - doo,) zim bam bod - dle - oo. (zim bam bod - dle - oo.)

D7 E♭m7 Fm6 D7 Gm D

Hoo - dle ah da wa da, (Hoo - dle ah da wa da,) Scat - ty wah, (Scat ty wah,) Yeah! It

Tempo one

Gm C Gm C Gm C Gm C7 D♭7

Ain't Ne - ces - sa - ri - ly So, It Ain't Ne - ces - sa - ri - ly So, dey tell all you chil - lun de

C7 D♭7 A7 D7 Gm E♭7 A♭

deb - ble's a vil - lun, but 'tain't ne - ces - sa - ri - ly so. To get in - to Heb - ben don'

A♭M7 Am7 D7 G6 G7 C7 FM7

snap for a seb - ben! Live clean! Don' have no fault. Oh I takes dat gos - pel when - ev - er it's pos' - ble, but

A7sus A7b5 Bb Gm C Gm C Gm C

wid a grain of salt. Me - thus' -lah lived nine hun - dred years, Me - thus' -lah lived nine hun - dred

Gm C7 Db7 C7 Db7 A7 D7 Gm C Gb7 Eb7

years. But who calls dat liv - in' when no gal 'll give in to no man what's nine hun - dred years? I'm

Cm6 G D7 C B7 Em Cm6

preach - in' dis ser - mon to show, it ain't nes - sa, ain't nes - sa, ain't nes - sa, ain't nes - sa,

G D9#5 G

ain't nes - ces - sa - ri - ly so.

IT NEVER ENTERED MY MIND

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Music by Richard Rodgers
Lyrics by Lorenz Hart

Moderately Slow

F Am F Am F Am F Am F Am

Once I laughed when I heard you say - ing that I'd be play - ing sol - i - taire, un - eas - y in my

F Am Gm7 Gm Eb7/G C7 F Am F Am

eas - y chair, It Nev - er En - tered My Mind. Once you told me I was mis - tak - en

F Am F Am F Am F Am Gm7

that I'd a - wak - en with the sun and or - der or - ange juice for one, It Nev - er En - tered My Mind.

Am C7 F F6 Gm7 C7 FM7 F6 Gm7 C7 F6 C7 F Bdim7

You have what I lack my - self, and now I e - ven have to scratch my

C7 Bb Am Bb Am C7 F Am F Am F Am

back my - self. Once you warned me that if you scorned me I'd sing the maid - en's

F Am F Am Am7b5 D7 Gm7 C7sus C7

pray'r a - gain, and wish that you were there a - gain to get in - to my

F FM7 Gm7 C7 1. F6 G7 C7 2. F6

hair a - gain It Nev - er En - tered My Mind.

IS YOU IS, OR IS YOU AIN'T

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Words and Music by Billy Austin and Louis Jordan

Jazz Blues

Fm Fm/Eb D♭7 C Fm Fm/Eb D♭ Fm/C Fm7♭5/C♭ B♭7

I got - ta { gal } who's al - ways late — an - y time we have a date, — but I love { her, }
 { man } { him, }

E♭7 C7 Fm Fm/Eb D♭7 C

Yes, I love { her. } I'm gon - na walk up to { her } gate —
 { him. } { his }

Fm Fm/Eb D♭7 Fm/C Fm7♭5/C♭ B♭7 E♭7

and see if I can get it straight, 'cause I want { her. } I'm gon - na ask { her; }
 { him. } { him:

C7 Fm C7/G Fm/A♭ C7/G Fm B13 B♭7

Is You Is, Or Is You Ain't ma' ba - by? The way you're act - ing

E♭7 A♭ D♭7 C7 Fm C7/G Fm/A♭ C7/G Fm B13

late - ly makes me doubt — You'se is still my ba - by, ba - by.

B♭7 B♭m7 E♭7 A♭ E♭7 +5 A♭ A♭+ D♭ D♭m

Seems my flame in your heart's done gone out. — A { wom - an is } a crea - ture that has al -
 { man is just }

A♭ A♭7 A♭+ D♭ G♭ G♭9 F7 B♭m Gm7♭5 C7

- ways - been strange.. Just when you're sure of one you find { she's } gone and made a change -
 { he's }

Fm C7/G Fm/A♭ C7/G Fm B13 B♭7 E♭7 A♭9 G♭9 F7

Is You Is, Or Is You Ain't ma' ba - by? May - be ba - by's found some - bod - y new; — or

B♭7 1. B♭m7 E♭7 A♭ D♭7 C7 2. E♭7 A♭

is ma' ba - by still ma' ba - by true? — still ma' ba - by true? —

IT MIGHT AS WELL BE SPRING

(From "STATE FAIR")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

The musical score is written in G major and 4/4 time. It consists of ten staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. Chord symbols are placed above the piano staff. The lyrics are written below the vocal staff. The tempo is marked 'Moderately'. The score includes a key signature change from G major to F# minor (three flats) for the final phrase.

I'm as rest - less as a wil - low in a wind - storm, I'm as jump - y as a pup - pet on a string. I'd
 say that I had spring fev - er, but I know it is - n't spring. I am
 star - ry - eyed and vague - ly dis - con - tent - ed, like a night - in - gale with - out a song to sing. Oh,
 why should I have spring fev - er when it is - n't e - ven spring? I keep wish - ing I were
 some - where else walk - ing down a strange new street; hear - ing words that I have nev - er heard from a
 {man} I've yet to meet, I'm as bu - sy as a spi - der spinn - ing day - dreams I'm as
 {girl} G
 gid - dy as a ba - by on a swing. I have - n't seen a cro - cus or a rose - bud, or a
 rob - in on the wing. But I feel so gay in a mel - an - cho - ly way that It Might As Well Be
 Spring. It Might As Well Be Spring!

IT'S A BLUE WORLD

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Words and Music by Bob Wright and Chet Forrest

Slowly

Gm9 C7#5 FM9 Cm9 F7#5 BbM9

It's A Blue World with - out you. It's A Blue World a - lone. My

Bb m9 C7b9 FM7 F7 Bb m7 Db 9 C9 Db9b5

days and nights that once were filled with hea - ven. With you a - way, how emp - ty they have grown.

C7 Gm9 C7#5 FM9 Cm9 F7#5 BbM9

It's A Blue World from now on; it's a through world for me. The

Bb m9 Eb 9 FM7 Gm7 Am7b5 D7 G9

sea, the sky, my heart and I, we're all an in - di - go hue, with - out you it's a

Gm9 C7b9 1. F Abdim7 Gm7 C7 2. F Bb m7 F/A Abdim7 Gm7 GbM7 F6

blue, blue world. It's A world.

IT'S ALL RIGHT WITH ME

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Words and Music by Cole Porter

Moderately Fast

Cm Cm/Bb Am7b5 Ab9 G7b9 Cm Cm/Bb Am7b5 Ab9 G7b9 Cm7

It's the wrong time and the wrong place tho' your face is charm - ing, it's the wrong song in the wrong style tho' your smile is love - ly, it's the

Fm7 Am7b5 D7b9 Gm7b5 C7 1. F9 F7/Eb

wrong face, it's not her } face but such a charm - ing face that It's All Right With wrong smile, it's not his } smile but such a love - ly smile that It's

Dm7b5 G7 Ab9 G7b9 2. F9 Fm7 Bb7 Eb Ab9 Eb Fm7 Gm7b5 C7b9

Me. It's the All Right With Me. You can't know how hap - py I

F7 Fm7b5 Bb7b9 Eb EbM7 Fm7 Gm7b5

am that we met, I'm strange - ly at - tract - ed to you. There's some - one I'm

C7b9 F7 Fm7 Bb7 EbM7 AbM7 Dm7b5 Ab9 G7b9

try - ing so hard to for - get, don't you want to for - get some - one too? _____ It's the

Cm Cm/Bb Am7b5 Ab9 G7b9 Cm Cm/Bb Am7b5 Ab9 G7b9 Cm7 Fm7

wrong game _____ with the wrong chips, tho' your lips are tempt - ing they're the wrong lips,

Am7b5 D7b9 Gm7b5 C7 F9 B7b5 Bb9

they're not { her } lips but they're such tempt - ing lips _____ that if some night _____ you're free, _____

Fm7 Bb7 EbM7 Bbm7 Eb7 Eb7#5 AbM7 Ab/G Ab7/Gb F9 Fm7 Fm7/Bb Eb6

_____ dear, it's all right, _____ It's All Right _____ With Me. _____

IT'S NOT FOR ME TO SAY

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Words by Al Stillman
Music by Robert Allen

Moderately, with much expression

Gm7 C9 C7b9 FM7 F6 Gm7 C9

It's Not For Me To Say _____ you love me, _____ It's Not For Me To Say _____ you'll al - ways

F D7 D7b9 Gm Gm7/F Em7b5 A7b9 Dm A F#7

care. _____ Oh, but here for the mo - ment I can hold you fast _____ and press your lips to mine, _____

Bm7 E7 A Gm7 C7 Gm7 C9 C7b9 FM7 F6

_____ and dream that love will last. As far as I can see, _____ this is heav - en _____ and

Cm7 F7 F7#5 Bb BbM7 Bb6 Eb9

speaking just for me, _____ it's ours to share. _____ Per - haps the glow of love will grow with

FM7 Am7b5 1. D7 D7b9 G7 G7#5 C9 F6 Abdim7

ev - 'ry pass - ing day, _____ or we may nev - er meet a - gain, but then It's Not For Me To Say.

Gm7 C7 2. D7 D7b9 Gm7 C9 F6

It's _____ or we may nev - er meet a - gain, but then It's Not For Me To Say. _____

IT'S MAGIC

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Words by Sammy Cahn
 Music by Jule Styne

Slowly
 B \flat

You sigh, the song be - gins, you speak and I hear vi - o - lins, It's Mag - ic.

F7 Cm7 F7 B \flat M7

The stars de - sert the skies and rush to nes - tle in your eyes, It's Mag - ic.

F+ B \flat F9 Fdim7 F9 Gm7 C7

With - out a gold - en wand or mys - tic charms fan - tas - tic things be - gin when

Gm7 C7 \flat 9 Cm7 F9 B \flat

I am in your arms. When we walk hand in hand the

B \flat /D D \flat dim7 Cm7 F7 Cm7 F9 F7

world be - comes a won - der - land, It's Mag - ic. How else can I ex - plain those

Cm7 F7 Dm7 \flat 5 G7 Cm7

rain - bows when there is no rain, It's Mag - ic? Why do I tell my - self

E \flat m6 B \flat M7 Gm7 C7 B \flat F \sharp dim7 Gm

these things that hap - pen are all real - ly true, when in my heart I know the

C7 Cm7 F7 \flat 9

1.	B \flat Gm7 Cm7 F7 \flat 9
2.	B \flat Gm7 Cm7 F7 \flat 9 B \flat 6/9

mag - ic is my love for you? you?

IT'S ONLY A PAPER MOON

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 Music, Publisher) and Warner Bros. Music in the U.S.A.

Words by Billy Rose & E.Y. Harburg
 Music by Harold Arlen

Moderately
 G6 G \sharp dim7 Am7 D7 Am7 D9 G

Say, It's On - ly A Pa - per Moon sail - ing o - ver a card - board sea,

G7/B C6 A7/C \sharp D7 G Am7 D7

but it would-n't be make be - lieve if you be - lieved in me.

G G#dim7 Am7 D7 Am7 D9 G

Yes, it's on - ly a can - vas sky hang - ing o - ver a mus - lin tree,

G7/B C6 A7/C# D7 G G7 C6 C#dim7

but it would-n't be make be - lieve, if you be - lieved in me. With - out your

GM7/D Am7 D7 G G7 C6 C#dim7 GM7/D Bm7 E7

love, it's a hon - ky - tonk pa - rade. With - out your love, it's a mel - o - dy played in a

A9 D7#5 G G#dim7 Am7 D7 Am7 D9 G

pen - ny ar - cade. It's a Bar - num and Bai - ley world, just as phon - y as it can be,

G7/B C6 A7/C# D7

but it would-n't be make be - lieve if you be - lieved in me.

1. G Am7/D7 2. G

IT'S SAND, MAN

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Music by Ed Lewis
Words by Jon Hendricks & Dave Lambert

Medium Swing Bb Cm7 F7 Bb G7 Cm7 F7

Bb Bb 7 Eb Db dim7 Bb/D Db dim7 1. Cm7 Db dim7 2. Cm7 F7 Bb

Eb 7 Bb m7 Eb 7 Bb Eb 7 Bb m7 Eb 7

Bb Bdim7 Cm7 F7 Bb Cm7 F7 Bb G7

Cm7 F7 Bb Bb 7 Eb Db dim7 Eb/D Db dim7 Cm7 F7 Bb

IT'S THE TALK OF THE TOWN

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 Beverly Hills, Calif.

Words by Marty Symes and A.J. Neiburg
 Music by Jerry Livingston

Slowly, with expression
 FM7

Ab dim7 Gm7 C7 Cm7/F F7

I can't show my face, can't go an - y - place, peo - ple stop and stare,

Bb M7 Eb 9 FM7 Eb 7 D7

it's so hard to bear. Ev - 'ry - bod - y knows you left me,

G9 Gm7/C C7 FM7 Ab dim7 Gm7 C7

It's The Talk Of The Town. Ev - 'ry - time we meet, my heart skips a beat,

Cm7/F F7 Bb M7 Eb 9 FM7 Eb 7 D7

we don't stop to speak, tho' it's just a week. Ev - 'ry - bod - y knows you left me,

G7 C7b9 F Gm7 D7

It's The Talk Of The Town. We sent out in - vi - ta - tions to

Gm7 D7 Gm7 Am7b5 D7

friends and re - la - tions an - nounc - ing our wed - ding day.

G7 Dm7 G7 Dm G9

Friends and our re - la - tions gave con - grat - u - la - tions. How can you face them?

C7#5 Gb 9 FM7 Ab dim7 Gm7 C7

What can you say? Let's make up, sweet - heart, we can't stay a - part,

Cm7/F F7 Bb M7 Eb 9 FM7

don't let fool - ish pride keep you from my side. How can love like ours be

Eb 7 D7 G7 C9 C7b9 F Gb M7 FM9

end - ed? It's The Talk Of The Town.

THE JAZZ-ME BLUES

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Words and Music by Tom Delaney

Ragtime

E_b B_b7 E_b

Down in Lou - is - ian - a in that sun - ny clime, — They play a class of mu - sic that is
sounds so pe - cu - liar — 'cause the mu - sic's queer. — How its sweet vi - bra - tion seems to

F7 B_b7 E_b B_b7 E_b

su - per fine, — And it makes no dif - fer - ence if it's — rain or shine, — you can
fill the air. — Then to you the whole world seems to be in rhyme, — you want

E_b + A_b E_b 1. F7 B_b7 E_b B_b7 2. B_b7

hear that jazz band mu - sic play - ing all the time. — It all the time. — Ev - 'ry one — that's nigh

B_bdim7 B_b7 F7 B_b G7 C

nev - er seems — to sigh, hear them loud - ly cry: Oh! Jazz - man —
Rag - time —

F7 1. B_b7

Don't stop that mu - sic, it's — jazz - man, — (jazz - man) you know I want to hear it both —
please sir will you play it in jazz - time, — (jazz - time)

E_b F7 B_b7

day and night, — and if you don't blow it hot then I don't feel right Now if it's

2. E_b G F7

Don't want it fast, don't want it slow, take your time don't rush it play it

C7 F7 B_b9 E_b

sweet and low. — I've got those dog - gone real - gone jazz - band "jazz - me" blues. —

JELLY ROLL BLUES

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By Ferd "Jelly Roll" Morton

Moderately

The musical score for "Jelly Roll Blues" consists of ten staves of music. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Moderately". The score includes various chords and performance markings such as accents, slurs, and triplets.

Staff 1: Chords: Bb, Gm, Gdim7 Bb, N.C., Ab, Eb. Performance markings: accents, slurs, triplet.

Staff 2: Chords: Bb6, Ddim7 F7, Eb, F7, Gdim7 Gb, F7, Bb, Gdim7 Gb, F7. Performance markings: accents, slurs, triplet.

Staff 3: Chords: Bb, N.C., Bb6, N.C., D7, N.C., Bb6, D7, Bb, Eb, Bb7, Eb. Performance markings: accents, slurs, triplet, trills.

Staff 4: Chords: Bb, N.C., Ddim7 Cm7, F7, G7, C7, Gb7, F7, Bb, Gdim7 Gb7, F7. Performance markings: accents, slurs, triplet.

Staff 5: Chords: Bb, N.C., Bb, Bb7, Eb. Performance markings: accents, slurs, triplet.

Staff 6: Chords: Edim7, Eb7, Edim7, Bb, Ddim7 Cm7, F7, G7, C7, Gb7, F7. Performance markings: accents, slurs, triplet.

Staff 7: Chords: Bb, Gdim7 Gb7, F7, Bb, Bb7, Eb, Bb7, Eb, Bb7. Performance markings: accents, slurs, triplet.

Staff 8: Chords: Eb, G7, Eb, Eb7, Ab. Performance markings: accents, slurs, triplet.

Staff 9: Chords: Adim7, Eb/Bb, Eb, Bb7, Cdim7 Cb7, Bb7. Performance markings: accents, slurs, triplet.

Staff 10: Chords: Eb, Cdim7 Cb7, Bb7, Eb, N.C., Eb, G7, Eb7. Performance markings: accents, slurs, triplet.

Staff 11: Chords: Eb7, Ab, Adim7, Eb/Bb, Eb. Performance markings: accents, slurs, triplet.

Staff 12: Chords: Bb7, Cdim7 Cb7, Bb7, Eb, Cdim7 Cb7, Bb7, Eb, Bb7#5, Eb9. Performance markings: accents, slurs, triplet.

JERU

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By Miles Davis

Fast

Chord symbols: Eb, C7, Fm7, D7, Eb, Fm7, Gb dim7, Bb m7, Eb 7, Ab, Ab m7, Db 7, Gb, Fm7, Bb 7.

JEANNINE

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By Duke Parson

Bright and Kickin'

Chord symbols: Cm, Cm6, Cm7, Cm6, Cm, Bb m9, Eb 7 9, Ab M7, Db 9, Dm11, G7 9, Gm9, C7, F, Bm7, E7, AM7, A6, Am7, D7, G7, D.S. al Fine.

JERSEY BOUNCE

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Words by Robert R. Wright
Music by Bobby Plater, Tiny Bradshaw and Edward Johnson

Moderately C D9

They call it that Jer - sey Bounce, a rhy - thm that real - ly counts. The

G9 C Ebdim7 Dm7 G13

tem - per - ture al - ways mounts where - ev - er they play the fun - ny rhy - thm they play... It

C D9

start - ed on Jour - nal Square, and some - bo - dy heard it there. He

G9 C Ab9 C

put it right on the air and now you hear it ev - 'ry - where. —

C9 Bb9 Ab9

Up - town — gave it new licks, — down - town, — add - ed some tricks, — no - town, —

G7 G7#5 C

makes it sound the same — as where it came from! — So if you don't feel so hot, —

D9 G9

go out to some Jer - sey spot, — and wheth - er you're hep or not —

C Ab9 C

the Jer - sey Bounce 'll make you swing. —

JIM

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Words by Nelson Shawn
Music by Caesar Petrillo and Milton Samuels

Moderately FM7 Fm CM7 C/E Ebdim7 Dm7

Jim does - n't ev - er bring { me } pret - ty flow ers, Jim nev - er tries to cheer { my } lone - ly hours. — Don't know why

G7 C C#dim7 Dm7 G7 FM7 Fm CM7

{ I'm } so cra - zy for Jim. — Jim nev - er tells { me } his heart's de - si - re. { I } nev - er { seem } to

{ she's } { her } { her } { she's } { She } { seems }

C/E Ebdim7 Dm7 G7 Gm7 Gm7/F E7

set his love a - fire. — Gone are the years {I've she's} wast - ed on him. — Some - times when {I she get}

Am E7 Am D7 G D7 G7

feel - ing low, {I say "Let's call it quits." she wants to call it quits.} Then {I hang she hangs} on and {let lets} him go, break - ing {my her} heart in bits.

FM7 Fm CM7 C/E Ebdim7

Some - day {I know she knows} that Jim will up and leave {me, her, but e - ven if he does you can be - lieve me, though he'll al - ways hurt her and de - ceive her,

Dm7 G7b9 1. C Am7 Dm7 G7 2. C Dm7 G7sus C6/9

I'll she'll } go on car - ry - ing a torch for Jim. — Jim. —

JINGLE-BELL ROCK

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Words and Music by Joe Beal and Jim Boothe

Moderately, with a Rock Beat

C CM7 C6 C C6 C#dim7 Dm7 G7 Dm7 G7 Dm7 G7

Jin-gle-bell, jin-gle - bell, Jin-gle - Bell Rock jin - gle-bell swing and jin - gle - bells ring snow-in' and blowin' up bush - els of fun

Dm7 G#7 5 C CM7 C6 C C6 C#dim7 Dm7 G7

now the jin - gle - hop has be - gun, jin - gle-bell, jin - gle-bell, Jin - gle-Bell - Rock jin - gle-bells chime in jin - gle - bell time,

Dm7 G7 Dm7 G7 D7 G7 C C7 F F#dim7

dan - cin' and pran-cin' in Jin - gle-Bell Square in the fros - ty air. What a bright - time, - it's the right - time - to

C/G Am7 D7 Dm7 G7

rock the night a - way, jin - gle - bell - time - is a swell time - to go glid - in' in a one - horse sleigh.

C CM7 C6 C C6 Bb7 A7 F Fm6

Gid - dy - ap, jin - gle - horse pick up your feet jin - gle a - round the clock; mix and min-gle in a jin - gl - in' beat

D7 G7 1. C 2. D7 G7 D7 G7 C

that's the Jin - gle-Bell Rock. that's the jin-gle - bell, that's the Jin - gle - Bell Rock.

JOHNNY ONE NOTE

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately, with a lift

F Eb/G C7 F C7 F
 Poor John - ny One - Note sang out with Gus - to and just o - ver -
 C7 F Dm7 Gm7 C7 F Eb/G C7 F
 Poor John - ny One - Note got in A - i - da, in - deed a great
 load - ed the place. Poor John - ny One - Note yelled wil - ly -
 C7 F D7 Gm7 F
 chance to be brave. He took his one note howled like the
 nil - ly, un - til he was blue in the face, for hold - ing one
 Gm7 C7 F Ab C7 F
 North Wind, brought forth wind that made crit - ics rave, while Ver - di turned
 note was his ace. Could - n't hear the brass, could - n't hear the drum,
 round in his grave! Could - n't hear the flute or the big trom - bone.
 Ab C7 1 F C7 2 F
 he was in a class by him - self, by gum!
 Ev - 'ry one was mute, John - ny stood a - lone.
 TRIO Fm C7 Bbm C7 Fm Gm7 C7
 Cats and dogs stopped yap - ping, li - ons in the zoo all were
 Gm7 C7 Fm C7 Fm C7 Bbm C7
 jeal - ous of John - ny's big trill. Thun - der claps stopped clap - ping,
 Fm Gm7 C7 Gm7 C7 Fm
 traf - fic ceased its roar, and they tell us Ni - ag - 'ra stood still.
 C F C F
 He stopped the train - whist - les, boat - whist - les, steam - whist - les, cop - whist - les;
 C7 G7b9 C C7 F
 all whist - les bowed to his skill. Sing John - ny
 Eb/G C7 F C7 F C7 C7 D7 Gm7 F Gm7 C7 F Dm7
 One - Note, sing out with Gus - to and just o - ver - whelm all the crowd.
 Gm7 C7 F Eb C7 F C7 F C7 D7 Gm7 F Gm7 C7 F
 Ah! So sing, John - ny One - Note, out loud!
 Gm7 C7 F Gm7 C7 F Gm7 C7 F Gm C7 F
 Sing John - ny One - Note! Sing, John - ny One - Note, out loud!

JIVE AT FIVE

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By Count Basie & Harry Edison

Fast

Eb Cm7 Fm7 Bb 7 Eb Cm7 Fm7 Bb 7 Eb 7 D7 Db
 C 7 B7 Bb 7 Eb Eb Gb dim7 Fm7 Bb 7 Eb
 Gb dim7 Fm7 Bb 7 Eb Gb dim7 Fm7 Bb 7 Eb F7 Bb 7#5
 Eb Cm7 Fm7 Bb 7 Eb Cm7 Fm7 Bb 7 Eb 7 D7 Db 7
 C 7 B7 Bb 7 Eb

The musical score for 'Jive at Five' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The first staff begins with a 'Fast' tempo marking. The notes are primarily eighth and quarter notes, often beamed together. The chord progressions are indicated by letters above the staff, such as Eb, Cm7, Fm7, Bb 7, Eb, Cm7, Fm7, Bb 7, Eb 7, D7, Db, C 7, B7, Bb 7, Eb, Eb, Gb dim7, Fm7 Bb 7, Eb, Gb dim7, Fm7 Bb 7, Eb, F7, Bb 7#5, Eb Cm7 Fm7 Bb 7, Eb Cm7 Fm7 Bb 7, Eb 7 D7 Db 7, and C 7 B7 Bb 7 Eb.

JOHNNY'S THEME

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Words and Music by Paul Anka and Johnny Carson

Bright Swing

CM7 Ebdim7 Dm7 G7b9 CM7 Ebdim7 Dm7 G7b9
 CM7 Ebdim7 Dm7 G7b9 Am7 Ebdim7
 Dm7 G7 C 1. B7 2. B7 CM7 Ebdim7 N.C. G7b9 C7b9

The musical score for 'Johnny's Theme' is written in 4/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a 'Bright Swing' tempo marking. The notes are primarily quarter and eighth notes. The chord progressions are indicated by letters above the staff: CM7, Ebdim7, Dm7, G7b9, CM7, Ebdim7, Dm7, G7b9, CM7, Ebdim7, Dm7, G7b9, Am7, Ebdim7, Dm7, G7, C, 1. B7, 2. B7, CM7, Ebdim7, N.C., G7b9, C7b9. There are also triplets and a '3' marking over some notes.

THE JOINT IS JUMPIN'

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Words by Andy Razaf and J.C. Johnson
Music by Thomas "Fats" Waller

Tempo di-sturb de neighbors

B♭ Bdim7 Cm7 F7 B♭ Bdim7 Cm7 F7 B♭ B♭7/D

This joint is jump - in', it's real-ly jump - in'. Come in cats - an' check
This joint is jump - in', it's real-ly jump - in'. Ev - 'ry Mose - is on -

E♭ Edim7 B♭/F F7#5 B♭ D A7/E D/F# A7/E

— your hats, — I mean — this joint — is jump - in'. The pi - an - o's thump - in',
— his toes, — I mean — The Joint — is jump - in'. No — time for talk - in',

D A7 D C7 F C7/G F/A F#dim7 C7/G C7

the danc - ers bump - in'. This here spot — is more than hot, — in fact The Joint Is Jump -
it's time — for walk - in'. (Yes!) Grab a jug — and cut the rug, — I mean this joint is jump -

F7 B♭7 Edim7 Fm7 B♭7 E♭ B♭7 E♭ C7

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

F9 C7#5 F7 B♭ Bdim7 Cm7 F7

on the floor, — grab an - y - bod - y's daugh - ter. The roof is rock - in',
just came in? — Just look at the way he's switch - in'. Don't mind the hour, —

B♭ Bdim7 Cm7 F7 B♭ B♭7/D E♭ Edim7 1. B♭/F F7#5

the neigh - bor's knock - in'. We're all bums — when the wag - on comes — I mean — this joint is jump -
'cause I'm in pow - er. I got bail — if we go to jail — I mean

B♭ F7 2. B♭ E♭7 F7 B♭ F7#5 B♭ Bdim7 Cm7 F9

in'. (Spoken:) Let it beat! — this joint is jump - in'. This joint is jump - in',

B♭ Bdim7 Cm7 F7 B♭ B♭7/A♭ E♭m/G E♭m/G♭ B♭/F E♭7 F7

It's real - ly jump - in'. We're all bums — when the wag - on comes. — I mean — this joint is jump -

B♭ F7#5 B♭ B♭7/A♭ E♭/G E♭m/G♭ B♭/F B♭+/F# Gm7 C7♭9 F7#5 B♭6

in'. (Spoken:) Don't give your right name No, no, no!

JOHNSON RAG

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Lyric by Jack Lawrence
 Music by Guy Hall and Henry Kleinkauf

Brightly

G D7#5 G G#dim7

Hep, hep, there goes the John - son Rag... Hoy, hoy, there goes the lat - est shag... Ho,

D7/A D7 D7/A D7 G#dim7 D7/A D7 Eb7 D7 G D7#5 G

ho, it real - ly is - n't a gag... Hep, hep, there goes the John - son Rag... Jump, jump, don't let your

D7#5 G G#dim7 D7/A D7 D7/A D7 G#dim7

left foot drag... Jeep, jeep, it's like a game of tag... Juke, juke, it's ev - en good for a stag... Jump,

D7/A D7 Eb7 D7 G Dm7 G7 Dm7 G7#5 C

jump and do the John - son Rag... If you're feel - in' in the groove, it sends you out of the world.

C Dm7 D#dim7 C/E Em7 A7 Em7 A7 D7 D7#5

Fun - ny how it makes you move; I don't wan - na coax but don't be a "Mokes". Zig,

G D7#5 G G#dim7 D7/A D7

zig, then add a zig zig sag... Zoop, zoop, just let your shoul - ders wag... Zoom, zoom, and now it's

D7/A D7 G#dim7 D7/A D7 Eb7 D7 G

right in the bag... Get hep, and get hap - py with the John - son Rag...

JOR DU

© 1959 Slow Dancing Music, Inc.

By Duke Jordan

Moderate Swing

D7 G7 Cm F7 Bb7 EbM7 D7 G7

Cm To Coda ⊕ 1. Ab7 G7 2. Ab7 G7 C7

F7 Bb7 Eb7 Ab7 Db7 F7 Bb7 Eb7 Ab7

D7 Gb7 G7 D.S. al Coda ⊕ CODA Ab7 G7sus Cm

JUKE BOX SATURDAY NIGHT

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Words by Al Stillman
Music by Paul McGrane

Moderately

F F7

Mop - pin' up so - da pop rick - eys _____ to our heart's de - light.

Bb F Abdim7 Gm7 C7 F

Danc - in' to swing - er - oo quick - ies, _____ Juke Box Sat - ur - day Night. _____

F7 Bb

Good - man and Ky - ser and Mil - ler _____ help to make _____ things bright, mix - in' hot licks _____ with va - nil -

F Abdim7 Gm7 C7 F GbM7 F Cm7 F7 Cm7 F7

- la, _____ Juke Box Sat - ur - day Night. _____ They put noth - in' past us, _____

Bb F7#5 Bb Dm7 G7 Dm7 G7 Gm7 C7

me and hon - ey lamb, _____ mak - ing one _____ coke last us _____ 'til it's time to scram. _____

F F7 Bb

Mon - ey, we real - ly don't need _____ that, _____ we make out _____ all right, let - tin' the oth - er guy feed _____

F Abdim7 Gm7 C7 | 1. F Gm7 C7 | 2. F

_____ that _____ Juke Box Sat - ur - day Night. _____

JUMPIN' WITH SYMPHONY SID

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Words by Buddy Feyne
Music by Lester Young and Buddy Feyne

Swing Style

F6

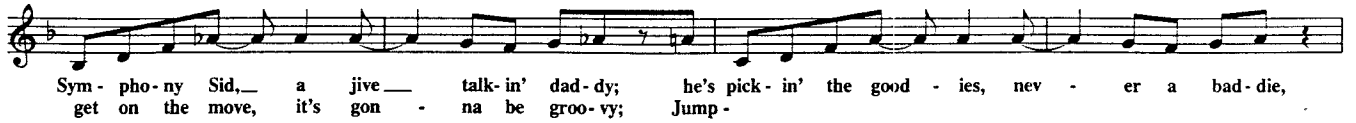
Got - ta get hip _____ and flip _____ to the la - test, peo - ple who love _____ to swing _____ with the great - est,
Bet - ter tune in _____ this prince _____ of the plat - ters, play - in' 'em all _____ and that's _____ all that mat - ters,

Bb7 F6

there is a Dee - jay show _____ at the sta - tion, spin - nin' the hot - test tunes _____ in the na - tion,
Diz - zy and Duke and James _____ with a kil - ler, El - la and Bing _____ or Ba - sie and Mil - ler,

Bb7

To Coda ⊕ F6



Sym - pho - ny Sid, a jive talk - in' dad - dy; he's pick - in' the good - ies, nev - er a bad - die,
get on the move, it's gon - na be groo - vy; Jump -



Out o' this world, a real sol - id send - er, fill - in' the night with songs to re - mem - ber, with

Bb7

F6



rhy - thm and blues or jazz and of course he real - ly comes on with Good - man or Dor - sey, we

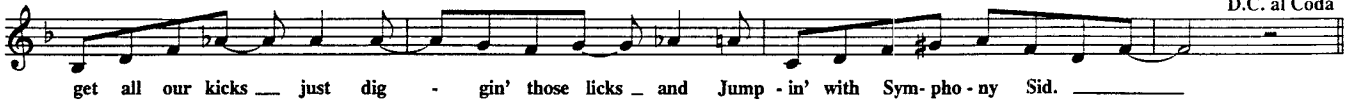
Bb7

F6

Gm7

F6

D.C. al Coda



get all our kicks just dig - gin' those licks and Jump - in' with Sym - pho - ny Sid.

CODA

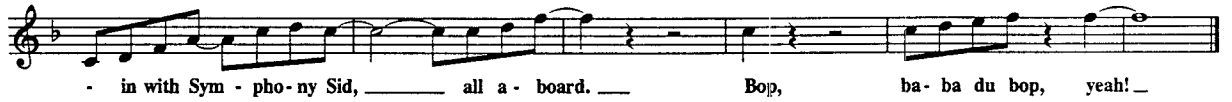
⊕ F6

Gm7 C7

F6

C7

F6



in with Sym - pho - ny Sid, all a - board. Bop, ba - ba du bop, yeah!

JUNE NIGHT

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Words by Cliff Friend
Music by Abel Baer

Broadly

Bb

F7#5

Bb

Dm7b5 G7#5 C7

C7



Just give me a June Night, the moon - light and you.

F7

Cm7

F7

F7#5

Bb

Gm7

C7

Gm7

C7

C7#5

F7



In my arms, with all your charms 'neath stars a - bove, and we'll make love. I'll

Bb

F7#5

Bb

Dm7b5 G7#5 G7

Cm

G7

Cm



hold you, en - fold you, then dreams will come true. So give me

Ebm6

BbM7

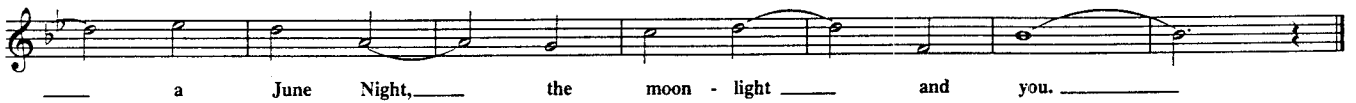
G7

C7

Cm7

F7

Bb



a June Night, the moon - light and you.

JUNE IS BUSTIN' OUT ALL OVER

(From "CAROUSEL")

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Santa Monica, CA 90401)

Words by Oscar Hammerstein II
Music by Richard Rodgers

Brightly in 2
GM7

F#m7b5



1. June Is Bust-in' Out All O - ver! All o - ver the mea - dow and the hill!
June Is Bust-in' Out All O - ver! The feel - in' is get - tin' so in - tense

2,3 (See additional lyrics)

B7b9 Em Em#7 Em7 Em6 Em7 A7b9 A7b9/G 1. D/F# F7



Buds 're bust-in' out - a bush - es and the romp - in' riv - er push - es ev - 'ry lit - tle wheel that
that the young Vir - gin - ia creep - ers hev been hug - gin' the be - jeep - ers out - a

Em7 A7sus9 A7 Am7 D7 2. D/F# F7 Em7 A13 Am7 D9 N.C GM7



wheels be - side a mill! all the morn-in' glo - ries on the fence! Be - cause it's June!



June, June, June, jest be - cause it's June! June! June!

Additional lyrics:

2. June is bustin' out all over!
The saplin's are bustin' out with sap!
Love has found my brother, Junior,
And my sister's ever lunier!
And my ma is gettin' kittenish with Pap!

June is bustin' out all over!
To ladies the men are payin' court.
Lots-a ships are kept at anchor
Jest because the Captains hanker
For a comfort they ken only get in port!

Because it's June etc.

3. June is bustin' out all over!
The ocean is full of Jacks and Jills.
With her little tail a-swishin'
Ev'ry lady fish is wishin'
That a male would come and grab her by the gills!

June is bustin' out all over!
The sheep aren't sleepin' any more!
All the rams that chase the ewe sheep
Are determined there'll be new sheep
And the ewe sheep aren't even keepin' score!

Because it's June etc.

JUST IN TIME

(From "BELLS ARE RINGING")

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Words by Betty Comden and Adolph Green
Music by Jule Styne

Moderately

Bb

Am7 D7 Am7 D7 Dm7b5 G7 C9



Just In Time I found you Just In Time, be - fore you came, my time was run - ning low.

Gm7 C9 Cm7 F7 Bb9 Eb9



I was lost, the los - ing dice were tossed, my bridg - es all were crossed, no - where to

AbM7 Am7b5 D7 Gm Gm/F# Gm7/F Gm6/E Bb



go. Now you're here and now I know just where I'm go - ing, no more doubt or fear

A \flat 7 G7 C9 F7 B \flat

I've found my way. For love came Just In Time. You found me Just In Time

Gm7 C7 Cm7 F7 1 B \flat C9 Cm7 F7 2 B \flat A \flat 6 A6 B \flat 6

and changed my lone - ly life, that love - ly day. day.

KILLER JOE

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By Benny Golson

Medium groove

C13 B \flat 13 C13 B \flat 13 C13 B \flat 13 C13 B \flat 13 C13 B \flat 13

C13 B \flat 13 C13 B \flat 13 C13 B \flat 13 C13 B \flat 13 C13 B \flat 13 Em7 \flat 5 A7 \flat 9

E \flat m7 A \flat 13 A \flat 7 A9 A7 \flat 9 A \flat 7 \flat 9 Em7 A13 \flat 9 C13 B \flat 13 C13 B \flat 13 C13 B \flat 13

C13 B \flat 13 C13 B \flat 13 C13 B \flat 13 C13 B \flat 13 C7#9

KO KO

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By Charlie Parker

Up Tempo

B \flat Fm7 B \flat 7 E \flat A \flat 7

B \flat C7 Cm7

G7 Cm7 F7 B \flat Fm7

B \flat 7 E \flat A \flat 7 B \flat C7

Cm7 F7 B \flat

L'IL DARLIN'

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By Neal Hefti

Slow Blues

G9 Dm7 D♭9 #11 Gm7/C Gm7 C7♭9 Am7 D7♭9 G9 Dm7 D♭9 #11 Gm7/C Gm7 C7♭9

F13 F7#5 B♭6 B♭m6 F7 B♭6 B♭m6 Am7 D7♭9 #11

G13 Dm7 G13 Dm7 G9 Gm7 C9 Am7 D7 G9 Dm7 D♭9 #11 Gm7/C Gm7 C7♭9

Am7 D7♭9 G9 Dm7 D♭9 #11 Gm7/C Gm7 C7♭9 F13 F7#5

B♭6 B♭m6 F7 B♭6 B♭m6 Am7 D7♭9 #11 G9 Dm7 D♭9 #11

Gm7/C C7 C7♭9 F6 Am7 D7 G9 Dm7 D♭9 #11 Gm7/C C7 C7♭9 F6

Am7 D7 G9 Dm7 D♭9 #11 Gm7/C C7 C7♭9 F6 E♭m9 Dm7 D♭M9 Gm7/C FM9

THE LADY IS A TRAMP (From "BABES IN ARMS")

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately Bright

C6 Em7♭5 A7♭9 Dm7 G7 C6 Dm6 Em7♭5 A7♭9 Dm7 G7

I get too hun - gry for din - ner at eight. I like the thea - tre but ne - ver come late. ___
I don't like crap games with bar - ons and ears. Won't go to Har - lem in er - mine and pearls. ___

C CM7 Gm7 C9 F6 B♭9 Em7 A7♭9 Dm7 G7♭9 C A7 1. D7 G7

I ne - ver both - er with peo ple I hate. That's why The La - dy Is A Tramp. ___
Won't dish the dirt with the rest of the girls. That's why The La - dy Is A Tramp. ___

2. C F#m7♭5 B13 Em7 A13 Dm7 G13 Em7 A7♭9 Dm7 G7♭5

I like the free fresh wind in my hair, life with - out care. I'm broke, it's oke, ___

F#m7♭5 Fm7♭5 Em7♭5 E♭m7 Dm Dm7/C Bm7♭5 E7♭9 Am Am#7 Am7 D9 G7♭9 C D♭M9 CM9

hate Cal - i - for - nia, it's cold and it's damp, that's why The La - dy Is A Tramp. ___

LANDS END

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By Harold Land

Medium swing

Am Am/G F E7 Am Am/G F E7 Am Am/G

F E7 Am | 1 Bm7b5 E7 | 2 B7 E7 Am Fine

Dm7 G7 C E7 A7

Dm7 G7 C F B7 Bm7b5 E7 D.S. al Fine

THE LAST TIME I SAW PARIS

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Words by Oscar Hammerstein II
Music by Jerome Kern

Moderately

G G#dim7 D7/A D7

The Last Time I Saw Par - is, her heart was warm and gay, I heard the laugh - ter

Cm D7 Am7 D7 G6 G#dim7

of her heart in ev - 'ry street ca - fe. The Last Time I Saw Par - is, her trees were dressed for

D7/A D7 Cm D7 Am7 D7 G6 Em7 A7

spring, and lov - ers walked be - neath those trees, and birds found songs to sing. I dodged the same old

DM7 D6 Em7 A7 DM7 D6 F#m7 B7 EM7 E6

tax - i - cabs that I had dodged for years; the cho - rus of their squeak - y horns was

Am7 D7 sus D7 G G#dim7 D7/A D7

mu - sic to my ears. The Last Time I Saw Par - is, her heart was warm and gay. No

Am7 D7 D7/C Bm7b5 E7b9 Am7 D7 9 G6

mat - ter how they change her, I'll re - mem - ber her _____ that way. _____

LAUGH! CLOWN! LAUGH!

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 © Renewed 1956 WAROCK CORP.

Words by Sam M. Lewis & Joe Young
 Music by Ted Fiorito

Moderately

C G7

E - ven tho' you're on - ly make - be - liev - ing, Laugh! Clown! Laugh! E - ven tho' some - thing in - side is griev - ing,

C E7 A7 Dm7 Dm7/C B7

Laugh! Clown! Laugh! Don't let your heart grow too mel - low, _____ just be a real Pun - chi -

Em Dm7 G7 C G7

nel - lo, fel - low. You're sup - posed to bright - en up a place and Laugh! Clown! Laugh! Paint a lot of

C E7 A7 Dm7

smiles a - round your face and Laugh Clown, don't frown. Don't let the world know your sor - row.

D7 G7 1.C G7#5 2.C

Be a Pa - gli - ac - cio, Laugh! Clown! Laugh! Laugh! _____

LESTER LEFT TOWN

© 1959 Mikayo Music

By Wayne Shorter

Medium-Up Swing

♩ Dm7b5 G7 Cm7 3 Am7b5 Dm7b5

G7 Cm7 3 Am7b5 Fm7 Bm7 E7

Ebm7 D7#9 AbM7 E7#9 A7b5 1. Bbm7 Eb7 AbM7

2. To Coda Fm7 Bb7 EbM7 Fm7 Bb7 EbM7 D#M7 Cm7 Bbm7 Am7 D7

Gm7 Em7b5 Eb7 D7 C#m7 F#7 Bm7 Bbm7 Eb7

AbM7 Gm7b5 C7 Fm7 Bb7 Ebm7 Ab7 D.S. al Coda CODA EbM7

LAZY AFTERNOON

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Words by John Latouche
 Music by Jerome Moross

Slowly Am7 A9 Am7 D7

It's a La - zy Af - ter - noon, and the bee - tle bugs are zoom-in' and the tu - lip trees are bloom-in', and there's

Am7 D7 Am7 D7 Dm7

not an - oth - er hu - man in view, but us two. It's a La - zy Af - ter -

D9 Dm9 G7 Dm7

noon, and the farm-er leaves his reap-in', in the mea-dow cows are sleep-in', and the speck-led trout stop leap-in' up -

G7 Dm7 G9 Dm7 G7 CM7

stream as we dream. A fat pink cloud hangs o - ver the hill, un - fold - in' like a

Dm7 G7 CM7 Dm7 Em7

rose. If you hold my hand and sit real still you can hear the grass as it grows. It's a

Am7 A9 Am7 D7

ha - zy af - ter - noon, and I know a place that's qui - et 'cept for dais - ies run - ning ri - ot and there's

Am7 D7 Am7 D7 A6

no one pass - ing by it to see. Come spend this La - zy Af - ter - noon with me.

LENNIE'S PENNIES

© 1958 Wm. H. Bauer Inc.

By Lennie Tristano

Fast Swing Cm6 D7 G7 Cm6

D7 G7 Gm7b5 C7

Fm6 Fm#7 Cm6 D7

Dm7b5 G7 Cm6
 D7 G7b5 C7
 Fm6
 Dm7b5 Cm6 A7
 Dm7b5 G7 Cm6 To Coda ⊕
 G7 D. S. al Coda ⊕ CODA Cdim7 (add 9) (add M7)

LET IT SNOW! LET IT SNOW! LET IT SNOW!

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Words by Sammy Cahn
 Music by Jule Styne

Moderately ♩ F C7 F F/A Abdim7 C7/G C7 D7
 Oh the weath - er out - side is fright - ful, but the fire is so de - light - ful. And
 does - n't show signs of stop - ping, and I brought some corn for pop - ping. The
 fi - re is slow - ly dy - ing, and my dear, we're still good - by - ing. But as

Gm D7 Gm Abdim7 Gm7 C7 1. F Gm7 C7 2. F To next Strain
 since we've no place to go, } Let It Snow! Let It Snow! Let It Snow! It Snow! When we
 lights are turned 'way down low, }
 long as you love me so, }

3. F Fine C C#dim7 Dm7 G7 C
 Snow! fin - al - ly kiss good - night, how I'll hate go - ing out in the storm! But if

Em7 A7 D7 G7 C7 Cdim7 C7 D.S. al Fine
 you'll real - ly hold me tight, all the way home I'll be warm. The

LET THE GOOD TIMES ROLL

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 • Renewed 1985-1987 ATLANTIC MUSIC CORP.

By Leonard Lee

Medium bounce

F



Come on ba - by, Let The Good Times Roll, _____ come on ba - by, let me thrill your soul; _____
 Come on ba - by, gon - na have a ball, _____ put our trou-bles up a - gainst the wall; _____

Bb

F

G7

C7

F



come on, ba - by, Let The Good Times Roll, _____ roll on and on. _____ Come on, ba - by, let me
 come on, ba - by, Let The Good Times Roll, _____ roll on and on. _____ Come on, ba - by, let us
 (Opt.) Let's go, ba - by, on a

Bb



hold you tight, _____ tell me ev - 'ry - thing is right to - night; _____ come on, ba - by, Let The
 paint the town, _____ don't let noth - in' ev - er bring us down; _____
 cra - zy fling, _____ love can be such a swing - in' thing; _____

F

C7

1. F

2. F

Bb

F

C7

F

Bb



Good Times Roll, _____ roll on and on. _____ on. _____ Feel so good in my arms, su - gar

F

G7

C7

F



ba - by, you're my good luck charm. Come on, ba - by, Let The Good Times Roll, _____ come on, ba - by, let me

Bb

F

C7

1. F

2. F



thrill your soul; _____ come on, ba - by, Let The Good Times Roll, _____ roll on and on. _____ on. _____

LET THERE BE LOVE

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Lyric by Ian Grant
 Music by Lionel Rand

Moderately

Ebm7

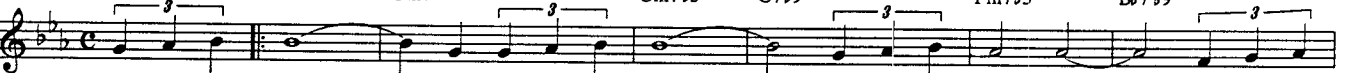
Gm7

Gm7b5

C7b9

Fm7b5

Bb7b9



Let there be you _____ and let there be me, _____ let there be oy - sters _____ un - der the

Ebm9

Fm7

Gm7

Gbdim7

Fm7

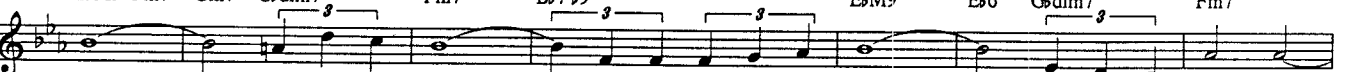
Bb7b9

Ebm9

Eb6

Gbdim7

Fm7



sea. _____ Let there be wind, _____ an oc - cas - ion - al rain, _____ chi - le con car - ne _____

B♭7♭9 E♭6 Fm7 B♭7♭9 E♭M9 Gm7 Gm7♭5 C7♭9

and spark-ling cham- pagne. Let there be birds to sing in the trees, some - one to

Fm7♭5 B♭7♭9 E♭M9 Edim7 Fm7 B♭7♭9 E♭M9 Gm7 C9 Gm7

bless me when - ev - er I sneeze. Let there be cuck - oos, a lark and a dove

C7 Fm7 B♭7♭9

1. E♭ E♭dim7 Fm7 B♭7 2. E♭ A♭m6 E♭6

but first of all, please Let There Be Love. Let there be Love.

LET THERE BE YOU

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Words and Music by Vicki Young and Dave Cavanaugh

Slowly

C E♭dim7 Dm7 G7 G7#5 CM7 Bm11 B♭7 A7

Let there be light, and there was a light. Let there be earth, and there was earth. If I had my way, I would

Dm D7 Dm7 G7 C E♭dim7 Dm7 G7 G7#5

ask of Him, please Let There Be You. Let there be rain, and there was rain. Let there be heav - ens

CM7 Bm11 B♭7 A7 Dm D7 G7 C C7

up a - bove. If I had my way, I would ask of Him, please Let There Be You.

F F#dim7 C/G A9 Dm G9 C Am7

You are the feel - ing of spring. You're the be - gin - ning of dawn. You are the mean - ing of ev - 'ry thing...

D7 Dm7 G7 C E♭dim7 Dm7 G7 G7#5

How could an - y - one go wrong? Let there be stars, and there were stars. Let there be moon, and

CM7 Bm11 B♭7 A7 Dm7 D7 G7 C G7 C

there was moon. If I had my way, I would ask of Him, please Let There Be You.

LET'S CALL THE WHOLE THING OFF

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Words by Ira Gershwin
Music by George Gershwin

Brightly

G Em9 Am7 D7 G Em9 Am7 D7

You say ee - ther and I say eye - ther, you say nee - ther and I say ny - ther;
You say laugh - ter and I say lawf - ter, you say af - ter and I say awf - ter;

G G7/F C/E Cm/Eb G/D Em A7 D7 G Em9

ee - ther, eye - ther, nee - ther, ny - ther, Let's Call The Whole Thing Off! You like po - ta - to and
laugh - ter, lawf - ter, af - ter, awf - ter, Let's Call The Whole Thing Off! You like va - nil - la and

Am7 D7 G Em9 Am7 D7 G G7/F

I like po - tah - to, you like to - ma - to and I like to - mah - to; po - ta - to, po - tah - to, to -
I like va - nel - la, you, sa's' - pa - ril - la and I sa's' - pa - rel - la; va - nil - la, va - nel - la, _____

C/E Cm/Eb G/D D7 G C#m7b5 F#7 Bm7

ma - to, to - mah - to! } Let's Call The Whole Thing Off! But oh! If we call the whole thing
choc - 'late, _____ straw - b'ry! }

E7 Am7 D7 C#m7b5 F#7 Bm7 E7 Am7 D7

off, then we must part. And oh! If we ev - er part, then that might break my heart! { So, if
So, if

G Em9 Am7 D7 G Em9 Am7 D7

you like pa - ja - mas and I like pa - jah - mas, I'll wear pa - ja - mas and give up pa - jah - mas. }
you go for oyst - ers and I go for erst - ers, I'll or - der oyst - ers and can - cel the erst - ers. }

G G7/F C/E Cm/Eb G/D D7

For we know we need each oth - er, so we bet - ter call the call - ing off

B7 E7 Am7 D7 1. G Eb7 D7 2. G

off. Let's Call The Whole Thing Off! Off!

LET'S DANCE

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Words and Music by Fanny Baldrige, Gregory Stone and Joseph Bonime

Medium Swing

C Cdim7 C G7 F#dim7 G7

So, Let's Dance, let's glide, lights are low.

G7#5 C Cdim7 C Gm6/Bb A7 Dm7

How I love you! Stay by my side as we go

Dm7 G7 G7#5 C Cdim7 C

where sweet music weaves her spell over us. Your cheek kiss-

F Bb7 F F7/Eb D7 CM7

ing mine, my sweet. Thrills me through dear. Ah! Sweet mel-o-

Em7b5 A7#5 A7 D9 G9 G7b9 C

dy, come guide our feet; Let's Dance.

LIFE IS JUST A BOWL OF CHERRIES

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Words and Music by Lew Brown and Ray Henderson

Moderately

Eb EbM7 Eb6 Edim7

Life Is Just A Bowl Of Cher-ries, don't make it se-ri-ous, life's too mys-

Bb7/F Bb7 Fm7 Bb9 Eb Gm7b5 C7 Fm7 Bb9 F9 Bb7

te-ri-ous. You work, you save, you wor-ry so, but you can't take your dough when you go, go, go. So

Eb EbM7 Eb6 Gm7b5 C7 Fm Fm/Eb D7b9

keep re-peat-ing it's the ber-ries. The strong-est oak must fall. The sweet things in life, to

Gm7 C7 Fm7 Bb7 F9 Bb9 Eb Gm7b5

you were just loaned, so how can you lose what you've ne-ver owned. Life Is Just A Bowl Of

C7 F7 Fm7 Bb9 Eb

Cher-ries, so live and laugh at it all.

LET'S FALL IN LOVE

Copyright © 1933 Bourne Co. Copyright Renewed.

Words by Ted Koehler
Music by Harold Arlen

Moderately Bright

C Dm7 G7 C Em7b5 A7b9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why should-n't we, — fall in love? Our hearts are made — of it. Let's take a chance —

Dm7 G7 Em7 A7 Dm7 G7 C Dm7 G7 C Em7b5 A7b9

— why be a - fraid — of it? — Let's close our eyes, and make our own — Par - a -

Dm7 G7 G7/F Em7 Am7 Dm7 G7 Bm11 E7 Am7

dise. Lit - tle we know — of it, still we can try — to make a go — of it. — We

D7 D7b9 CM9 C Em7 A7b9 Dm7 G7

might have been meant for each oth - er. — To be or not to be. Let our hearts dis - cov - er.

C Dm7 G7 C Em7b5 A7b9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why should-n't we — fall in love? Now is the time — for it while we are

1. Dm7 G7 C F C G7 2. Dm7 G7 C G7sus C

young. Let's Fall In Love. — young. Let's Fall In Love. —

LET'S GET AWAY FROM IT ALL

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Sales Corporation and Bourne Company, New York

Words and Music by Tom Adair and Matt Dennis

Medium Bounce

Eb6 Bb7b9 Eb6 Eb7 Ab6 F#dim7 Gm7b5 C7 Fm Bb7

Let's take a boat — to Ber - mu - da, — let's take a plane — to Saint Paul, — let's take a kay - ak to

Db9 C9 F9 Fm7 Bb7 Eb6 Bb7b9 Eb6 Eb7

Quin - cy or Ny - ack, Let's Get A - way — From It All. — Let's take a trip — in a trail - er, —

Ab6 F#dim7 Gm7b5 C7 Fm Bb7 Db9 C9 F9 Bb7

no need to come — back at all. — Let's take a pow - der to Bos - ton for chow - der, Let's Get A - way — From It All. —

Eb6 Eb7 Ab Am7b5 D7b9 Gm7 C7 Fm7 Bb7 Eb6 Bb Bdim7 Cm7 F9
 We'll trav - el 'round from town to town, we'll vis - it ev - 'ry state, A - las - ka and Ha - wa - ii, too,
 Bb7 Bb7 Bb7 #5 Eb Bb7 b9 Eb6 Eb7 Ab6 F#dim7
 then all the for - ty eight. Let's go a - gain to Ni - a - g'ra this time we'll look at the "Fall."
 Gm7b5 C7 Fm7 Bb7 Db9 C7#5 C7 Fm6 E9 Eb6
 Let's leave our hut, Dear, get out of our rut, Dear, Let's Get A - way From It All.

LIKE SOMEONE IN LOVE

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Words and Music by Johnny Burke and Jimmy Van Heusen

Moderately

CM7 C/B C6/A C/G D7/F# G7/F Em7 Eb7 Dm7 G7 G9#5 CM7
 Late - ly I find my - self out gaz - ing at stars, hear - ing gui - tars Like Some - one In
 Gm7 C9 C#5 F6 F+ Bm7 E7 AM7 A6 Am7 D7
 Love. Some - times the things I do a - stound me, most - ly when - ev - er you're a -
 Dm7 G7#5 CM7 C/B C6/A C/G D7/F# G7/F Em7 Eb7 Dm7 G7 G9#5
 round me. Late - ly I seem to walk as though I had wings, bump in - to things Like
 C Gm7 C9 C#5 F6 F+ Bm7 E7 AM7 D9 D#dim
 Some - one In Love. Each time I look at you I'm limp as a glove and
 Em7 A7 Dm7 G7b9 1. C Am7 D9 G7 2. C Fm6 C
 feel - ing Like Some - one In Love. Love.

LIMELIGHT

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By Gerry Mulligan

Fast

C B \flat A \flat G F Em7 A7 \flat 9 Dm7 G7 C

Cm7 Dm C

1. F7 \flat 9 F \sharp dim7 2. F7 \flat 9 F \sharp dim7 E7 Am

D7 G7 G7 \sharp 5 C B \flat A \flat G F

Em7 A7 Dm7 C F7 \flat 9 F \sharp dim7 C To Coda ⊕ Dm7 \sharp 5 G7 Gm7 C7

F7 \flat 9 F \sharp dim7 Dm7 G7 C D. S. al Coda ⊕ CODA C7 F7 \flat 9 Gm7

C7 F7 \flat 9 Gm7 C7 F7 \flat 9 F \sharp dim7 Dm7 G7 C

LINE FOR LYONS

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• Renewed 1982 CRITERION MUSIC CORP.

By Gerry Mulligan

Fast

C Fm7 B \flat 7 Em7 A7 Dm7 G7 C A7 \sharp 9

Dm7 G7

1. C C \sharp dim7 Dm7 G7 2. C C7 F F \sharp m7 B7 \flat 9

Em7 A7 \flat 9 Dm7 G7 \flat 9 C C \sharp dim7 Dm7 G7 C

Fm7 B \flat 7 Em7 A7 Dm7 G7 C A7 Dm7 G7 C To Coda ⊕ D. C. al Coda

⊕ CODA C C \sharp dim7 Dm7 G7 C C \sharp dim7 Dm7 G7 CM7

LINGER AWHILE

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Words by Larry Owens
 Music by Vincent Rose

Moderately F C7 F F/A D♭7/A♭ C7/G C7 Cdim7 C7

The stars shine a - bove you, yet Lin - ger A - while. They

Cdim7 FM7 Fdim7 F C7 Dm7

whis - per "I love you," so Lin - ger A - while. And when you

A7 D7 G7 Gm7 C7 F

have gone a - way, each hour will seem a day. I've some thing

C7 F F/A D♭7/A♭ C7/G C7 F B♭ B♭m F

to tell you, so Lin - ger A - while.

LITTLE BOAT (O Barquinho)

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 Paris, France
 Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY
 for all English Speaking Countries

Original Words by Ronaldo Boscoli
 English Words by Buddy Kaye
 Music by Roberto Menescal

Bouncy

B♭M7 Em7 A7 Em7 A7

My Lit - tle Boat is like a note bounc - ing mer - ri - ly a - long, hear it splash - in' up a song.
 The wind is still, we feel the thrill of a voy - age heav - en bound, tho' we on - ly drift a - round.

A♭M7 Dm7 G7 Dm7 G7

The sails are white, the sky is bright head - in' out in - to the blue with a crew of on - ly two.
 Warmed by the sun, two hearts as one beat - ing with en - chant - ed bliss, melt - ing in each oth - er's kiss.

G♭M7 Cm7 F7 Cm7 F7 Dm7

Where we can share love's salt - y air on a lit - tle par - a - dise that's a - float, not a care have
 When day - light ends, and sly - ly sends lit - tle stars to twin - kle bright - ly a - bove, it's good - bye to

G7♭9 1. Cm7 F7♭9 2. Cm7 F7♭9 B♭M9 B13

we in my Lit - tle Boat. Boat of love. Good - bye
 my Lit - tle

B♭M9 B13 B♭M7

Lit - tle Boat. Good - bye Lit - tle Boat.

LITTLE BROWN JUG

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Traditional

Gaily C6 F6 G7 C6

My wife and I lived all a-lone in a lit-tle log hut we called our own; she loved gin and
 you who makes my friends my foes; 'tis you who makes me wear old clothes. Here you are so

F6 G7 C6 F6

I loved rum. I tell you what, we'd lots of fun! } Ha, ha, ha, you and me,
 near my nose, so tip her up and down of she goes! }

G7 C6 G7 C6 1. F6 G7

Lit-tle Brown Jug don't I love thee! Ha, ha, ha, you and me, Lit-tle Brown Jug don't

C6 2. F6 G7 C

I love thee! 'Tis Ha, ha, ha, you and me, Lit-tle Brown Jug don't I love thee!

LITTLE GIRL

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Words and Music by Madeline Hyde and Francis Henry

Moderately Eb6 Ebm6 Edim7 BbM7

Lit-tle Girl, you're the one girl for me, Lit-tle Girl, you're as

Bdim7 Cm7 F7

sweet as can be. Just a glance at you meant love from the start, and

BbM7 C7 Cm7 F7 Bb7 #5 Eb6

oh what a thrill came in-to my heart. Lit-tle Girl, with your

Ebm6 Edim7 BbM7 Bdim7 Cm7

cute lit-tle ways, I am yours for the rest of my days. And this great big

D7 Gm G7 C7 F7 Bb

world will be di-vine, Lit-tle Girl, when you're mine, all mine.

LITTLE GIRL BLUE

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately

F Dm7 Gm9 C9 F Cm9 F7b9 BbM7 Bbm7 Eb7

Sit there and count your fin - gers what can you do? Old girl you're through.
Sit there and count the rain - drops fall - ing on you. It's time you knew,

F Dm7 D7b9 Db7 Am7 Ab7 Gm7 C7 F 1. Gm7 C7

Sit there and count your lit - tle fin - gers; un - luck - y Lit - tle Girl Blue.
all you can count on is the rain - drops that fall on Lit - tle Girl Blue.

2. C7 Gm7 C7 FM7 Em7

— No use, old girl you may as well sur - ren - der, your hope is get - ting slen - der, why

A7 Am7 D7b9 Gm7 C7b9 F Dm7 Gm9 C9 F

won't some - bod - y send a ten - der blue boy to cheer a Lit - tle Girl Blue? _____

LITTLE NILES

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By Randy Weston

Jazz Waltz

Gm9 Eb7 D7 Gm9 Eb7

D7 Gm Gm#5 Gm6

Gm#5 B7b5 E7 A7b5 D7 Db7#9

D7#9

Gm9 Eb7 D7 Gm9 Eb7

D7 Gm Gm#5 Gm6

Gm#5 B7b5 E7 A7b5 D7 Repeat and fade

LITTLE WILLY LEAPS

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By Miles Davis

Musical score for 'Little Willy Leaps' in B-flat major, 4/4 time. The score consists of four staves of music. The first staff has a key signature of one flat and a common time signature. The second staff has a key signature of two flats and a common time signature. The third and fourth staves have a key signature of two flats and a common time signature. The score includes various chords and melodic lines with dynamics like 's' (sforzando).

Chords: F, Gm7, C7, F, D7, Gm7, C7, F, Gm7, C7, F, D7, Bm7, E7, Am7, D7, Gm7, C7, F, Em7, A7, Dm, Bb m7, Eb 7, Gm7, C7, F, Gm7, C7, F.

LONELY WOMAN

© 1960 Ecaroh Music Inc.

Lyrics by Leonard Feather
Music by Horace Silver

Moderately

Musical score for 'Lonely Woman' in B-flat major, 4/4 time. The score consists of nine staves of music. The first staff has a key signature of one flat and a common time signature. The second through ninth staves have a key signature of two flats and a common time signature. The score includes various chords and lyrics. Dynamics like 's' (sforzando) are used throughout.

Chords: Eb m7, Db m7, Gb7, Cm7b5, Cm7, Fm7b5, Bb7#9, Eb m11, Fm7b5, Bb7#9, A7b5, G7#5, Fm7b5, Bb7#9, Eb m9, Eb m11, Fm7b5, Bb7#9, A7b5, G7#5, Fm7b5, Bb7#9, Eb m9, Eb m7, Eb m9, Db m7, Gb7, Cm7, Bb7#9, Eb m7, Db m7, Gb7, Cm7b5, Cm7, Fm7b5, Bb7#9, Eb m11, Fm7#5, Bb7#9, A7b5, G7#5, Fm7b5, Bb7#9, Eb m9.

Lyrics:
 In one room, deep gloom shel-ter-ing her from joys she once knew
 there sits a Lone-ly Wo-man be-liev-ing her life is
 through. Though she once lived for laugh-ter days bring no spring win-ter is here to stay for a-
 while too drained of tears for cry-ing, she's too a-lone to smile long-ing for her lov-er
 wish that I could tell her griev-ing too can pass and so this mood soon will lift like a veil then
 some day she'll stray far from the som-ber world of the past
 no more a Lone-ly Wo-man she'll fol-low the sun at last.

LONG AGO (AND FAR AWAY)

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Words by Ira Gershwin
Music by Jerome Kern

Moderately Slow

F6 Dm7 Gm7 C7 FM7 Gm7 C9 F6 Gm7 C7

Long A - go And Far A - way, I dreamed a dream one day And now that
Chills run up and down my spine, A - lad - din's lamp is mine, The dream that I

F6 Eb9 D7 Gm7 C7 1. Ab6 Fm7 Bbm7 Eb9 AbM7 G7

dream is here be - side me. Long the skies were o - ver - cast But now the clouds have
dreamed was not de - nied me.

CM7 Am7 D7b9 Gm7 C7 2. Cm7 F7 Bbm7

passed: you're here at last! Just one look and then I knew

Eb9 F6/A Ab dim Gm7 C7 F6

That all I longed for, long a - go was you.

LOOK FOR THE SILVER LINING

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Words by Buddy DeSylva
Music by Jerome Kern

Smoothly

CM7 Dm7/G G7b9 C6 Am7 Dm7 G7 CM9 F Em7 Am7 Dm7

Look For The Sil - ver Lin - ing when - e'er a cloud ap - pears in the blue. Re - mem - ber some - where

G7 G7/F Em7 Am Am/G F#m7b5 Em7 EbM7 Dm DbM7 CM9

the sun is shin - ing and so the right thing to do is make it shine for you. A heart full

Dm7/G G7b9 C6 Gm7 C7b9 FM7 F6 FM7 Eb9 Eb9 D9 D7b9 D#dim7

of joy and glad - ness will al - ways ban - ish sad - ness and strife. So al - ways Look For The Sil - ver

Em7 Bb9 A7 A7#5 Dm7 Dm7b5 G7b9 C6

Lin - ing and try to find the sun - ny side of life.

LOST IN THE STARS

(From "LOST IN THE STARS")

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Words by Maxwell Anderson
 Music by Kurt Weill

Moderately

G Bb dim7 D7/A D7 G E7#5 Am7 D7b9

Be - fore Lord God made the sea and the land, He held all the stars in the palm of His hand, and they

G CM7 G G/B Bdim7 Am7 D7

ran through His fin - gers like grains of sand, and one lit - tle star fell a - lone. Then the

G Bb dim7 D7/A D7 G E7#5 Am7 D7b9

Lord God hunt - ed through the wide night air for the lit - tle dark star on the wind down there. And he

G CM7 G E7 A7 D7 G

stat - ed and prom - ised He'd take spec - ial care so it would - n't get lost a - gain. Now a

Cm7 F7 Bb Gm7 Cm7b5 F7 Bb Gm7

man don't mind if the stars grow dim and the clouds blow o - ver and dark - en him. So

Cm7 F7 Bb Gm7 Cm7b5 F7 F7#5 E7 Eb7 D7

long as the Lord God's watch - ing o - ver them, keep - ing track how it all goes on. But

G Bb dim7 D7/A D7 G E7#5 Am Cm6

I've been walk - ing through the night and the day, 'til my eyes get wear - y and my head turn - gray, And

G Cm6 G Cm6

some - times it seems may - be God's gone a - way, for - get - ting the prom - ise that we heard Him say.

D7 Am7 D7 G Em7 Eb7 G Bb dim7

And we're lost out here in the stars, lit - tle stars, — big stars, blow - ing through the night.

D7/A Am7 D7 G Em7 Eb7 G Bb dim7

And we're lost out here in the stars, lit - tle stars, — big stars, blow - ing through the night.

D7/A D7 G Eb7 G6

And we're lost out here in the stars.

A LOT OF LIVIN' TO DO

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Lyric by Lee Adams
 Music by Charles Strouse

With a steady, growing drive
 CM7

The musical score is written in 4/4 time and consists of ten staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff. The score includes various musical notations such as triplets, first and second endings, and a key signature change to B-flat major in the final staff.

There are {girls} just ripe — for some kiss - in' — and I mean to kiss — me a
 CM7 C6 CM7 C7
 {boys}

few! Oh, those {girls} don't know — what they're miss - in', — I've got A Lot Of
 F6 FM7 G7 C Dm7
 {guy}

Liv - in' — To Do! {And there's wine} all read - y for tast - in', — and there's Cad-il - lacs
 C7 F6 FM7 G7 C Dm7
 {Siz - zlin' steaks}

all shin - y and new! Got - ta move, 'cause time — is a - wast - in', — there's such A Lot Of
 G7 C C7 F6 Fm7 Eb

Liv - in' — To Do! There's mu - sic to play — plac - es to go! — Peo - ple to see! —
 Bb G G7 CM7 C6

Ev - 'ry - thing — for you and me! — Life's a ball, if on - ly you know it! — And it's
 CM7 C7 F6 FM7 G7 C

all just wait - in' for you! You're a - live, so come on and show it! — There's
 Dm7 1. G7 C G7 2. G7 Dm7 G7

such A Lot Of Liv - in' — To Do! There are Liv - in', — such a lot of liv - in', —
 Dm7 G7 9 C6

what A — Lot Of — Liv - in' — To Do! —

LOUISIANA

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Words and Music by Fernando Arbex

Moderately

F C Dm

Hey, girl, throw me a kiss, — give me your hand, —
Hey, girl, op - en your arms, — reach out at me, —
Hey, girl, for - get me not, — lis - ten to me, —
My girl, you'll al - ways be, — noth - in' will change — me

Am Bb C7 C7sus

wish me good luck, — and tell me, — good - bye, bye, bye, —
show me your love, — em - brace me, — good - bye, bye, bye, —
wor - ry you not, — I leave you, — my love, bye, bye, bye, —
be with me, — re mem ber I'm

2,4 C7 F C7

bye, yours, bye, bye, bye, bye; — 'cause to - day I'm on my way —

F C7

— to Lou - is - i - an - a. And to - mor - row I'll be far a - way from you.

F Gm7/C

Lou - ise, - Lou - ise, - Lou - ise, - Lou - ise - i - an -

F6 Gm7/C

a. — (Lou - ise, I'm go - in' back — to) Lou - ise, - Lou - ise, - Lou - ise, - Lou - is - i - an

F Gm7/C

- a, — (I'm on my way — to) Lou - ise, - Lou - ise, - Lou - ise, - Lou - ise, good - bye. —

1. F To 3rd Verse 2. F

LOVE FOR SALE

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Words & Music by Cole Porter

With Swinging Rhythm

The musical score is written in G-flat major (three flats) and 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are:

 Love _____ For Sale, _____ Ap - pe - tiz - ing young Love For Sale. _____

 Love that's fresh and still un - spoiled, love that's on - ly slight - ly soiled, Love _____ For Sale. _____

 Who _____ will buy? _____ Who would like to sam - ple my sup - ply? _____

 Who's pre - pared to pay the price for a trip to par - a - dise? Love _____ For Sale. _____

 Let the po - ets pipe of love in their child - ish way. I know ev - 'ry type of love

 bet - ter far than, they. If you want the thrill of love, I've been thru the mill of love; Old love,

 new love, Ev - 'ry love but true love. Love _____ For Sale, _____ Ap - pe - tiz - ing young Love For

 Sale. _____ If you want to buy my wares, Fol - low me and climb the stairs, Love _____ For

 Sale. _____ Love _____ For

 Sale. _____ Sale. _____

 The score includes first and second endings for the final line.

LOVE IS A SIMPLE THING

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Words by June Carroll
Music by Arthur Siegel

Moderate rocking tempo

C Am7 Dm7 G7 C Am7

Love Is A Sim - ple Thing, love is a sil - ver ring, shi - ny as a rib - bon bow,
Love Is A Sim - ple Thing, love is a mag - ic ring, Much more fun than mis - tle - toe,

Dm7 G7 CM9/E Eb dim7 Dm7 G7

soft as a qui - et snow. Love is a nur - ser - y rhyme,
gay as a pup - pet show. Love is the thun - der and rain,

CM7/E Eb dim7 Dm7 G7 C Am7

old as the tick - of time. Love is so man - y things,
swift as a soar - ing plane. Love is a sum - mer moon,

Dm7 G7 C Am7 Dm7 G7

bright as an an - gel's wings, Gen - tle as the morn - ing light, long as a win - ter night.
gay as a big bal - loon, wild as a storm at sea, young as a ca - li - o - pe.

CM9 Eb dim7 Em7b5 A7b9 Dm7 G7b9

Love makes an old heart sing and it fills ev - 'ry emp - ty space;
Love is a touch of spring; it's as sweet as a first em - brace.

CM7 Em7b5 A7 Dm7 G7b9 1. C Dm7 G7 2. C

love is a warm - ing place, Love Is A Sim - ple Thing.
Love is a spe - cial face, Love Is A Sim - ple Thing.

LOVE IS HERE TO STAY (From GOLDWYN FOLLIES)

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Words by Ira Gershwin
Music by George Gershwin

Moderately

G9 Gm7 C7 C7b9 F6 Gm7 C7 G7

It's ver - y clear Our Love Is Here To Stay; not for a year

Gm7 C7 C7/Bb Am7b5 D9D9/C Bm7b5 E7b9 Am7 D7b9 Gm7 C7b9

but ev - er and a day. The ra - di - o and the tel - e - phone and the

FM7 B♭ M7 Em7♭5 A7 Dm Dm#7 Dm7 G7 Gm7
 mov - ies that we know may just be pass - ing fan - cies, and in time may go.
 C7 G9 Gm7 C7 C7♭9 F6 Gm7 C7 G7
 But, oh my dear, Our Love Is Here To Stay; To - geth - er we're
 Gm7 C7 C7/B♭ Am7♭5 D9 D9/C Bm7♭5 E7♭9 Am7 D7♭9 Gm7 C7♭9
 go - ing a long, long way. In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,
 FM7 Am7♭5 D7#5 Gm7 Bm7♭5 E7♭9 Am7 D7♭9 Gm7 C9 F6
 They're on - ly made of clay. But Our Love Is Here To Stay.

LULLABY OF THE LEAVES

• 1932 IRVING BERLIN, INC.
 • Renewed 1960 WAROCK CORP.

Words by Joe Young
 Music by Bernice Petkere

Moderately
 Cm G7/B Cm/B♭ F/A A♭7 G7#5 C7 Fm7 Fm7/E♭ Dm11 G7

Crad - le me where south - ern skies can watch me with a mil - lion eyes, oh sing me to sleep,
 Dm11 G7#5 Cm A♭M7 Dm7♭5 G7♭9 Cm G7/B Cm/B♭ F/A A♭7 G7#5
 Lul - la - by Of The Leaves. Cov - er me with heav - en's blue and
 C7 Fm7 Fm7/E♭ Dm11 G7 Dm11 G7#5 Cm6 Fm
 let me dream a dream or two, oh sing me to sleep, Lul - la - by Of The Leaves.
 Cm Cm7/B♭ A♭7 C CM7
 I'm breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song thru the trees, ooh ooh ooh ooh
 C6 C7/B♭ A♭7 C C#dim7
 ooh. That pine mel - o - dy car - ess - ing the shore fa - mil - iar to me, I've heard it be - fore, ooh ooh ooh ooh
 G7/D G7#5 Cm G7/B Cm/B♭ F/A A♭7 G7#5 C7 Fm7 Fm7/E♭
 that's south - land, don't I feel it in my soul, and don't I know I've reached my goal. Oh
 Dm11 G7 Dm11 G7#5 1. Cm Cm7/B♭ A♭7 G7 2. Cm Fm Cm6/9
 sing me to sleep Lul - la - by Of The Leaves. Leaves.

LUSH LIFE

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By Billy Strayhorn

VERSE *tempo ad lib.*
D \flat 6

B7 D \flat M7 3 B7

I used to vis - it all the ver - y gay pla - ces; those come - what -
girls I knew had sad and sul - len gray fa - ces with dis - tin -

D \flat M7 3 B7 D \flat M7 E \flat m EM7 F \sharp m7 1. A \flat m7 D9

may pla - ces, where one re - lax - es on the ax - is of the wheel of life to get the
que tra - ces that used to be there, you could see where they'd been

D \flat 6/9 D9 D \flat M9 2. A \flat m7 D9 3

feel of life, from jazz and cock - tails. The washed a - way by too man - y

D \flat 6/9 D9 D \flat 6/9 C \natural 7 5 Fm Fm6 Fm7 Dm7 \flat 5 3 Gm7

thru the day tweleve o' - clock tales. Then you came a - long with your si - ren song to tempt me to mad - ness.

C \flat 7 9 Fm Fm6 Fm7 Dm7 \flat 5 D \flat M7/F 3 C \flat 7 9/E E \flat m7 3 A \flat 9

I thought for a while that your poig - nant smile was tinged with the sad - ness of a great love for me.

B9 \flat 5 B \flat 7 \flat 9 E \flat m7 A9 \flat 5 A \flat 11 A \flat 7 \flat 9

Ah! yes I was wrong, a - gain I was wrong.

CHORUS *a tempo*

D \flat D9 3 D \flat 6 D9 3 D \flat 6 C9 \flat 5 B7 \flat 9 E E \flat 9 \sharp 5 D9 D7

Life is lone - ly a - gain and on - ly last year ev - 'ry - thing seemed so sure. Now

D \flat D9 3 D \flat D9 3 D \flat 6 D \flat 9 C 13 F E7 \sharp 5 B \flat m7 E \flat 7

life is aw - ful a - gain, a trough - ful of hearts could on - ly be a bore. A

A \flat E \flat 7 \sharp 9 A9 A \flat 6 Em9 3 A7 \flat 9 D6 Dm7 G9 C6 B7 B \flat 13 A13 \sharp 9 A \flat 13

week in Pa - ris will ease the bite of it; all I care is to smile in spite of it.

D \flat D9 3 D \flat 6 D9 3 D \flat 6 C9 \flat 5 B7 \flat 9 B \flat 13

I'll for - get you I will while yet you are still burn - ing in - side my brain. Ro -

Eb m11 Gbm9 B9 A9#5 Ab9 Db M7 Db m7 Gb7b9 Cm7 C6 Fm11 Bb7
 mance is mush, sti - fling those who strive. I'll live a Lush Life in some small dive, and
 Eb m7 Gbm9 B9 A9#5 Ab13 D9 E Eb6 DM7 G9 Db6/9 Db M7
 there I'll be, while I rot with the rest of those whose lives are lone - ly too.

LOVER MAN (Oh, Where Can You Be?)

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By Jimmy Davis, Roger "Ram" Ramirez and Jimmy Sherman

Blues Tempo

Dm7 G7 Dm7 Db7b5 Gm7 C7
 I don't know why, but I'm feel - ing so sad, I long to try some - thing
 The night is cold, and I'm so all a - lone, I'd give my soul just to
 Some day we'll meet and you'll dry all my tears, Then whis - per sweet lit - tle

Gm7 Gb7b5 F7#9 Bb7
 I've nev - er had, nev - er had no kiss - in' oh, what I've been miss - in',
 call you my own, got a moon a - bove me, but no one to love me,
 things in my ears, hug - gin' and a - kiss - in', oh, what we've been miss - in',

Bbm7 Eb7 Gm7 C7 To Coda ⊕ 1. F A7 2. F6 Bb7 Am Am#7
 Lov - er Man, oh where can you be? I've heard it said that the
 Lov - er Man, oh where can you be?
 Lov - er Man, oh where can you

Am7 D7 Gm7 Am7 Bm7 Am7 D7 Gm Gm#7
 thrill of ro - mance can be like a heav - en - ly dream, I go to bed with a

Gm7 C7 FM7 Eb7 Em7b5 A7 D.C. al Coda
 pray'r that you'll make love to me, strange as it seems.

⊕ CODA F6 be?

LULLABY OF BIRDLAND

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Words by George David Weiss
Music by George Shearing

Relaxed Swing

Fm6 Dm7 b 5 G 7 b 9 C 7 b 9 Fm7 D b M7 B b m7 E b 7

Lul - la - by Of Bird-land that's what I al - ways hear when you sigh.

Cm7 Fm7 B b m7 E b 7 b 9 A b M7 D b 9 Gm7 b 5 C 7

Nev - er in my word-land could there be ways to re - veal in a phrase how I feel!

Fm6 Dm7 b 5 G 7 b 9 C 7 b 9 Fm7 D b M7 B b m7 E b 9

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

Cm7 Fm7 B b m7 E b 7 b 9 A b M7 E b 7 A b

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

Cm7 b 5 F7 b 9 B b m7 E b 7 b 9 A b M7

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

Cm7 b 5 F7 b 9 B b m7 E b 7 b 9 A b M7 C 7

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

Fm6 Dm7 b 5 G 7 b 9 C 7 b 9 Fm7 D b M7 B b m7 E b 9

Lul - la - by Of Bird - land whis - per low, kiss me sweet and we'll go

Cm7 Fm7 B b m7 E b 7 b 9 1. A b M7 D b 9

fly - in' high in bird - land, high in the sky up a - bove all be - cause

Gm7 b 5 C 7 2. A b M7 B b m7 E b 9 A b M7 B b m7 A M7 A b M9

we're in love! all be - cause we're in love.

MAD ABOUT HIM, SAD WITHOUT HIM, HOW CAN I BE GLAD WITHOUT HIM BLUES

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Words and Music by Larry Markes and Dick Charles

Quick Boogie Blues

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 11 staves of music. The lyrics are written below the notes, with some words in curly braces to indicate alternative phrasings. Chord symbols are placed above the staff lines. The score includes a first ending and a second ending.

Staff 1: I went to bed last eve - nin' feel - in' blue as I could be. I could - n't

Staff 2: sleep last eve - nin' with what was wor - ry - in' me. Oh the

Staff 3: tears I've wast - ed would sure - ly fill the deep blue sea. I've got those

Staff 4: cry a - bout {him/her} die with - out {him/her} Lor - dy where am I with - out {him/her} blues. {He/She} keeps me

Staff 5: {walk - in' on the floor / hang in' 'round her door} and like a fool I ask for more. Al - tho' I

Staff 6: know {he/she} is - n't good I would - n't leave {him/her} if I could ah no. I'm not the

Staff 7: first on {his/her} list, I'd nev - er be missed, I wish I had a dime for ev' - ry {gal/guy / he's/she's} kissed I swear

Staff 8: I'd be a mil - lion - aire. And yet I would - n't care as

Staff 9: long as I could get my share. I've got those Mad A - bout {Him/her} Sad With - out {Him/her}

Staff 10: How Can I Be Glad With - out {Him/her} Blues. {He/She} makes my dreams go up in smoke,

Staff 11: and then {he/she} treat it like a joke, He's just an orn 'ry sort o' guy, and yet I'll

Staff 12 (First Ending): 1. C G7 love him 'til I die poor me.

Staff 12 (Second Ending): 2. C C7/Bb F/A Fm/Ab C/G G7 C I went to

LOVE WALKED IN

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Words by Ira Gershwin
Music by George Gershwin

Moderately

Eb F7 Bb7sus Bb7 Eb
 Love walked right in and drove the shadows a - way; love walked right in and
 F7 Bb7 Eb Eb7 #5 Ab C7#5
 brought my sun - ni - est day. One ma - gic mo - ment and my heart seemed to know
 Fm C7#5 Fm7 Eb Ab Bb F9 Fm7 Bb7 Eb
 that love said "Hel - lo," though not a word was spo - ken. One look and I for -
 F7 Bb7sus Bb7 Eb F7 Bb7 Eb
 got the gloom of the past; one look and I had found my fu - ture at last. One
 Eb7 #5 Ab Fm7 Abm6 Eb Eb7 C7 Fm Bb7 Eb
 look and I had found a world com - plete - ly new, when Love Walked In with you.

MARGIE

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Words by Benny Davis
Music by Con Conrad and J. Russel Robinson

Moderately in 2

F F7 F7#5 Bb6
 My lit - tle Mar - gie, I'm al - ways think - ing of you Mar - gie,
 F Fdim7 F D7
 I'll tell the world I love you. Don't for - get your prom - ise to me; —
 G7 Gdim7 G7 C7 F
 I have bought a home and ring and ev - 'ry - thing for Mar - gie, you've been my
 F7 F7#5 Bb A Bm7 Cdim7 A7/C# C7 F
 in - spir - a - tion, days are nev - er blue. — Af - ter all is said and
 C7 F Am7 D7 Gm7 C7 F Bb7 F
 done, there is real - ly on - ly one, oh! Mar - gie, Mar - gie, it's you. —

MAKE SOMEONE HAPPY

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Words by Betty Comden & Adolph Green
Music by Jule Styne

Moderately

E \flat E \flat + E \flat 6 E \flat E \flat + E \flat 6 B \flat m7

Make _____ Some - one Hap - py, make just one _____ some - one hap - py. Make just one _____

E \flat 7 B \flat m7 E \flat 7 A \flat Fm7 \flat 5

_____ heart the heart you sing to. One _____ smile that cheers you, one face that

B \flat 7 \flat 9 E \flat Fm7 Gm7 C 7 \flat 9 Fm7 B \flat 7 \flat 9 E \flat E \flat + E \flat 6

lights when it nears you. One man you're ev - 'ry - thing to. Fame, _____ if you win it,

E \flat E \flat + E \flat 6 B \flat m7 E \flat 7 B \flat m7 E \flat 7

comes and goes _____ in a min - ute. Where's the real _____ stuff in life to cling to?

A \flat A \flat m7 D \flat 7 E \flat Fm7 Gm7 A \flat M7

Love _____ is the an - swer, some - one to love is the an - swer. Once you've found him,

Gm7 C9 Fm7 B \flat 7 B \flat 7/A \flat Gm7

build your world a - round him. Make _____ Some - one Hap - py, make just one _____

C 7 Fm7 B \flat 7 E \flat A \flat m7 E \flat 6

_____ some - one hap - py and you _____ will be hap - py too.

MALAGUENA

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Music and Spanish Lyric by Ernesto Lecuona
English Lyric by Marian Banks

Moderately slow-in 3

A B \flat C A B \flat C B \flat A B \flat C A B \flat C B \flat A

"Fly a - way!" Said my care - free heart. "To the place where the day - dreams start. "Fly a - way!" Said my heart to

B \flat A B \flat

me. "To the shore of the moon - lit sea." 'Tis the gyp - sy code to be fan - cy free; when I see a

A Bb/A A

road, oh that's the road for me!

Bb/A A

Flemenco tempo-in 4

- 1. My Ma - la - gue - ña, your
- 1. 2. Ma - la - gue - ña de o - jos
- 2. Long have I trav - eled, my

Bb A

eyes shamed the pur-ple sky. You were as fair as I dreamed you would be;
 ne - gros, Ma - la - gue - ña de mis sue - nos.
 love, since the night we met. Seek - ing in wan - d'ring a way to for - get.

Bb Bb 7b 5 To Coda

I loved and left you, for I nev - er could de - ny the gyp - sy strain in
 Me es - toy mu - rien - do de pe - na por tu so - le tu que -
 But it's no mat - ter by what path I may de part, I can't es - cape from my

A Bb A Bb

me. Light - ly as a song, go - ing where I please; jour - ney - ing a -
 rer. La la la la la la, la la la la la, la la la la la, la la la la

A Bb A

long with ev - 'ry va - grant - breese. Up a hill, down a stream, I fol - low in a dream.
 la la la la la la la la, Ma - la - gue - ña re - bo - ni - ta te quei - ro be - sar.

Bb A

Bb A D.S. al Coda

⊕ CODA A Bb A Bb

heart.
rer.

A Broadly - in 3 Fast-in 1 Dm GmDm Gm Dm

Ma - la - gue - ña!
 Ma - la - gue - ña!

D7b9 D7 Gm7 C7 F9
 No more his eag - er call; the writ - ing's on the wall, the
 Gm7 C7 F C7 2. Gm Am Bb
 dreams you dream'd have all gone a - stray. The all a cra - zy
 Am7 D7 Gm7 C9 C7#5 F
 game! No more that all - time thrill, for you've been through the
 D7#5 Gm7 Bbm6 F D7b9
 mill, and nev - er a new love will be the same. Good rid - dance! Good - bye! Ev - 'ry
 G9 C7b9#5 C7 F 3 Gm F/A G#dim Abm6 C9
 trick of his you're on to; but, fools will be fools, and where's he gone to? The
 F6 Gm7 Eb/G C7 Bb9 Fm7/Bb C7
 road gets rough - er, it's lone - li - er and tough - er; with hope you burn up, to - mor - row he may turn up. There's
 F A7#5 Am7 D7 Bb6 Bdim7
 just no let - up the live - long night and day! Ev - er since this world be - gan there is
 F/C D7#5 Gm7 Gm7/C F
 noth - ing sad - der than a one man wo - man look - ing for The Man That Got A - way.

MAPLE LEAF RAG

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Music by Scott Joplin
 Revised Music and Lyrics By
 Jule Styne and Bob Russell

Tempo di marcia

Ab Adim7 Eb7/Bb Eb7 Ab Adim7 Eb7/Bb Eb Fb Eb Fb Eb

MEAN TO ME

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Words & Music by Fred E. Ahlert and Roy Turk

Moderately

F Dm7 Gm7 C7 C7/Bb Am7 Dm7 BbM7 Eb9 Am7 D7

You're Mean To Me. Why must you be Mean To Me? Gee, hon - ey it seems to me

Gm7 C9 F6 Dm7 G7 Gm7/CC7 F Dm7 Gm7 C9

you love to see me cry - in.' I don't know why I stay home each night when you

Am7 Dm7 BbM7 Eb9 Am7 D7 Gm7 C7 F6 Cm7 F7b9

say you'll phone you don't and I'm left a - lone sing - in' the blues and sigh - in'. You treat me

BbM7 Gm7 Cm7 F7b9 Bb Eb9 D9#5 D7b9 Gm7 Em7b5 A7b9 Eb9 D9#5 D7b9

cold - ly each day in the year. You al - ways scold me when - ev - er

G7 Gm7 C9#5 F Dm7 Gm7 C9 C7/Bb Am7 Dm7 BbM7 Eb9

some - bod - y is near, dear. It must be great fun to be Mean To Me, you should - n't, for

Am7 Dm7 Gm7 C9

1. F6 Dm7 G7 Gm7 C7#5

2. F Bb9 F6

can't you see what you Mean To Me. You're Me.

MEDITATION

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Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY for the U.S.A. and Canada

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

Medium bossa nova

C6 B7sus B7 C6

In my lone - li - ness When you're gone and I'm all by my - self
Though you're far a - way I have on - ly to close my eyes
I will wait for you 'till the sun falls from out of the sky

Em7 A7#5 Dm7 Bb7

and I need your ca - ress. I just think of you
and you are back to stay. I just close my eyes
for what else can I do? I will wait for you

To Coda ⊕ Em7 A7#5 Dm7

and the thought of you hold - ing me near make my lon - li - ness soon dis - a - pear
and the sad - ness that miss - ing you brings soon is gone and this heart of mine sings
Med - i - ta -

1. G7 2. G7 FM7 Bb7 Em7 Eb dim7

Yes, I love you so and that for me is all I need to know

Dm7 D.C. al Coda G7

CODA Em7 A7#5 Dm7 G7b9 C6

ting how sweet life will be when you come back to me.

MEMORIES OF YOU

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 America

Words by Andy Razaf
 Music by Eubie Blake

Moderately Slow

Eb Edim7 Fm7 F#dim7 Eb/G Cm7 F7 Eb/Bb Cm7 Gm7 C9 F7 Bb9
 Wak - ing skies at sun - rise, ev - 'ry sun - set too seems to be bring - ing me Mem - o - ries Of
 Eb Fm7 Bb9 Eb Edim7 Fm7 F#dim7 Eb Cm7 F7 Eb/Bb Cm7 Gm7 C9
 You. Here and there, ev - 'ry - where, scenes that we once knew, and they all just re - call
 F7 Bb9 Eb G7 Cm Fm7 Cm F9
 Mem - o - ries Of You. How I wish I could for - get those hap - py yes - ter - years
 Eb Cm7 F9 Gm7 Gb7 Fm7 Bb7 Eb Edim7 Fm7 F#dim7 Eb/G Cm7
 that have left a ro - sa - ry of tears. Your face beams in my dreams 'spite of all I
 F7 Eb Cm7 Gm7 C9 F7 Bb9 1. Eb Fm7 Bb7 2. Eb6 EM7 Bb6
 do. Ev - 'ry - thing seems to bring Mem - o - ries Of You. You.

MEMPHIS IN JUNE

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Lyric by Paul Francis Webster
 Music by Hoagy Carmichael

With an easy flow

C Dm7 Em7 Dm7 C Db7 C A7 Dm7 G7

Mem-phis In June, — a shad-y ve-ran-da un-der a Sun-day blue sky.

C Dm7 Em7 Dm7 C Dm G7 F C

Mem-phis In June — and cous-in A-man-da's mak-in' a rhu-barb pie.

Em Em/D# Em7/D Cm7b5 C9 B7

I can hear the clock in-side a-tick-in' and tock-in'. Ev-'ry-thing is peace-ful-ly

Em6 Am6 F#m7b5 B7b5 Em Em/D# Em7/D A9/C# G/D E7 A7 D9

dan-dy. — I can see old gran-ny 'cross the street still a-rock-in', watch-in' the neigh-bors go

C6/GCdim7 G7 C Dm7 Em7 Dm7 C Db7

by. Mem-phis In June, — with sweet o-le-an-der blow-ing per-fume — in the

C A7 Dm7 G7 C C7 F A7 Dm Dm7b5 C G7#5 N.C.

air. Up jumps a moon — to make it that much grand-er. It's par-a-dise; — broth-er,

CM7 G7#5 N.C. C Am7 Dm7 G7 F C

take my ad-vice, — noth-in's half as nice as Mem-phis In June.

MERRY CHRISTMAS, BABY

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 Music, Publisher)

Words and Music by Lue Baxter and Johnny Moore

Blues tempo

F Bb7 F F7

Mer-ry Christ-mas Ba-by, you sure — did treat me nice. —

Bb7 F

Mer-ry Christ-mas Ba-by, you sure — did treat me nice. — Gave me a

C7 F

dia - mond ring for Christ-mas, now I'm liv - in' in Par - a - dise. Well, I'm

Bb7 F F7

feel - in' might - y fine, got good mu - sic on my ra - di - o. Well, I'm

Bb7 F

feel - in' might - y fine, got good mus - ic on my ra - di - o. Well, I

C7 F

want to kiss you ba - by while you're stand - in' 'neath the mis - tle - toe. Saint

Bb F Bb7 F Bb7 F

Nick came down the chim - ney 'bout half - past three, left all these pret - ty pres - ents that you see be - fore me. Mer - ry

Bb7 F

Christ - mas lit - tle ba - by, you sure been good to me. I have - n't

C7 F7 F7/Eb Bb/D Bbm/Db F/C C7 F6

had a drink this morn - in', but I'm all lit up like a Christ - mas tree.

MERRY-GO-ROUND

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By Charlie Parker

Up Tempo

Bb F7 Bb G7 Cm7 F7

Fm7 Bb7 Eb Bb F7 Bb Cm7 F7

Dm7 Dbm7 Cm7 F7 Fm7 Bb7 Eb Edim7

Bb Fm7 Bb7 Eb

C7 Cm7 F7 (Repeat for solos)

MIDNIGHT BLUE

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Words and Music by Carole Bayer Sager and Melissa Manchester

Moderately Slow Rock

C

What - ev - er it is, it - 'll keep till the morn - ing. Have - n't we both got
all of the times you told me you need me, need - ing me now is

C7 C9 F Bb F C

bet - ter things to do? Mid - night Blue.
some - thing I could use. Mid - night Blue.

G F Am

E - ven though sim - ple things be - come rough. Have - n't we had e - nough?
Would - n't you give your hand to a friend? May - be it's not the end.

G7sus C Em

And I think we can make it one more time

Am Gsus G C Gsus

if we try, one more time for all the old times.

For

1. G 2. G C C7 C9

Think we can make it, think we can make it.

F C

Would - n't you give your heart to a friend? Think of me as your friend. And I think we can make

G F Am G7sus

it. And I think we can make it, and I think we can make

C Repeat and Fade

MIDNIGHT SUN

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By Lionel Hampton, Sonny Burke and Johnny Mercer

Slowly, with a beat
 CM7

Chord progression for 'Midnight Sun':

CM7 F9 Cm7 F9 BbM7
 Bbm7 Eb9 AbM7 Abm7 Db9 CM7 Am7
 Dm7 G7b9 CM7 Cm7 F9 Cm7 F9 BbM7
 Bbm7 Eb9 AbM7 Abm7 Db9
 CM7 Am7 F#m7 B7b9 EM7 E6 Em7 A7 DM7 D6 DM7 D6 DM7 DM6
 Dm7 G9 G7#5 Em7 Eb9 Dm7 D7#9 CM7 Cm7 F9 Cm7 F9
 BbM7 Bbm7 Eb9 AbM7
 Abm7 Db9 1. C Am7 Dm7 G7b9 2. C Db9 C9

MILESTONES

© 1948, 1980 Screen Gems-EMI Music Inc., Hollywood, CA

By Miles Davis

Up Tempo
 Gm7

Chord progression for 'Milestones':

1. FM7
 1/2 FM7 Am
 Gm7 FM7

MILENBERG JOYS

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Words by Walter Melrose
 Music by Leon Roppolo, Paul Mares
 and Jelly Roll Morton

Moderate stride
 B \flat

Bdim7 F7 B \flat

Rock my soul _____ with the Mil - en - berg Joys. _____ (spoken) Stomp it! Rock my soul _____

Bdim7 F7 G \flat 7 F7

with the Mil - en - berg Joys. _____ Play 'em dad - dy, don't re - fuse; _____

D \flat dim7 F7 D \flat dim7 F7/C F7 B \flat

sep - a - rate me from the wea - ry blues. _____ Hey! Hey! Hey! Sweet boy

Bdim7 F7

syn - co - pate your ma - ma all night long _____ with that Dix - ie - land strain. _____ (spoken) Turn it on.

B \flat 7 E \flat E \flat 7 G \flat 7

Play it down, _____ then do it a - gain. _____ (spoken) Won't be long now. Ev - 'ry - time _____ I

B \flat B \flat 7/A \flat G 7 C 7 \flat 9

hear that tune _____ good luck says, "I'll be with you soon." _____ That's just why _____

F7 B \flat B \flat dim7 B \flat

I've got the Mil - en - berg Joys. _____

MILES AHEAD

© 1966 Prestige Music

By Miles Davis

Moderately

E \flat M7 E \flat m7 Dm7 D \flat m6 Cm7 F7

B \flat M7 G \flat E \flat M7 E \flat m7 Dm7 D \flat m6 Cm7

F7 G \flat E \flat M7 Em6 A \flat 7

G7 EbM7 Em6 Ab7 Abm6 EbM7 Ebm7

Dm7 Dbm6 Cm7 F7 BbM7 Gb

MINOR SWING

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By Django Reinhardt and Stephane Grapelli

Moderately
 N.C.

Am Dm6 E7

Am Dm6 Am

E7 Am Dm6

E7 Am F Am/E Am Bm7 5 E7 Am

Dm6 E7 N.C. Am Am6

MISTY

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Words by Johnny Burke
Music by Erroll Garner

Slowly, with a smooth swing

Chorus:
 Look at me, I'm as help-less as a kit-ten up a tree and I feel like I'm
 way and a thou-sand vi-o-lins be-gin to play, or it might be the
 own, would I wan-der through this won-der-land a-lone, nev-er know-ing my

Verse:
 cling-ing to a cloud, I can't un-der-stand, I get Mist-y just hold-ing your hand.
 sound of your hel-lo, that mu-sic I hear, I get Mist-y the mo-ment you're
 right foot from my left, my hat from my glove, I'm too Mist-y and too much in

Bridge:
 Walk my near. You can say that you're lead-ing me on, but it's just what I

Verse 2:
 want you to do. Don't you no-tice how hope-less-ly I'm lost, that's why I'm fol-low-ing you.

Coda:
 On my love.

Chords: Eb M7, Bb m7, Eb 7b9, Ab M7, Ab m7, Db 9, Eb M7, Cm7, Fm7, Bb 7b9, To Coda, F7, Bb 7, Bb 9, E7#9, Eb, Ab m7, Db 9, Eb 6, Adim7, Bb m7, Eb 7b9, Ab M7, Ab 6, Am7, D7, Cm7, F7, Gm7, C 7, Fm7, Bb 7b9, Bb 9, E7#9, Eb, Gb 9, Fm7, Eb M7, Eb M7, G7, Cm7, F7.

MOHAWK

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By Charlie Parker

Chorus:
 Fast
 Bb 7, Eb 7, Bb 7, Fm7, Bb 7, Eb 7

Verse:
 Bb, G7

Bridge:
 Cm7, F7, Bb 7, Cm7, F7

MOON LOVE

Adapted From Tchaikowsky's Fifth Symphony, Second Movement

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Santa Monica, CA 90401)

By Mack David, Mack Avis and Andre Kostelanetz

Moderately Slow

Gm7 C7 FM7 Dm7 Gm7 C7sus C7

Will this be Moon Love, — noth - ing but Moon Love? — Will you be gone when the dawn comes

Fsus F F/A Abdim7 Gm7 C7 FM7 Dm7 Bm7b5

steal - ing through? — Are these just moon dreams, — grand while the moon beams? — But, when the moon fades a -

E7b9 Am Am7b5 D7 Gm7 C7

way will my dreams come true? — Much as I love you, — don't let me love you —

FM7 Dm7 G9 Gm7 C7 FM7 F/A Abdim7 Gm7 C7

— if I must pay for your kiss with lone - ly tears. — Say it's not Moon Love, — Tell me it's

FM7 Dm7 G9 Gm9 C7 F BbM7 F6

true love, — say you'll be mine when the moon dis - ap - pears. —

MOON RAYS

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By Horace Silver

Medium Latin Tempo

Fm7 Bb7b9 Eb Gbm7 Fm7 Am7b5 Abm7 Gm7b5 C7b9#5 Fm7

To Coda ⊕

Bb7b9#5 Eb Ab#11 Eb Ab#11 Fm7 Bb7b9 Eb Gbm7 Fm7 Am7b5 Abm7

Gm7b5 C7b9#5 Fm7 Bb7#5 Eb Ab#11 Eb Ab#11 Am7 D7b9 GM7 Bbm7 Am7

Dbm7b5 Cm7 Bm7b5 E7b9#5 Am7 D7b9#5 Gm7 C7 D.S. al Coda Fm7 Bb9

⊕ CODA EbM9

MOONGLOW

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Words and Music by Will Hudson, Eddie DeLange and Irving Mills

Smoothly

C6 F9#11 Bm7 A7b5 Am7

It must have been Moon-glow, way up in the blue; it must have been

D7b9 G/B Bb dim7 Am7 Bb dim7 G/B C6 F9#11

Moon-glow that led me straight to you. I still hear you say-ing.

Bm7 Em7 A7b5 Am7 D7b9 G/B Bb dim7 Am7 Bb dim7 G/B

"Dear one hold me fast." And I start in pray-ing: oh Lord, please let this last.

G9 F#9 F9 E9 Bm7 E7 Em7 A7

We seemed to float right thru the air, hea-ven-ly songs seemed to come from

Am7 D7 G7#5 C6 F9#11 Bm7 Em7 A7b5

ev' - ry - where. And now when there's Moon-glow way up in the blue,

Am7 D7b9 G/B Bb dim7 Am7 AbM7 G6

I al-ways re-mem-ber that Moon-glow gave me you.

MOONLIGHT BAY

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Words by Edward Madden
 Music by Percy Wenrich

Gracefully

Bb Bb7 Eb Bb F7

We were sail-ing a-long on Moon-light Bay. We could hear the voic-es ring-ing,

Bb Bdim7 F7/C Bb Bb7 Eb Bb

they seemed to say: "You have stol-en my heart, now don't go 'way!"

F7 Bb Bb/D Db dim7 Cm7 Bb

As we sang loves old sweet song on Moon-light Bay.

MOONLIGHT AND ROSES (Bring Mem'ries Of You)

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Words and Music by Ben Black & Neil Moret

Moderately, with expression

F B \flat /F F Gm7 C7 F/A A \flat dim7 C7/G C7

Moon - light And Ros - es _____ brings won - der - ful mem - ries of you. _____

Gm D7 Gm C7 Gm7 C7#5 F F#dim7 Gm7 C7 F

My heart re - pos - es _____ in beau - ti - ful thoughts so true. _____ June -

B \flat /F F Gm7 C7 F/A A \flat dim7 B \flat

light dis - clos - es _____ loves old - en dreams spark - ling a - new. _____ Moon -

B \flat m6 F Eb9 D7#5 D7 G7 Gm7 C7 1. F Gm7 C7 2. F

light And Rose - es _____ bring mem - ries _____ of you. _____ you. _____

MOONLIGHT ON THE GANGES

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Lyric by Chester Wallace
Music by Sherman Myers

Moderately

G9 F#9 F9 E9 Eb9 D9 D9b5 G7#5 C6 CM7 C7 C6 Dm7

Moon - light _____ On The Gan - ges _____ and all stars _____ in view, _____ when I whis - per'd.

G7 G#dim7 Am D7 G7sus G7 G9 F#9 F9 E9

_____ love's sweet mel - o - dy _____ all our dreams and our schemes came true. _____ Some - day _____ on the

Eb9 D9 D9b5 G7#5 C C7#5 F6 C+ F6 F#m7b5 Fdim7 C/E Ebdim7 G7

Gan - ges _____ I'll meet you _____ once more. _____ and I'll kiss you _____ and ca - ress you _____

A7 Dm7 G7 1. C F7 E9 Eb9 2. C Eb9 Ab7 G7 C

_____ where the wa - ters kiss the si - lent shore. _____ shore. _____

MOONLIGHT IN VERMONT

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Words by John Blackburn
 Music by Karl Suessdorf

Freely

E♭6 Cm7 Fm7 E7#9 E♭6 Cm7 D♭9 Fm7 B♭7sus E♭ Fm7 B♭7 E♭6 Cm7

Pen - nies in a stream, fall - ing leaves, a sy - ca - more, Moon - light In Ver - mont. I - cy fin - ger -

Fm7 E7#9 E♭6 Cm7 D♭9 Fm7 B♭7sus E♭ Am11 D7

waves, ski trails on a moun - tain - side, snow - light in Ver - mont. Tel - e - graph ca - bles, they

GM7 G#dim7 Am11 A♭9#11 GM7 G6 B♭m11 E♭7

sing down the high - way and tra - vel each bend _ in the road, peo - ple who meet _ in this

A♭M7 Adim7 B♭m11 E♭9 A♭ B♭7#5♭9 E♭6 Cm7 Fm7 E7#9 E♭6 Cm7

ro - man - tic set - ting are so hyp - no - tized _ by the love - ly ev' - ning sum - mer breeze, warb - ling of a

D♭9 Fm7 B♭7sus E♭ Cm7 F9 E9 E♭M9

mea - dow - lark, Moon - light In Ver - mont, you and I and Moon - light In Ver - mont.

MOONLIGHT COCKTAIL

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By Lucky Roberts and Kim Gannon

Slowly

G D7/A G/B B7 Em7 A7 E7/B A7/C#

Cou - pl - 'a jig - gers of moon - light and add a star, _ Pour in the blue of a June night and
 Now add a cou - pl - 'a flow - ers, a drop of dew, _ Stir for a cou - pl - 'a ho - urs 'till

A7 D7 A7/E D7/F# D9 | G Em7

one gui - tar, _ mix in a cou - pl - 'a dream - ers and there you are, _ Lov - ers hail the
 dreams come true, _ as to the num - ber of kiss - es, it's up to you, _

Am7 D7 | 2 Am7 A9 D7 G6 B7

"Moon - light Cock - tail." Moon - light cock - tails need a few. _ Cool _ it in the

F#m7 B7 F#m7 B7 Em A7

sum- mer breeze, _ serve it in the star - light un - der - neath the trees; _ you'll dis - cov - er

Em7 A7 Em7 A7 D7 G D7/A G/B

tricks like these _ are sure to make your "Moon-light Cock-tail" please. _ Fol- low the sim- ple di - rec - tions and

B7 Em7 A7 E7/B A7/C# A7

they will bring, _ life of an - oth - er com - plex - ion, where you'll be king. _

D7 A7/E D7/F# D9 Am7 A9 D7 G6

You will a - wake in the morn - ing and start to sing, _ moon - light cock - tails are the thing. _

MOOSE THE MOOCHE

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By Charlie Parker

Fast

Bb Cm7 F7 Bb Cm7 F7 Fm7 Bb7

Eb7 Bb Cm7 F7 Bb Cm7 F7

Bb Cm7 F7 Bb7 Eb Ab7 Bb

Am7b5 D7 Dm7 G7

Gm7 C7 Cm7 F7

Bb Cm7 F7 Bb Cm7 F7

Bb Eb Bb Cm7 F7

MORE (Theme From MONDO CANE)

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English Words by Norman Newell
Music by Riz Ortolani and Nino Oliviero

Smoothly

GM7 Em7 Am7 D9 GM7 Em7 Am7

More than the great - est love the world has known; this is the love I'll give to you a -
More than the sim - ple words I try to say; I on - ly live to love you more each

1. D9 2. F#m7 B7 Em Em#7/D# Em7/D Em6/C# Am7/C

lone. day. More than you'll ev - er know, my arms long to hold you so, my life will be

A7 Am7 D7 GM7 Em7 Am7

in your keep - ing wak - ing, sleep - ing, laugh - ing, weep - ing. Long - er than al - ways is a long long

D9 GM7 Em7 Am7 F#m7 B7 Em Em#7/D#

time, but far be - yond for - ev - er you'll be mine. I know I nev - er lived be -

Em7/D Em6/C# Am7/C Am7 D7 G

fore and my heart is ve - ry sure no one else could love you more. _____

MORE THAN YOU KNOW

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(Intersong Music Publisher)

Words by William Rose and Edward Eliscu
Music by Vincent Youmans

Moderately

Eb6 Bb7#5 Bbm7 Eb7 Ab6 Gm7b5 C7 Fm7 Fm7b5 Bb7 F7

More Than You Know, More Than You Know, man o' my heart, I love you so. Late - ly I find you're on my

Fm9 Bb7 Gm7 C7 Fm7 Bb7#5 Eb6 Bb7#5 Bbm7 Eb7 Ab6 Gm7b5 C7

mind, More Than You Know. _____ Wheth - er you're right wheth - er you're wrong, man o' my heart, I'll string a -

Fm7 Db9 Gm7 C7 F7 Bb7 Eb Am7b5 D7 Gm7

long. You need me so more than you'll ev - er know. _____ Lov - ing you the way that I do there's

Am7b5 Ab7b5 Gm Cm7b5 F7 Bb Gm7 C7 Cm7/F7 F7 Bb7 Bbdim7

noth - ing I can do a - bout it; _____ lov - ing may be all you can give but hon - ey I can't live with - out it.

Bb7 Bb7#5 Eb6 Bb7#5 Bbm7 Eb7 Ab6 Gm7b5 C7 Fm7 Db9 Gm7 C7

Oh, how I'd cry, oh, how I'd cry, if you got tired and said "good - bye," more than I'd show more than I'd

F7 Bb7 1. Eb Gbdim7 Fm7 Bb7#5 2. Eb Cb Eb

ev - er know. _____ More Than You Know. _____

MY FUNNY VALENTINE

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Words by Lorenz Hart
Music by Richard Rodgers

Slowly

Cm G7/B Cm7/Bb Am7b5 Ab M7 Fm9 Dm7b5

My Fun - ny Val - en - tine, sweet com - ic val - en - tine, you make me smile with my heart. —

G7b9 Cm G7/B Cm7/Bb F/A Ab M7

Your looks are laugh - a - ble, un - pho - to - graph - a - ble, yet, you're my

Am7b5 D7b5b9 Gm7 C7b5b9 Fm7b5 Bb7b9 Eb M7 Fm7 Gm7 Fm7

fav - 'rite work of art. _____ Is your fig - ure less than Greek; is your

Eb Fm7 Gm7 Fm7 Eb M7 G7#5 G7 Cm7 Bbm7 A7b9 Ab M7 Dm7b5 G7b9

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

Cm G7/B Cm7/Bb F/A Ab M7 Dm7b5 G7b9 Cm7 B9

don't change a hair for me, not if you care for me, stay lit - tle val - en - tine, stay! —

Bbm9 A7b5#9 Ab M7 Fm7 Bb7 Eb

Each day is Val - en - tine's day. _____

MY FAVORITE THINGS

(From "THE SOUND OF MUSIC")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Lively, with spirit

Em7 CM7

Rain - drops on ros - es and whisk - ers on kit - tens, bright cop - per ket - tles and warm wool - en
cream col - ored po - nies and crisp ap - ple strud - els, door - bells and sleigh - bell and schnitz - el with

Am7 D9 GM7 CM7 GM7 CM7

mit - tens; brown pa - per pack - ag - es tied up with string, } these are a few of My
noo - dles; wild geese that fly with the moon on the wings,

F#m7b5 B7 EM7

Fa - vor - ite Things. Girls in white dress - es with blue sat - in sash - es,

AM7 Am7 D9 GM7

snow - flakes that stay on my nose and eye - lash - es, sil - ver white win - ters that melt in to

CM7 GM7 CM7 F#m7b5 B7b9 Em7 C#m7b5 F#m7b5

spring. These are a few of My Fa - vor - ite Things. When the dog bites, when the

B7 Em7 Em7/D CM7 A7

bee stings, when I'm feel - ing sad, I sim - ply re - mem - ber My Fa - vor - ite

GM7 CM7 Am7 D7 G6 CM7 G6

things and thne I don't feel so bad.

MY FOOLISH HEART

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(Intersong Music, Publisher)

Words by Ned Washington
Music by Victor Young

Slowly & Expressively

BbM7 EbM7 Dm7 G7 Cm7 F7b9

The night is like a love - ly tune, be - ware My Fool - ish Heart! How

BbM7 D7#9 Gm7 Cm7 F7

white the ev - er con - stant moon; take care My Fool - ish Heart! There's a

MY HEART BELONGS TO DADDY

(From "LEAVE IT TO ME")

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 Porter Musical & Literary Property Trusts, Chappell & Co., Inc., Publisher

Words and Music by Cole Porter

Brightly

The musical score for "My Heart Belongs to Daddy" is written in G minor (three flats) and 4/4 time. It consists of ten staves of music with lyrics underneath. The lyrics are: "While tear - ing off a game of golf I may make a play for the cad - dy; but when I do I don't fol - low through 'cause My Heart Be - longs To Dad - dy. If I in - vite a boy some - night to dine on my fine fin - nan had - die, I just a - dore his ask - ing for more, but My Heart Be - longs To Dad - dy. Yes, My Heart Be - longs To Dad - dy, so I sim - ply could - n't be bad. Yes, My Heart Be - longs To Dad - dy, da - da, da - da - da, da - da - da - ad! So I want to warn you, lad - die tho' I know you're per - fect - ly swell, that My Heart Be - longs To Dad - dy 'cause my dad - dy, he treats it so well." The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *f*. Chord symbols are placed above the staff lines.

Chord symbols: Cm, G7, Fm, G7, Cm, G7#5, Cm, Dm7b5, G7, Fm, G7, Cm, G7, C, G7, C, C7, F, Fm, C, Dm7b5, G7, C.

MY LITTLE SUEDE SHOES

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By Charlie Parker

Moderately bright

The musical score for "My Little Suede Shoes" is written in G minor (three flats) and 4/4 time. It consists of two staves of music. The lyrics are: "My little suede shoes, they're the best I ever wore, they're the best I ever wore, they're the best I ever wore." The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *f*. Chord symbols are placed above the staff lines.

Chord symbols: Fm7, Bb7, Eb, Fm7, Bb7, Eb, Fm7, Bb7, Gm7, C7, Fm7, Bb7, Eb.

2.

MY MONDAY DATE

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Music by Earl Hines
Words by Sid Robin

With a beat

Now, don't for - get our Mon - day date, _____

Boy: { ba - by be read - y _____ when I come by. _____
 Girl: { gon - na be read - y _____ when you come by. _____

_____ } And when the clock strikes half past eight, _____ I'll be there wait - in' _____ with a kiss and a

sigh. I'm gon - na hold you so fast _____ when we dance cheek to cheek; _____ store up e - nough love to last _____

_____ us the rest of the week. _____ So, don't for - get our Mon - day Date, _____ Ba - by, I

prom - ise _____ nei - ther will I. _____ Now, I. _____

MY MAN'S GONE NOW

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Words by DeBose Heyward
Music by George Gershwin

Slowly

Dm7 D7#9 A13/D Dm7 Bb Ab/Bb G F Eb b5 Dm

My man's gone now, ain' no use a - lis - tenin' for his tired foot - steps climb - ing up de - stairs.

Dm7 D7 Dm9 B7b5 E7b5 Am7 A7 Dm7 D7#9

Ah, ah. Ole man sor - row's come to keep me

A13/D Dm7 Bb G F Eb b5 Dm DM7 D7 Dm7

com - p'ny, whis - per - in' be - side me when I say my prayers. Ah,

B7b5 E7b5 Am7 A7 Dm7 A7b5 Ab13 Db6 A13 Dm7

ah. Ain' dat I min' work-in', work an' me is trav-el - ers

B13 Em9 F6 Gm G#dim7 Dm7/A Eb7b5 Ab13 Dm7

jour-ney-in' to - ged - der to - de prom - ise land. But Ole Man Sor - row's

A13 Dm7 B13 E6 Gm7b5 GbM7 F7#5 Bb Ab/Bb Gm7 C9#5

march-in' all de way wid me, tell - in' me I'm ole now since I lose my man. Since she lose her

F Em7 A7b9 Dm7 D7 Dm7 B7b5 E7b5 Am7 A7 Dm7

man. Since I lose my man. Ah, ah. Ole man sor - row

D7 A13/D Dm7 Bb Ab/Bb G F Eb b5 Dm A9

sit - tin' by de fire - place, ly - in' all all night by me in de bed. Tell - in' me de

D9 A9#5 D A9/D D13 A7/D Dm

same thing morn - in', noon an' eb' - nin' that I'm all a - lone now since my man is dead.

A7 Bm7b5/F Em7b5 A7#5 Dm

Ah, since my man is dead.

MY MELANCHOLY BABY

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Words by George A. Norton
 Music by Ernie Burnett

Moderately

Eb B7 Eb B7 Eb
 Come sweet-heart mine, — don't sit and pine. — Tell me of the cares that make you
 Birds in the trees, — whis-per-ing breeze — should not fall to lull you in - to
 Eb/G Gb dim7 Bb7/F Bb7 Fm C7 Fm C7 F7
 feel so blue. What have I done? — An-swer me hon', — have I ev-er said an un-kind
 peace-ful dreams. So tell me why — sad-ly you sigh, — sit-ting at the win-dow when the
 Bb7 Eb B7 Eb B7
 word to moon you? My love is true, — and just for you, —
 pale moon beams. You should - n't grieve, — try and be - lieve; —
 Eb Eb/G Gb dim7 Bb7/F Bb7 F7
 I'd do al-most an-y-thing at an-y-time. Dear, when you sigh —
 life is al-ways sun-shine when the heart beats true. Be of good cheer, —
 Bb G7 C7 F7 Fm7 Fm7b5 Bb7
 or when you cry, — some-thing seems to grip this ver-y heart of mine.
 smile thro' your tears, — when you're sad it makes me feel the same as you.
 Eb Gm7b5 Db7 C7 Fm7 C7#5 Fm7 C7
 Come to me, My Mel-an-chol-y Ba-by, cud-dle up and don't be blue;
 Fm7 Bb7 F7 Bb7 Eb Cm7 F7 Bb Cm C#dim7 Bb7/D
 all your fears are fool-ish fan-cy, may-be, you know, dear that I'm in love with you.
 Eb Gm7b5 Db7 C7 Fm7 C7#5 Fm7 C7
 Ev'-ry cloud must have a sil-ver lin-ing, wait un-til the sun shines through.
 Fm7 F#dim7 Gm7 C7
 smile my hon-ey dear, while I kiss a-way each tear, or
 Fm Bb7 1. Eb Bb7#5 2. Eb Ab7 Eb
 else I shall be mel-an-chol-y too. Now won't you too.

MY ONE AND ONLY LOVE

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Words by Robert Mellin
 Music by Guy Wood

Slowly

C Am7 Dm7 G9 G#dim7 *s* Am Am7/G FM7 *s*
 The ver - y thought of you makes my heart sing — like an A - pril breeze — on the

Bm7b5 Em7 A7b9 Dm7 Dm7/C Bm7b5 E7 Am7 Eb9 Dm7 G7 G7/F
 wings of spring. And you ap - pear in all your splen - dor, — My One And On - ly

Em A7b9 Dm7 G9 C Am7 Dm7 G9 G#dim7 *s* Am Am/G FM7 *s*
 Love. The shad - ows fall and spread their mys - tic charms — in the hush of night — while you're

Bm7b5 Em7 A7b9 Dm7 Cm7 Bm7b5 E7 Am7 Eb9 Dm7 G7 G7b9
 in my arms. I feel your lips so warm and ten - der, — My One And On - ly

C F#m7b5 B7 Em6 *s* C#m7b5 *s* F#m7 B7
 Love. The touch — of your hand — is like heav - en, — a

Em6 *s* C#m7b5 *s* F#m7 B7 Em *s* Em/D#
 heav — en that I've — nev - er known. The blush on your check when -

Em/D *s* Em.C# Dm7 *s* Ab7#11 *s* Dm7 G7b9
 ev - er I speak tell me that you are my own.

C Am7 Dm7 G9 G#dim7 *s* Am Am7/G FM7 *s*
 You fill my ea - ger heart with such de - sire. — Ev - r'y kiss you give — sets my

Bm7b5 Em7 A7b9 Dm7 Cm7 Bm7b5 E7 Am Eb9
 soul on fire. I give my - self in sweet sur - ren - der, —

Am7 G7#5 Db9 1. C Dm7 G7#5 2. AbM7 DbM7 Db6 C6/9
 My One And On - ly Love. Love.

MY PRAYER

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Music by George Boulanger
Lyric and Musical Adaptation by Jimmy Kennedy

Moderately

My Prayer is to linger with you at the end of the day in a dream that's di-
vine. My Prayer is a rapture in blue with the world far a-way
and your lips close to mine. To-night while our hearts are a-glow oh!
tell me the words that I'm long-ing to know. My Prayer and the an-swer you give,
may they still be the same for as long as we live: That you'll al-ways be there
at the end of My Prayer. My Prayer.

Chords: F, Fdim7, F, Bbm6, F, F#dim7, C7/G, C7#5, F, Fdim7, F, Bbm6, C7, C7#5, F, Cm7, F7, Bbm7, Eb7, Ab, Gm7b5, G7b9, C7, Db9, C7, C7#5, F6, Fdim7, F, Bbm6, F, F/A, Abdim7, Gm7, C7, Gm7, C7, 1. F, C7#5, 2. F

MY SHINING HOUR

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Lyric by Johnny Mercer
Music by Harold Arlen

Tenderly

This will be My Shining Hour, calm and happy and bright. In my
dreams, your face will flower through the dark-ness of the night. Like the
lights of home before me, or an an-gel watch-ing o'er me. This will be My
Shining Hour, 'til I'm with you a-gain.

Chords: Eb, Cm7, F9, Bb7b9, Bb7, Eb, Cm7, Ab, Bb7 sus, Bb7, Cm7, Am7b5, Dm7b5, G7, Cm7, F7, Bb7 sus, Fm7, Bb7, Bbm7, Eb9, AbM7, Fm7, Abm, Fm7b5, Bb7 sus, Bb7, Eb, Cm7, Eb, Fm7, Gm7b5, C7, AbM7, Fm7b5, Bb7b9, Eb6

MY ROMANCE

(From "JUMBO")

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately Slow

CM7 Dm7 Em7 E♭dim7 Dm7 G7 CM7 B♭13 Am Am#7 Am7 A7

My Ro - mance does - n't have to have a moon in the sky, My Ro - mance does - n't need a blue la -

Dm7 G7 CM7 C7 FM7 F#dim7 CM7 C7 FM7 F#dim7 CM7 F#m7 F7♭5 Em7 E♭7

goon stand - ing by; no month of May no twin - kling stars, no hide a - way, no

Am9 D7 Dm7 G7 CM7 Dm7 Em7 E♭dim7 Dm7 G7 CM7 B♭13 Am Am#7

soft gui - tars. My Ro - mance does - n't need a cas - tle ris - ing in Spain, nor a dance to a

Am7 A7 Dm7 G7 CM7 C7 FM7 FM7/E Dm7 Dm7/C Bm7 B♭9#11

con - stant - ly sur - pris - ing re - frain . Wide a - wake I can make my most fan - tas - tic dreams come

Am7 A♭9 CM7/G Am7 Dm7 Dm7/G G7 C6

true; My Ro - mance does - n't need a thing but you. _____

MY SHIP

From The Musical Production "LADY IN THE DARK"

TRO-© Copyright 1941 and renewed 1969 Hampshire House Publishing Corp. and Chappell & Co., Inc., New York, NY

Words by Ira Gershwin
Music by Kurt Weill

Moderately Slow

F D7 Gm7 C7 F D7 Gm7 C7 F D7

My ship has sails that are made of silk, the decks are trimmed with gold. And of jam and spice there's a

Gm A7 Dm7 G7 Gm7 C7 F D7 Gm7 C7 F D7

par - a - dise in the hold. _____ My ship's a - glow with a mil - lion pearls and ru - bies fill each

Gm7 C7 F D7 Gm A7 Dm Gm7 F D7 Gm7 C7

bin; the sun sits high in a sap - phire sky when my ship comes in. I can wait the years 'til

Gm7 C7 Gm7 C7 F E7 Am Dm7 Am Dm7 G7 Gdim7

it ap - pears one fine day one spring, but the pearls and such they won't mean much if there's miss - ing just one

G7 C9 F D7 Gm7 C7 F D7 Gm7 C7 F D7

thing. I do not care if that day ar - rives, that dream need nev - er be, if the ship I sing does - n't

Gm A7 1. Dm Gm7 C7 F C7 2. Dm C7 F C7 F Dm

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

Bb C7 F Dm7 Gm7b5 C7 F Db7 F

al - so bring my own true love to me.

NARDIS

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By Miles Davis and Bill Evans

Medium Fast Jazz

Em FM7 EM7 B7 CM7 Am7 FM7 EM7_s 1. Em

2. Em Am7 FM7 Am7 FM7 Dm7 G7 CM7 FM7 Em

FM7 EM7 B7 CM7 Am7 FM7 EM7_s Em

NEFERTITI

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By Wayne Shorter

Medium Swing

AbM7 DbM7 Gm7b5 C7b9 Cb9 Bbm7 AM7 Eb7b9#11

EM7 A7sus D7#5b9 E7 E7sus Eb7#11 A13

NEVERTHELESS (I'M IN LOVE WITH YOU)

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 Music Co. (c/o The Songwriters Guild)

Words and Music by Bert Kalmar and Harry Ruby

Moderately

B \flat D \flat dim7 F7 Dm7 \flat 5 G7

May - be I'm right, _ and may - be I'm wrong, And may - be I'm weak _ and may - be I'm strong: but

Cm G7 C7 F7 B \flat Gm7 C7 F7 B \flat

Ne - ver - the less, _ I'm in love with you. May - be I'll win _ and

D \flat dim7 F7 Dm7 \flat 5 G7 Cm G7

may - be I'll lose, _ and may - be I'm in; _ for cry - in' the blues: _ but Nev - er - the - less, _ I'm in

C7 F7 B \flat Fm7 B \flat 7 Fm7 B \flat 7

love with you. _ Some - how, I know at a glance the ter - ri - ble chan - es I'm

E \flat Gm7 C7 Gm7 C7 Cm7 F7

tak - ing: fine at the start, _ then left with a heart _ that is break - ing.

B \flat D \flat dim7 F7

May - be I'll live _ a life of re - gret _ and may - be I'll give _ much

Dm7 \flat 5 G7 Cm G7 C7 F7 B \flat

more than I'll get; _ but Nev - er - the - less _ I'm in love with you. _

THE "NEW FRANKIE AND JOHNNIE" SONG

TRO - © Copyright 1962 and 1964 Hollis Music, Inc., New York, NY

Words and Music by Shel Silverstein and Bob Gibson

Moderately Bright

F F7 B \flat D \flat

1. Now Frank-ie, she was a fine look - in' wo - man, had a man named John - nie and she

F F7 G7 C7 F F7

2-9 (see additional lyrics)

loved him Lord, she laid down a hun - dred for a suit of clothes. _ Don't you see them

B \flat D \flat F/C D7 1-5
G7 C7

walk - in' arm in arm down a - long Can - al Street, Frank - ie loved John - nie, Lord, ev - 'ry - bod - y knows.

F C7 6.
G7 C7 F D7 G7

— 2. Now Lord, ev - 'ry - bod - y knows, — hey, hey. Frank - ie loved John - nie,

C7 F F9

Lord, ev - 'ry - bod - y knows.

Additional lyrics:

2. Now Frankie came home one evening just a little bit early and she said, "Think I'm gonna stop and have me a beer." So she went and she told her troubles to the fat bartender says, "Tell me, fat daddy, has my Johnnie man been here?"
3. He said, "Frankie, I'm sorry you asked me that personal question, but you know that I'm about as honest as a man can be. I seen Johnnie, he was clippin' and collidin' and a-slippin' and a slidin', and a flippin' and a flyin' with a girl named Annabel Lee."
4. Frankie said, "No, no, no, it can't be so, 'cause I know—my Johnnie man wouldn't treat me bad." So she sat—and had a couple more beers and shed a couple more tears—says, "I'm the best damn woman that scoundrel ever had."
5. Frankie got into a taxi and she said to the driver, "Listen—don't stop for nothin' all the way downtown. 'Cause I got a forty-five right here and I'm makin' it clear that I'm lookin' for the man who's givin' me the runaround."
6. Frankie got out at South Clark Street and looked in the window, she saw Johnnie and Annabel swingin' there. Then Frankie took deadly aim on that deadly game and she shot her man right in the middle of his big affair.
7. Bango—the first time she shot him, he stood right up. And bango—he leaned right over and he clutched his side. Then bango—he started kickin' and a-screamin' and a-screamin' and a-kickin', when bing—bong bango—Johnnie rolled over and died.
8. Now you heard the story 'bout Frankie and her man named Johnnie, and you know that was a game never should've been played. And the moral of this sad tale I'm tellin' you, if you're gonna fool around—then you better pull the shade.
9. Frankie, she was a fine lookin' woman, had a man named Johnnie and she loved him, Lord, she laid down a hundred for a suit of clothes. Don't you see them walkin' arm in arm down along Canal Street, Frankie loved Johnnie, Lord, everybody knows, hey, hey. Frankie loved Johnnie, Lord, everybody knows.

NICA'S DREAM

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By Horace Silver

Moderate Latin Tempo

B \flat m \sharp 7 A \flat m6 B \flat m \sharp 7 A \flat m7 D \flat 7 A \flat m7 D \flat 7

G \flat D \flat 7 C7 \sharp 9 Cm7 \flat 5 F7 \flat 9 \sharp 5 1.
B \flat m \sharp 7 2.
B \flat m \sharp 7 E \flat m7 E \flat m7/A \flat

D \flat M7 E \flat m7 Fm7 Fm9 B \flat 7 \flat 9 E9 E \flat 9 E \flat m7 A \flat 7 D \flat M7 Em7 A7 E \flat m7 E \flat m7/A \flat

D \flat M7 E \flat m7 Fm7 Fm9 B \flat 7 \flat 9 E9 E \flat 9 E \flat m7 A \flat 7 D \flat M7 F7 B \flat m \sharp 7 A \flat m6

B \flat m \sharp 7 A \flat m7 D \flat 7 A \flat m7 D \flat 7 G \flat D \flat 7 C7 \sharp 9 Cm7 \flat 5 F7 \flat 9 \sharp 5 B \flat m \sharp 7

NICE WORK IF YOU CAN GET IT

(From "A DAMSEL IN DISTRESS")

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Words by Ira Gershwin
Music by George Gershwin

Moderately

B7 E7 A7 D7 G7 C7 A7 A7b9 G/D

Hold - ing hands at mid - night 'neath a star - ry sky. Nice Work ___ If You Can

Am G/B C6 G/B Bbdim7 Am7 G B7 E7 A7 D7

Get It, and you can get it if you try. ___ Stroll - ing with the one girl,

G7 C7 A7 A7b9 G/D Am7 G/B C6 G/B Bbdim7 Am7

sigh - ing sigh aft - er sigh, Nice Work ___ If You Can Get It, and you can get it if you try. ___

G Em C9 Em7 A7

___ Just im - ag - ine some - one ___ wait - ing at the cot - tage door,

Dm Dm/F A7/E A7 Am7 D7#5 D7#5/C B7 E7

where two hearts be - come one. ___ Who could ask for an - y - thing more? Lov - ing one who

A7 D7 G7 C7 A7 A7b9 G/D Am7 G/B

loves you, and then tak - ing that vow, Nice Work ___ If You Can Get It, and if you

F7 E7 Am7 Am7/D D7#5 G Eb7 D7 G6

get it, ___ won't you tell me how? ___

NEW YORK AFTERNOON

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By Richie Cole

Medium Samba

Intro

N.C. D9 sus N.C.

Groov - in' on a New York Af - ter - noon, ___ we're groov - in' on a New York Af - ter - noon. ___

D9 sus GM7 CM7 GM7

On a Sun - day, ___ went to the cit - y hop - ing this would be the one day, ___

CM7 B♭ M7 GM7 CM7 GM7
 New York Af - ter - noon. — Took a sub - way, — went to the vill - age, Chi - na - town and walked down Broad - way, —

CM7 B♭ M7 GM7 § D9 sus
 on a day in June. — Stroll - in' thru the park, what a love - ly, love - ly feel - in',
 There's a lit - tle rule that you'll find New York - ers do share,

GM7 CM7
 then I looked at you and my heart be - gan a - reel - in'. This is our day, — here in Man - hat - tan ev - 'ry - one is part of
 may be true or not, but they say when you leave New York you've gone no - where. — All that I know, it's given us these mem - or - ies

GM7 CM7 B♭ M7 GM7 Gm9 C7 FM7
 our play, — New York Af - ter - noon. — walked through the art show in Wash - ing - ton
 to share, — got to get backsoon. — Watch - ing the sun set a - cross Cen - tral

Dm9 Fm9 B♭ 7 sus D9 sus To Coda ⊕ GM7
 Square, heard some jazz on the low - er east side. We'll re - mem - ber —
 Park as the sky - line glows just like a jewel.

CM7 GM7 CM7 B♭ M7 GM7
 when skies are gray and snow is fall - ing in De - cem - ber, — 'twas a New York Af - ter - noon. —
 Funk - (voice scats)

G7
 Solos - Samba feel GM7 CM7 after solos, D.S. al Coda ⊕ CODA D9 sus Eb 9 sus
 like a jewel. Our

A♭ M7 Eb 9 sus A♭ M7
 love has come, — start - ing on a New York Af - ter - noon. — My

Eb 9 sus (Last x only) A♭ M7 Eb 9 sus Vamp and fade
 It's such a love - ly feel - ing groov - in' on a New York Af - ter - noon. — It's such a love - ly feel - ing

A NIGHTINGALE SANG IN BERKELEY SQUARE

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Sole Selling Agent-Shapiro, Bernstein & Co., Inc., New York, NY

Lyric by Eric Maschwitz
Music by Manning Sherwin

Slowly EbM7 Cm7 Gm7 Eb7 Ab 3 G7 3 Cm7 Abm6

That cer - tain night, the night we met there was ma - gic a - broad in the air, there were
strange it was, how sweet and strange. There was nev - er a dream to com - pare with that

EbM7 Bb7 Eb7 Abm7 D7 EbM7 Cm7 Fm7 Bb7 Eb6 Cm7

an - gels din - ing at the Ritz, and A } Night - in - gale Sang In Ber - k'ley Square.
ha - zy, cra - zy night we met, when A }

Fm7 Bb7 EbM7 Cm7 Gm7 Eb7 AbM7 3 G7 3 Cm7 Abm6

{ I may be right, I may be wrong, but I'm per - fect - ly will - ing to swear that
This heart of mine beat loud and fast like a mer - ry - go - round in a fair. For

EbM7 Bb7 Eb7 Abm7 D7 EbM7 Cm7 Fm7 Bb7 Eb6 Cm7 Cm7/Bb Am7b5 D7

when you turn'd and smiled at me A } Night - in - gale Sang In Ber - k'ley Square.
we were dan - cing cheek to cheek and A }

G Em7 Am7 D7 D7/C Bm7 Bbdim7 Am7 D7

{ The moon that lin - gered o - ver Lon - don town, — poor puz - zled moon, he wore a frown.
When dawn came steal - ing up all gold and blue — to in - ter - rupt our ren - dez - vous,

G Em7 Am7 D7 D7/C Bm7 Bbdim7 Fm7 Bb7

How could he know we two were so in love. — The whole darn world seemed up - side down, the
I still re - mem - ber how you smiled and said — "was that a dream or was it true?" Our

EbM7 Cm7 Gm7 Eb7 Ab 3 G7 3 Cm Abm6 Eb Bb7

streets of town were paved with stars. It was such a ro - man - tic af - fair, and as we kiss'd and
home - ward step was just as light as the tap - dan - cing feet of As - taire and like an e - cho

Eb7 Abm7 D7 Eb Cm7 Fm7 Bb7 1. Eb Cm7 Fm7 Bb7 2. Eb Cm7

said "good - night" } A Night - in - gale Sang In Ber - k'ley Square. — How Square.
far a - way }

Fm7 Bb7 Bb7/Ab Gm7b5 C7 Fm7b5 Ab/Bb Bb7 Eb Cm Cm7/Bb Abm6 Eb6

I know, 'cause I was there that night in Ber - k'ley Square. —

A NIGHT IN TUNISIA

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Music by John "Dizzy" Gillespie and Frank Paparelli

Bright Swing

Chords: Eb7, Dm6, Eb7, Dm6, Eb7, Dm6, Em7b5, A7b5b9, Dm6, Am7b5, D7b9, Gm6, D7b9, Gm6, Gm7b5, C7b9, FM7, Em7b5, A7b9, Eb7, Dm6, Eb7, Dm6, Eb7, Dm6, Eb7, Dm6, Em7b5, A7b5, Dm#7.

9:20 SPECIAL

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By Bill Engvick and Earl Warren

Medium Bounce

Chords: C9, Ebm6, C9, Ebm6, Bb, Bb7, A7, Ab7, G7, C9, F#dim7, C9, Gb7, F7, C9, Ebm6, C9, Ebm6, Bb, Bb7, A7, Ab7, G7, C9, F#dim7, C9, F7, Bb, Bb7, Eb, Eb6, C9, F, F6, F9, F7, C9, Ebm6, C9, Ebm6, Bb, Bb7, A7, Ab7, G7, C9, F#dim7, C6, F7, Bb, Db9, C9, F7, Bb.

NIPPON SOUL

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By Julian Adderley

Moderately

F Bb G7 C7 Fm/C Fm Eb7/Bb Eb7 F7/C Bdim7 Bb9 F7#9

G7b9 Gm7/C C9 F Ab9 Gm7 C9 F Bb G7 C7

Fm/C Fm Eb7/Bb Eb7 F7/C Bdim7 Bb9 F7#9 G7b9 Gm7/C

F Ab9 Gm7 C9 F Bb G7 C7 Fm/C Fm Eb7/Bb Eb7 F7/C Bdim7 Bb9

F Am7 A7 D7 G7 C7 F D13

NO MOON AT ALL

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Words and Music by Reed Evans and Dave Mann

With a Beat

Dm A/C# D7/C G/B

No Moon At All — what a night, — ev - en light - nin' bugs have dimmed their light. —

C7/Bb F/A Bb7 A7 Dm Bb9 E7b5 A7#5 Dm

Stars have dis - ap - peared from sight and there's No — Moon At All. — Don't make a sound, —

A/C# D7/C G/B C7/Bb

it's so dark, — ev - en Fi - do is a - fraid to bark. — What a per - fect chance to

F/A Bb7 A7 Dm A7b9 Dm Eb7 D7 G7

park and there's No — Moon At All. — Should we want at - mos - phere, — for in - spir - a -

C7 Gm7b5 C7 F

- tion, dear, — one kiss will make — it clear, — that to - night is right and bright moon-light might

A7/E A7 Dm A/C# D7/C G/B

in - ter - fere. — No Moon At All — up a - bove. — This is noth - ing like they told us of. —

C7/Bb F/A Bb7 A7

Just to think we fell in love and there's No — Moon At All. —

1. Dm Bb9 A7b9 Eb9#11 2. Dm Bb9 Eb13#11 Dm#7

NONE BUT THE LONELY HEART

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By Mack David, Al Hoffman, Jerry Livingston

Slowly with expression

Bb9/Ab Eb/G Fm Fm7/Eb Bb7/D Bbm/Db C7 C7#5 Fm Fm7/Ab

None But The Lone - ly Heart can know my sor - row as I keep search - ing for my

Bb7 C C7/Bb Bb9/Ab Eb/G Fm Fm7/Eb Bb7/D Bbm/Db

love in vain. Is there a lone - ly heart that I could bor - row,

C7 C7#5 Fm Fm7/Ab Bb7 C C7 C7#5 Fm

a heart to sing with me love's sweet re - frain? What good are stars that shine

Bdim7 C C7 C7#5 Fm F#dim7 Gm Bb7/F Bb7

when they are wast - ed, what good are lips like mine that go un - tast - ed?

Bb9/Ab Eb/G Fm Fm7/Eb Bb7/D Bbm/Db C7 C7#5 Fm Fm7/Ab Bb7

Night aft - er night I pray I'll find my low - er and when I do my heart will feel that

C C7#5 C7/Bb Fm6 Bb9 Bb7b9 Eb Cm7 Fm7/Ab Bb9 Eb6

glow, some - thing None But The Lone - ly Heart could know.

NOW HE SINGS, NOW HE SOBS

© 1968 Litha Music

By Chick Corea

March- Like
N.C. G/Ab Bsus

CM7 FM7 Em7 DM7 Bm7 AbM7 Gb13/E CM7

N.C. G/Ab Bsus **Jazz Waltz** CM7 Bm #7 CM7
Fill

Bm #7 CM7 Bm #7 CM7 § Bm #7 CM7 Bm #7 CM7 Bsus Bbsus

Asus Absus Gsus F#sus Bm #7 CM7 Bm #7 CM7 Bm Ab

F D C(no 3rd)Bsus Bm7 AM7 Gm7 FM7 Ebm7 DbM7

F#m7 Abm7 Ab7 A7 Ab7 A7 B7

Ab7 F7 F#7 #5#9 To Coda Bm CM7 Bm CM7 Bm CM7
Fill

D.S. al Coda Bm CM7/F# **CODA** Bm CM7 Bm CM7 Bm
Fill

CM7 Bm CM7 B(add 9) (no 3) 6 x's 1.-5. 6.

NOW'S THE TIME

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By Charlie Parker

Fast Blues F7 B \flat 7 Bdim7

F7 Gm7 C7 F7 Gm7 C7

Detailed description: This block contains the musical notation for the instrumental piece 'NOW'S THE TIME'. It consists of two staves of music in a 4/4 time signature. The first staff begins with a treble clef and a key signature of two flats (Bb and Eb). The tempo/style is marked 'Fast Blues'. The second staff continues the melody. Chord symbols are placed above the notes: F7, Bb7, Bdim7, F7, Gm7, C7, F7, Gm7, C7.

OH! LOOK AT ME NOW

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Words by John DeVries
 Music by Joe Bushkin

Moderately Eb6 Bb9 Bb m9/Eb Eb7 b9 AbM7 Abm6 Db7 b5

For I'm not the {guy girl} who cared a - bout love, and I'm not the {guy girl} who cared a - bout for - tunes and such, -

Gm7 C7 F7 B7 b9 Bb9 B7 b5 Eb9 Eb6 Bb9 Bb m9/Eb Eb7 b9

nev - er cared much, but, look at me now. I nev - er knew the tech - nique of kiss - in',

AbM7 Abm6 Db7 b5 Gm7 C7 F7 Fm7 Bb9 Eb

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

Am7 b5 D7 Gm Eb7 D7 Gm D7 #5 Gm7 C7

I'm a new {man, bet - ter than Cas - a - no - va at his best. }
 {girl in a whirl nev - er knew love was like this. }

Fm Db7 C7 Fm7 Bb7 Bb7 #5 Eb6 Bb9

With a new heart, brand new start, { I'm so proud I'm bust - in' my vest. } So, I am the {guy girl} who
 { gon - na be Mis - iz, not Miss. }

Bb m9/Eb Eb7 b9 AbM7 Abm6 Db7 b5 Gm7 C7

turned out a lov - er, so, I'm the {guy girl} who laughed at those blue dia - mond rings, one of those things.

F9 Fm7 Bb9 1. Eb6 Cm7 Fm7 Bb9 Bb7 #5 2. Eb6 B9 EM7 Eb6

Oh! Look At Me Now. Now.

Detailed description: This block contains the musical notation for the song 'OH! LOOK AT ME NOW'. It features a vocal line with lyrics and an instrumental accompaniment. The tempo is marked 'Moderately'. The key signature is two flats (Bb and Eb). The music is written on a single staff with a treble clef. Chord symbols are placed above the notes. The lyrics are: 'For I'm not the {guy girl} who cared a - bout love, and I'm not the {guy girl} who cared a - bout for - tunes and such, - nev - er cared much, but, look at me now. I nev - er knew the tech - nique of kiss - in', I nev - er knew the thrill I could get from your touch, nev - er knew much. Oh! Look At Me Now. I'm a new {man, bet - ter than Cas - a - no - va at his best. } {girl in a whirl nev - er knew love was like this. } With a new heart, brand new start, { I'm so proud I'm bust - in' my vest. } So, I am the {guy girl} who { gon - na be Mis - iz, not Miss. } turned out a lov - er, so, I'm the {guy girl} who laughed at those blue dia - mond rings, one of those things. Oh! Look At Me Now. Now.' The music ends with a double bar line and a repeat sign.

OH! WHAT IT SEEMED TO BE

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(Intersong Music, Publisher) and Ablene Music, Inc.

Words and Music by Bennie Benjamin, George Weiss and Frankie Carle

Slowly Eb EbM7/G Gbdim7 Bb7/F Bb7

It was just a neigh - bor - hood dance, that's all ___ that it was, but Oh! ___ What It Seemed To Be! It was

like a mas - querade ball with cos - tumes and all 'cause you were at the dance ___ with me. ___ It was just a ride on a train,

that's all ___ that it was, but Oh! ___ What It Seemed To Be! It was like a trip to the stars, to Ve - nus and Mars, 'cause

you were on the train ___ with me. ___ And when I kissed you, ___ dar - ling, ___ it was more than just a thrill for

me; ___ it was the prom - ise, ___ dar - ling, ___ of the things that fate had willed for me. It was

just a wed - ding in June, that's all ___ that it was, but Oh! ___ What It Seemed To Be! It was like a roy - al af - fair with

ev - 'ry one there, 'cause you said "Yes, I do," to me. ___ It was

1. Eb Fm7 Bb7 | 2. Eb

OH, WHAT A BEAUTIFUL MORNIN'

(From "OKLAHOMA")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Bright Waltz Eb Bb7 Eb Bb7 Eb Bb7

There's a bright gold - en haze on the mead - ow, ___ there's a bright gold - en haze on the

cat - tle are stand - in' like stat - ues, ___ all the cat - tle are stand - in' like

sounds of the earth are like mu - sic, ___ all the sounds of the earth are like

mead - ow. ___ The corn is as high as an el - e - phant's eye, an' it looks like it's

stat - ues. ___ They don't turn their heads as they see me ride by, but a lit - tle brown

mu - sic. ___ The breeze is so bus - y it don't miss a tree, and an ol' weep - in'

Cm7 Abm7 Db7 Eb Bb7 Eb Ab Eb

Cm7 C#dim7 Bb7/D Bb7 Eb Gm7b5 C7b9 Fm7 Bb7 Eb

climb - in' clear up to the sky. Oh, What A Beau - ti - ful Morn - in', oh, what a
 mav' - rick is wink - in' her eye.
 wil - ler is laugh - in' at me!

Cm7 Fm7 Bb7 Eb Ab Adim7 Eb/Bb Bb7

beau - ti - ful day. I got a beau - ti - ful feel - in' ev - 'ry - thing's go - in' my

1., 2. Eb Bb7 3. Eb Fm7 Eb/Bb Bb7 Eb

way. All the way. Oh, what a beau - ti - ful day!

All the

OL' MAN RIVER

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 (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II
 Music By Jerome Kern

Very Slowly

Eb Cm7 Eb Ab Eb Ab Eb Cm7

Ol' Man Riv - er, dat Ol' Man Riv - er, he must know sump - in', but don't say noth - in', he

Fm7 Bb9 Fm7 Bb9 Eb Ab6 Eb Cm7

jus' keeps roll - in', he keeps on roll - in' a - long. He don't plant 'ta - ters, he

Eb Ab Eb Cm Eb Gbdim7 Fm7 Bb7

don't plant cot - ton, an' dem dat plants 'em is soon for - got - ten; but Ol' Man Riv - er, he

Fm7 Bb9 Eb Ab Eb Am7b5 D7 Gm D7b9 Gm D7b9

jus' keeps roll - in' a - long. You an' me, we sweat an' strain,

Gm D7b9 Gm D7b9 Gm Cm6 Gm D7b9 Gm D7b9

bo - dy all ach - in' an' racked wid pain. "Tote dat barge!" "Lift dat bale," git a lit - tle drunk an' you

Gm Fm7 Bb7 Eb Cm7 Eb Ab Eb Bb9 Cm7 F7

land in jail. Ah gits wea - ry an' sick of try - in', Ah'm tired of liv - in' an' skeered of dy - in'. But

1. Eb Abm Eb Fm7 Bb7 2. Eb Fm7 Bb9 Eb

Ol' Man Riv - er, he jus' keeps roll - in' a - long. long.

OH! YOU BEAUTIFUL DOLL

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Words by A. Seymour Brown
 Music by Nat D. Ayer

Moderately

F D7 G7 C7

Oh! You Beau - ti - ful Doll, — you great big beau - ti - ful doll! — Let — me put my arms a - bout you,

F C7 F Gm7 C7b9 F D7 G7

I — could nev - er live with - out you. Oh! You Beau - ti - ful Doll, — you great big beau - ti - ful doll! —

C7 F D♭7

— If you ev - er leave — me, how my heart will ache, — I want to hug — you but I

F A7 Dm7 G7 C7

fear you'd break. — Oh! oh! oh! oh! Oh! You Beau - ti - ful Doll! Doll!

1. F C7 2. F

OLD DEVIL MOON

(From "FINIAN'S RAINBOW")

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Words by E.Y. Harburg
 Music by Burton Lane

Moderately

F E♭ F E♭ F

I look at you and sud - den - ly, some - thing in your eyes I see
 You've got me fly - in' high and wide on a ma - gic car - pet ride

E♭ FM7 Cm7 F7 B♭M9

soon be - gins be - witch - ing me. — It's that Old Dev - il Moon — that you
 full of but - ter - flies in - side. — Wan - na cry, wan - na croon, — wan - na

B♭m9 E♭9 A♭m7 D♭7 G♭6 C7 F C7sus

stole from the skies. — It's that Old Dev - il Moon — in your eyes. —
 laugh like a loon. — It's that Old Dev - il Moon — in your eyes, —

To Coda ⊕

F Eb F Eb D DM7 D6 Dm

You and your glance — make this ro - mance — too hot to hand - dle. — Stars in the night —

Dm7 G7 C7 Bb7 Ebm6 N.C. D. C. al Coda

blaz - ing their light — can't hold a can - dle — to your raz - zle daz - zle.

♩ CODA F Eb F Eb F C7sus F Eb

Just when I think I'm — free as a dove — Old Dev - il

F Eb F Eb F

Moon deep in your eyes blinds me with love. —

ON A CLEAR DAY (You Can See Forever)

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Words by Alan Jay Lerner
Music by Burton Lane

Moderately GM7 C9 GM7 Bm7

On A Clear Day — rise and look a - round you — and you'll see who — you are. —

E7 Am7 F13 D7 Bm7 Bbdim7

— On A Clear Day — how it will as - tound you — that the glow of your be - ing out -

Am7 G#dim Am7 D7 Dm7 G7 Dm7 G7 CM7

shines ev - 'ry star. You feel part of — ev - 'ry moun - tain, sea and shore. — You can hear, from far and

A7 D7 Gdim7 GM7 Bm7 E7

near, a world you've nev - er heard be - fore. — And On A Clear Day, — on that clear day — you can

Am7 G6/B Am7/C G6/B Am7 G6/B Am7/C G6/B Am7 D7 G

see for - ev - er and ev - er and ev - er and ev - er - more! —

OLEO

• 1963 Prestige Music

By Sonny Rollins

Fast
B \flat

1. 2. Fine D7 G7 C7 F7 D.C. al Fine (2nd ending)

ON A LITTLE STREET IN SINGAPORE

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Words by Billy Hill
Music by Peter DeRose

Slowly

C B \flat C G7#5 C B \flat C B \flat G F

On _____ A Lit - tle Street In Sin - ga - pore _____ we'd meet _____

G C7 \flat 5 G F G F C B \flat C G7#5 C B \flat

___ be - side a lo - tus cov - ered door. _____ A veil _____ of moon - light on her lone - ly face, _____

C B \flat G F G C7 \flat 5 C B \flat C B \flat F

___ how pale _____ the hands that held me in em - brace. _____ My sails to - night are

Gm/C F D \flat F Fm Dm7

filled with per - fume of Shal - i - mar _____ with tem - ple bells to guide me to the shore. _____

G7 C B \flat C G7#5 C B \flat C B \flat G F

___ And then I'll hold her in my arms _____ and love the way I loved be - fore, _____ On _____

G C7 \flat 5 1. C6 Am7 C6 Dm7 G7 2. C B \flat E C

___ A Lit - tle Street In Sin - ga - pore. _____ pore. _____

ON THE STREET WHERE YOU LIVE

(From "MY FAIR LADY")

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Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately ♩ B \flat 6 Gm7 Cm7 F7 B \flat M7 Gm7 Cm7 Cm7/F F7/E \flat B \flat M7/D

I have of - ten walked down this street be - fore, but the pave - ment al - ways
li - lac trees in the heart of town? Can you hear a lark in
stop and stare, they don't both - er me. For there's no - where else on

To Coda \oplus
D \flat dim7 Cm7 F7 Cm7/F Fdim Cm7 E \flat m B \flat 6

stayed be - neath my feet be - fore. All at once am I sev - 'ral stor - ies high,
an - y oth - er part of town? Does en - chant - ment pour out of ev - 'ry door?
earth that I would rath - er be. Let the

Gm7 C7 1. F9 B \flat 6 Bdim7 Cm7 Cm7/F F7 \flat 9

know - ing I'm On The Street Where You Live. Are there
No, it's just On The

2. F7 Cm7/F F7 B \flat Cm7 C \sharp dim7 B \flat /D E \flat 9 D7 E \flat 6

Street Where You Live. And oh, the tow - er - ing feel - ing, just to

E \flat m6 E \flat m6/G \flat Gdim7 B \flat /F G \flat 7 B \flat /F Em7 \flat 5

know some - how you are near! The o - ver - pow - er - ing

Em7/A A7 D A7/C \sharp Am/C Gm7/C C7 F7 D. S. al Coda Cm7/F F7 \flat 9

feel - ing that an - y se - cond you may sud - den - ly ap - pear! Peo - ple

\oplus CODA
Cm7 E \flat m B \flat 6 Gm7

time go by, I won't care if I can be

C9 F9 Cm7/F F7 \flat 9 B \flat G \flat 6 B \flat

here On The Street Where You Live.

ON A SLOW BOAT TO CHINA

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By Frank Loesser

Slowly with a beat

B \flat Dm7 G7 Cm A7 B \flat

I'd love to get you — On A Slow Boat To Chi - na, — all to my -

D7 E \flat 6 Dm7 \flat 5 G7 Cm7 A7 B \flat A \flat 9

self, — a - lone. — Get you and keep you — in my arms ev - er - more, —

G7 C7 Gm7 C9 Cm7 G \flat 9 F9

— leave all your lov - ers — weep - ing on the far - a - way shore. —

B \flat Dm7 G7 Cm7 A7 B \flat D7

Out on the brin - y — with a moon big and shin - y, — melt - ing your heart — of

E \flat Dm7 \flat 5 G7 Cm7 A \flat 7 B \flat A \flat 7

stone, — I'd love to get you — On A Slow Boat To

G7 C7 Cm7 B7 \sharp 9 B \flat Cm7 F7 \sharp 5 B \flat

Chi - na, — all to my - self, a - lone. —

ON THE SUNNY SIDE OF THE STREET

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Lyric by Dorothy Fields
 Music by Jimmy McHugh

Medium swing

C E7 F Bm7 \flat 5 E7 \flat 9 Am7

Grab your coat and get your hat, leave your wor - ry on the door - step, just di - rect your

D7 Dm7 G7 C G7 C E7

feet to the sun - ny side — of the street. Can't you hear a pit - ter - pat? And that

F Bm7 \flat 5 E7 \flat 9 Am7 D7 Dm7 G7

hap - py tune is your step, life can be so sweet On The Sun - ny Side — Of The

C C7 Gm7 C7 Cdim C7 F6 C9 F6 F7 E7 E \flat 7

Street. I used to walk in the shade — with those blues on par - rade. — But

D7 Am7 D7 G7 C#dim7 G7/D G7 C

I'm not a - fraid this Ro - ver crossed o - ver. If I nev - er have a

E7 F Bm7b5 E7b9 Am7 D7

cent I'll be rich as Rock - e - fel - ler, gold - dust at my feet On The

Dm7 G7 1. C C#dim7 G7/D G7 2. C F9 C6

Sun - ny Side Of The Street. Grab your Street.

ONCE UPON A SUMMERTIME

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 Eddie Barclay, Paris, France
 Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York,
 NY for the U.S.A. and Canada

English Lyric by Johnny Mercer
 Original Lyric by Eddie Marnay
 Music by Eddie Barclay and Michel Legrand

Slowly, with feeling

Fm Gm7b5 C7

Once Up - on A Sum - mer - time, if you re - call, we stopped be - side a lit - tle flow - er

Fm7 Dm7b5 G7 C7 Cm7

stall. A bunch of bright for - get - me - nots was all { I'd let you buy me. } Once Up - on A
 { you'd let me buy you. }

F7 F7b9 Bb Eb9 FM7

Sum - mer - time, just like to - day, we laughed the hap - py af - ter - noon a - way, and stole a

Dm7 G7 C7 C7b9 FM7 Dm7

kiss in ev - 'ry street ca - fe. You were sweet - er than the blos - soms on the

Gm7 C9 F Dm7

tree. I was as proud as an - y { girl } could be. As if the Mayor had of - fered me the
 { man }

Gm7 C7 Cm7 F9 F7b9 Bb

key to Par - is! Now, an - oth - er win - ter - time has come and gone. The pig - eons

Eb9 FM7 Dm7 G7

feed - ing in the square have flown, but I re - mem - ber when the ves - pers chime. You loved me

Gm7 C9 C7b9 1. F Dm7 Gm7 C7b9 2. F

Once Up - on A Sum - mer - time. time.

ONE MINT JULEP

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 Publisher)

Words and Music by Rudolph Toombs

Slow Rock

D7 G9 D7 G9

One ear - ly morn - in' as I was walk - in', I met a wom - an and start - ed talk - in'.
 I don't re - mem - ber just how it start - ed, but all I know is we should have part - ed.

D7 G9 D7 G9 A7

Went in a tav - ern to get a few nips, but all I had was a mint ju - lep,
 I stole a kiss, and then an - oth - er, I did - n't mean to take it fur - ther, } One Mint Ju - lep

Em9 Em7/A 1.
D6 2.
D6 F#7

was the cause of it all. _____ The lights were burn - ing low there in the tav - ern when

F7 E7

thru the swing - in' door, up popped her fa - ther. He said; "I saw you when you kissed my daugh - ter. Got to

A7 D7 G9

wed her right now, or face a slaugh - ter." I did - n't know just what I was do - in';

D7 G9 D7 G9 D7

I had to mar - ry or face ru - in. A mint ju - lep, a mint ju - lep, a mint ju - lep,

G9 A7 Em9 Em7/A D6 Fine F#7

a mint ju - lep, One Mint Ju - lep was the cause of it all. _____ I don't want to bore you

F7 E7

with my trou - ble, but from now on I'll be think - ing dou - ble. I'll buy her ro - ses or

A7 D.S. al Fine

may - be tu - lips, I got too much trou - ble from _____ buy - ing ju - leps.

ONE NOTE SAMBA

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Brazil
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English Speaking Countries

Original Words by Newton Mendonca
Music by Antonio Carlos Jobim

Samba

Dm7 D♭7 Cm7 B7♭5

This is just a lit - tle sam - ba built up - on a sin - gle note. — Oth - er

Dm7 D♭7 Cm7 B7♭5

notes are bound — to fol - low but the root is still — that note. — Now this

Fm7 B♭7 E♭M7 A♭7

new one is — the con - se - quence — of the one we've just — been through — as I'm

Dm7 D♭7 Cm7 B7♭5 B♭6

bound to be — the un - a void - a - ble con - se - quence — of you. —

E♭m7 A♭7 D♭M7

There's so man - y peo - ple who can talk and talk and talk and just say noth - ing, or near - ly noth - ing. —

D♭m7 G♭7 C♭M7

I have used up all the scale I know and at the end I've come to noth - ing, or near - ly

Cm7♭5 B7♭5 Dm7 D♭7 Cm7 B7♭5

noth - ing. So I come back to — my first — note, as I must come back — to you. — I will

Dm7 D♭7 Cm7 B7♭5 Fm7

pour in - to — that one — note all the love I feel — for you. — An - y - one who wants — the whole —

B♭7 E♭M7 A♭7 D♭M7

— show Re, Mi, Fa, Sol, La, — Ti Do, — he will find him - self — with no —

C7 C♭M7

— show. Bet - ter play — the note — you know. — This is —

1. B♭6 F7#5 2. B♭6

OPEN COUNTRY

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Music by Robert Brookmeyer
Words by Jane Feather

Moderately - with a beat

Eb
EbM7
Eb7
Ab
Abm7
Db7

In - side out and up - side down, — the sound of big - town has me turned a - round. — I yearn for

Cm7
F7
B7
Bb7

wa - ter - falls. — The O - pen Coun - try calls. — Sub -

Eb
EbM7
Eb7
Ab
Abm7
Db7

ur - ban life's too high fa - lut - in' for a small front yard, I find com - mut - in' on the

Cm7
F7
Fm7
Bb7
Eb
Fm7
Eb7
Ab
Ab +

late, late train, — too — much strain. — I'm — just a yo - kel, you see. No fence, no

Ab6
Ab7
Db13
C7
Fm
C +
Fm7
Fm6

wall, will ev - er en - close — me. — While fate can still ex - pose — me to the

F#m7
B7
Fm7
Bb7
Bb7 #5
Eb
EbM7
Eb7

right con - di - tion for a fine days fish - in'. Who needs skies all full of 'sca - pers, not a

Ab
Abm7
Db7
Cm7
F7

soul on earth needs smog - gy va - pors. Come a - long with me, — live — a - while. — Why —

B7
Cm7
F7

— not be — na - ture's child? — Fan - cy free, — that's my style. Wide —

1. Fm7
Bb7
Eb
Fm7
Bb7 b9
2. Fm7
Bb7
Eb
E9
Eb6/9

— O - pen Coun - try for me. — — O - pen Coun - try for me. —

OPUS ONE

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Words and Music by Sy Oliver

Moderate Jump Tempo

G C9

I'm wrack-in' my brain, to think of a name, — to give to this tune, so Per-ry can croon, — and

A9 Am7 D9 G Bbdim7 Am7 D9 D+

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

G C9

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

A9 Am7 D9 G C9 G

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

Bb Gm7 Cm7 F7b9 Bb6 G7#5 C9 F9#5 Db Bbm7

O - pus One! It's not for Sam-my Kaye. — Hey! — hey! — hey! — It's O - pus One! It's

Ebm7 Ab7b9 Db6 Db D13 G

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

C9 A9

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

Am7 D9 G C9 G Eb9 G

knock your - self out. — When - ev - er you can hear O - pus One. —

ONE BY ONE

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By Wayne Shorter

Shuffle

Am7b5 D7#5#9 Ab7 Gm7 Fm7 Bb7 Eb M9 Cm11 F9 Bb M9 Am7b5 Ab7 Gm7 Bb7/F

Em7b5 D7#5#9 Gm11 E7#9 A7#5#9 Dm7 Bm7b5 Em7b5 A7#5#9Dm7 Am7b5 Ab7

Gm7 Bb7/F Em7b5 D7#5#9 Gm11 Am7b5 D7#5#9 Ab7 Gm7 Fm7Bb7 Eb M9 Cm11 F9 Bb M9

Am7b5 Ab7 Gm7 Bb/F Em7b5 D7#5#9 Gm11

ORCHIDS IN THE MOONLIGHT

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Words by Gus Kahn and Edward Eliscu
 Music by Vincent Youmans

With a Tango Beat

Fm Db Fm C7

When or - chids bloom in the moon - light _____ and lov - ers vow to be true; I still can dream in the

Gm7b5 C7 Fm Db Fm F7

moon - light, _____ of one dear night that we knew. When or - chids fade in the dawn - ing, _____ they speak of tears and "Good-

Bb m Fm C7 Fm C7 Fm Fine

bye!" Tho' my dreams _ are shat-tered, like the pet - als scat - tered, still my love _ can nev - er die.

F Fdim C7 F F6 C7

There is peace in the twi - light, _____ when the day is thru, but the shad-ows that fall on - ly seem to re -

F F# dim C7 Fdim C7 F F7 Bb

call all my long-ing for you. There's a dream in the moon - beams, _____ up on the sea of blue;

Db7 F Fdim C7 F C7 F D.C. al Fine

but the moon-beams that fall, on - ly seem to re - call, love is all, love is you.

OUT TO LUNCH

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By Eric Dolphy

Stalking

Musical notation for 'Out to Lunch' in 4/4 time, featuring a 'Stalking' feel. The melody is written on a treble clef staff with a key signature of one flat (Bb). It includes various rhythmic patterns, including eighth and sixteenth notes, and triplet markings (3).

PAPER DOLL

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By Johnny S. Black

Smoothly

Musical notation for 'Paper Doll' in 4/4 time, featuring a 'Smoothly' feel. The melody is written on a treble clef staff with a key signature of one flat (Bb). It includes lyrics and guitar chords: F, D7, G7, C7, F, Gm7, C7, F, Fm, C, A7, G7, C7, F, D7, G7, C7, A7, Bb, Bdim7, F, A7, D7, G7, Bbm6, C7, F, F, and F. The lyrics are: "I'm goin' to buy a Pa-per Doll that I can call my own, a doll that oth-er fel-lows can-not steal. And then the flir-ty, flir-ty guys with their flir-ty, flir-ty eyes will have to flirt with dol-lies that are real. When I come home at night she will be wait-ing, she'll be the tru-est doll in all this world. I'd rath-er have a Pa-per Doll to call my own, than have a fick-le-mind-ed real live girl. I'm goin' to girl." The piece ends with a first ending (1. F Abdim7 Gm7 C7) and a second ending (2. F).

PARKER'S MOOD

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By Charlie Parker

Blues

Musical notation for 'Parker's Mood' in 4/4 time, featuring a 'Blues' feel. The melody is written on a treble clef staff with a key signature of two flats (Bb). It includes lyrics and guitar chords: Eb7, Eb7, Bb7, Fm7, Bb7, and Eb7. The lyrics are: "I'm goin' to buy a Pa-per Doll that I can call my own, a doll that oth-er fel-lows can-not steal. And then the flir-ty, flir-ty guys with their flir-ty, flir-ty eyes will have to flirt with dol-lies that are real. When I come home at night she will be wait-ing, she'll be the tru-est doll in all this world. I'd rath-er have a Pa-per Doll to call my own, than have a fick-le-mind-ed real live girl. I'm goin' to girl." The piece features a blues structure with a 12-measure first ending and a 12-measure second ending.

B \flat B \flat 7 D \flat m7 G \flat 7

Cm7 F7

B \flat 7 Cm7 F7

THE PARTY'S OVER

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Words by Betty Comden & Adolph Green
 Music by Jule Styne

Moderately Slow E \flat Cm7 Fm7 A \flat /B \flat B \flat 7 E \flat Cm7 Fm7 A \flat /B \flat B \flat 7 E \flat B \flat 7/F

The Par - ty's O - ver, it's time to call it a day. They've burst your pret - ty bal - loon and

E \flat /G A \flat B \flat m7 E \flat 7 \flat 9 A \flat 6 D \flat 9 E \flat M7

tak - en the moon a - way. It's time to wind up the mas - quer - ade. Just make your

Dm7 G7 C7 F7 B \flat 7 A \flat /B \flat B \flat 7 E \flat Cm7 Fm7 A \flat /B \flat B \flat 7

mind up the pi - per must be paid. The Par - ty's O - ver. The can - dles

E \flat Cm7 Fm7 A \flat /B \flat B \flat 7 E \flat B \flat 7/F E \flat /G A \flat B \flat m7

flick - er and dim. You danced and dreamed through the night, it seemed to be right just be - ing with him.

E \flat 7 E \flat 7 #5 A \flat B \flat 7 B \flat 7 #5 Gm7 \flat 5 C7 Fm7

Now you must wake up, all dreams must end. Take off your make - up,

B \flat 7 E \flat M7 Cm Fm7 B \flat 7 E \flat

The Par - ty's O - ver. It's all o - ver my friend.

PAUL'S PAL

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By Sonny Rollins

Moderately

Chord progression: Gm7 C7 F Dm7 Gm7 C7
 F Bm7 E7 Am7 D7 Gm7 C7 To Coda ⊕ 1 F Dm7
 2 F Dm7 Gm7 C7 F Gm7 C7 F
 Bm7b5 E7#9 Am7 D7#9 Gm7 C7 D.S. al Coda ⊕ CODA FM7

PENNIES FROM HEAVEN

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Words by John Burke
 Music by Arthur Johnston

Moderately

Chord progression: C6 Dm7 Em7 Ebdim7 Dm7 G7 Dm7 G7 C6 Dm7 Em7 Ebdim7
 Dm7 G7 Dm7 G7 C9 F C7#5 F F7 E7 Eb7 D9
 G7 Dm7 G9 C Dm7 Em7 Ebdim7 Dm7 G7 Dm7 G7
 C7 C9 FM7 F6 Bb7
 CM7 C9 B9 Bb9 A9 Dm7 D7 G7b9 C

Ev - 'ry - time it rains it rains Pen - nies From Heav - en. Don't you know each cloud con - tains
 Pen - nies From Heav - en? You'll find your for - tune fall - ing all o - ver town. Be sure that
 your um - brel - la is up - side - down. Trade them for a pack - age of sun - shine and flow - ers.
 If you want the things you love, you must have show - ers. So when you hear it thun - der,
 don't run un - der a tree, there'll be Pen - nies From Heav - en for you and me.

THE PEACOCK

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English lyrics by Carol Raven
Music by Ernesto Lecuona

Moderately

G A7 D7 G Bm Em6 A7

Once in a gar - den fash - ioned all of dreams _____ a pea - cock sad - ly clam - ored, loud and long, _____ and

D Em A7 D Em7 A7 D

wide - ly spread its rain - bow - feath - ered train, _____ and poured it's heart out to its love in song: _____ Pea - cock

G D7

mine, _____ of my dream - ing, _____ your ca - res and your kiss are but seem - ing. _____ I am griev - ing _____

Em A7 D7 G

_____ at your leav - ing _____ for I love you _____ past be - liev - ing. _____ Pea - cock mine, _____

GM7 G7 C A7

_____ should I doubt you? _____ Life would be but one long night with - out you. _____ Though il - lu - sion it

A#dim7 Bm E7 Am D7 G C#dim7 D7/A D7 G

seems, I will love you in dreams for - ev - er, sweet pea - cock mine.

D

Em A7 D7 D7#5 G

Pea - cock mine, _____ I a - dore you, _____

GM7 G7 C A7 A#dim7 Bm

_____ for your love, for your kiss I im - plore you. _____ Should you fly far a - way I would die in a

E7 Am D7 G C/G G C/G G

day of long - ing, sweet pea - cock mine. _____

PEEL ME A GRAPE

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Words & Music by David Frishberg

Light, cute, sexy

Dm9 Eb13 Dm9 Dm9 C13 Bb13 A7#5#9

Peel_ Me A Grape, crush_ me some ice, Skin_ me a peach, save the fuzz for my pil-low,
Pop_ me a cork, French me a fry, Crack me a nut, bring a bowl full - a bon-bons,

Dm9 Eb13 Dm9 F9 Bb9 Bdim7 Fm6/C B9b5 Bb9 Bdim7

start_ me a smoke, talk_ to me nice, you got - ta wine me and dine me, don't try and fool me,
chill_ me some wine, keep_ stand-in' by, just en - ter - tain me, cham - pagne me, show me you love me,

Fm6/C B9b5 Bb9 Bdim7 Fm6/C Bm7/A A7#5#9

be - jewel_ me, ei - ther a - muse me or lose_ me, I'm_ get - tin' hun-gry, Peel Me A Grape.
kid glove_ me, best way to cheer me, cash-mere_ me, I'm_ get - tin' hun-gry, Peel Me A Grape.

1 Dm9 Dm9/C Bb13 A7#5#9 2 Dm7 F6/C Bb7 A7#5#9 Dm7 Eb7 D7sus D7 Gm Gm9/F#

Here's how to be an a - gree - a - ble chap, love me and leave me in

Gm9/F Em7b5 E7 D/F# Gm G#dim Bb13 A7#5#9

lux - u - ry's lap. Hop when I hol - ler, Skip when I snap, when I say, "Do it," jump to it.

Dm9 Eb13 Dm9 Eb13 Dm9 C13 Bb13 A7#5#9

Send_ out for scotch, call_ me a cab, cut_ me a rose, make my tea with the pet-als.

Dm9 Eb9 Dm9 F13 Bb9 Bdim7 Fm6/C B9b5 Bb9 Bdim7

Just_ hang a - round, pick_ up the tab, Nev - er out think me, just mink me, po - lar bear rug me,

Fm6/C B9b5 Bb9 Bdim7 Fm6/C Bm7/A A7#5#9 Dm11

don't bug me, new Thun - der - bird me, you heard me, I'm_ get - tin' hun-gry, Peel Me A Grape.

PEOPLE

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Words by Bob Merrill
Music by Jule Styne

Moderately

B♭M7 Cm7 F7 B♭M7 Cm7 Cm7/FF7♭9 E♭/B♭ B♭M7 Am7

Peo - ple, Peo - ple who need Peo - ple are the luck - i - est Peo - ple in the world.

D7 Gm♯7 C9 Gm7♭5 C7 FM7 F6

We're chil - dren need - ing oth - er chil - dren and yet let - ting our grown - up pride

G/B B♭m6 F/A A♭dim7 Gm7 C7 E/F F Cm7 F7♯5 B♭M7

hide all the need in - side, act - ing more like chil - dren, than chil - dren. Lov - ers

Cm7 F7 B♭M7 Cm7 Cm7/FF7♭9 E♭/B♭ B♭M7 Fm7

are ver - y spec - ial Peo - ple, they're the luck - i - est Peo - ple in the world.

B♭9 B♭7 ♯5♭9 E♭M7 E♭m6 B♭ Fm7 Fm7/B♭ B♭7 ♭9 E♭M9

With one per - son, one ver - y spec - ial per - son, a feel - ing deep in your soul

F7/E♭ B♭/D Em7♭5 A7♭5 B♭/D Gm7 Cm7 F7

says: you were half now you're whole. No more hun - ger and thirst, but first, be a per - son who needs

B♭M7 Fm7 B♭7 E♭M7 E♭m6 E♭/F B♭/F Cm7 Cm7/F B♭6 G♭9 B♭6/9

Peo - ple. Peo - ple who need Peo - ple are the luck - i - est Peo - ple in the world.

PEOPLE WILL SAY WE'RE IN LOVE

(From "OKLAHOMA")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

C CM7 Dm7G7 C C/E E♭dim7 G7/D G7 C Am7

Don't throw bou - quets at me, Don't please my folks too much. Don't laugh at my

D9 Dm7 G7♭9 C C♯dim7 Dm7 G7 C CM7 Dm7G7

jokes too much. Peo - ple Will Say We're In Love! Don't sigh and gaze at me;

C C/E E♭dim7 G7/D G7 C Am7 D9 Dm7 G7

your sighs are so like mine. Your eyes must - n't glow like mine, Peo - ple Will Say We're In

C F7 C6 Cm7 F7 Cm7 F7b9 Bb Bm7b5 E7 A7 D7 G7 C

Love! Don't start col - lect - ing things, give me my rose and my glove. Sweet heart,

Am7 D7 C/G G7 C

they're sus - pect - ing things, Peo - ple Will Say We're In Love.

PERDIDO

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By H.J. Lengsfelder, Ervin Drake and
Juan Tizol

Medium Swing Cm7 F7 Cm7 F7 Bb Dm7 G7 Cm7 F7

Per - di - do, I look for my heart, it's Per - di - do. I lost it way down in Tor - ri - do, while
le - ro, she glanced as she danced a bo - le - ro. I said, tak - ing off my som - bre - ro, "Let's

Cm7 F7 1 Bb6 EbM9 Dm7 G7b9 2 Bb6 Eb9 Bb6 D13 D9 Ab9 G13

chanc - ing a dance fi - es - ta. Bo - es - ta." High was the sun when we first
meet for a sweet si -

C13 Cdim7 C9 Gb9 F13 Cm7 F7 Cm7 F7

came close; low was the moon when we said, "A - dios!" Per - di - do, Since then has my heart been Per -

Bb Dm7 G7 Cm7 F7 Cm7 F7 Bb6 Eb9 Bb6

di - do, I know I must go to Tor - ri - do, that yearn - ing to lose Per - di - do.

PERHAPS

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By Charlie Parker

Quick Blues
C7

F7 C7 Em7 A7

Dm7 G7 C7 Dm7 G7

PICK YOURSELF UP

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Words and Music by Dorothy Fields and Jerome Kern

Moderately

Gm7 C7 FM7 BbM7 Em7b5 A7b9 Dm7 G7 C7sus C7

Noth- ing's im- pos - si - ble I have found. For when my chin is on the ground I pick my - self up,

Am7 D7 Gm7 C7 F Am7 D7 GM7 CM7

dust my - self off, start all o - ver a - gain. Don't lose your con - fi - dence if you slip, be

F#m7b5 B7b9 Em7 A7 D7sus D7 Bm7 E7 Am7 D7

grate - ful for a pleas - ant trip, and pick your-self up, dust your - self off, start all o - ver a -

G AbM7 Ab6 AbM7 Ab6 Ab7 Eb7

gain. Work like a soul in - spi - red 'til the bat - tle of the day is won.

Ab Ab6 Ab7 C Am7 D9 Gm7 C7

You may be sick and ti - red, but you'll be a man my son!

Gm7 C7 FM7 BbM7 Em7b5 A7b5 Dm7 G7 CM7 C7

Will you re - mem - ber the fa - mous men who had to fall to rise a - gain? So take a deep breath,

C6 C+ Am Am7/G F#m7b5 Gm7

pick your - self up, dust your - self off,

Gm7 C7sus C7 F

start all o - ver a - gain.

POINCIANA (SONG OF THE TREE)

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Music, Publisher) in the U.S.A. only

Words by Buddy Bernier
Music by Nat Simon

Moderately

GM9 Dm7 G9 Cm6

Poin - ci - an - a, your branch - es speak to me of love. Pale moon

GM9 Am7 D7 GM9

is cast - ing shad-ows from a - bove. Poin - ci - an - a, some-how I feel the jun - gle

Dm7 G9 Cm6 GM9 G7
 heat. With - in me there grows a rhythmic savage beat.
 Cm Cm6 DM7 Cm
 Love is ev - 'ry where, it's mag - ic per - fume fills the air. To and fro you sway, my
 Cm6 D Ddim7 D7 GM9 Dm7
 heart's in time, I've learned to care. Poin - ci - an - a, though skies may turn from blue to gray,
 G9 Cm6 GM7
 My love will live for - ev - er and a day.

POMPTON TURNPIKE

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 Music, Publisher)

Words and Music by Will Osborne and Dick Rogers

Slow Eb Fm7 Eb Fm7
 Pomp - ton Turn - pike, That's a ver - y fa - mous Jer - sey road - way
 B7 Bb7 Eb6 C6 Db6 D6 Eb6
 full of coun - try charm. Pomp - ton
 Fm7 Eb6 Fm7 B7 Bb7
 Turn - pike leads you to a place not far from Broad - way. Still it's on a
 Eb6 Db6 D6 Eb6 Bb7
 farm. You dine with lights sub - dued. The mu - sic
 Eb7 Bbm7 Eb7 Eb7/Db C7 B7
 in - ter - lude puts you right in the mood to dance and find your -
 Bb7 Bb7 #5 Eb6 Fm7 Eb6
 self ro - mance. Pomp - ton Turn - pike ride your bike or if you like just
 Fm7 B7 Bb7 Eb Db6/9 D6/9 Eb6/9
 hitch - hike. Come to Pomp - ton Turn - pike.

POLKA DOTS AND MOONBEAMS

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Music, Division of Music Sales Corporation

Words by Johnny Burke
Music by Jimmy Van Heusen

Slowly, with expression

F Dm7 Gm7 C7 C7/Bb Am7 Dm7 Gm7 Em7b5 A7b9

A coun-try dance was be-ing held in a gar-den, I felt a bump and heard an "Oh, beg your par-don,"

Dm Dm#7/C# Dm7/C Am7 Ab m7 Gm7 C7 C9/Bb Am7 D7b9 Gm7 C7

sud-den-ly I saw Pol-ka Dots And Moon-beams all a-round a pug-nosed dream. —

F Dm7 Gm9 C7 C7/Bb Am7 Dm7

The mus-ic start-ed and was I the per-plexed one, I held my breath and said "may

Gm7 Em7b5 A7b9 Dm Dm#7/C# Dm7/C Am7 Ab m7

I have the next one." In my fright-ened arms Pol-ka Dots And Moon-beams

Gm7 C9 C7b9 F6 Bm7b5 E7 A A# dim7 Bm7 E7 E7/D

spark-led on a pug-nosed dream. — There were ques-tions in the eyes of oth-er danc-ers

C#m7 F#m7 Bm7 E7 A A# dim7 Bm7 E7

as we float-ed o-ver the floor. There were ques-tions but my heart knew all the an-sw-ers,

A7 D7 Gm7 C9 F Dm7

and per-haps a few things more. — Now in a cot-tage built of

Gm9 C7 C7/Bb Am7 Dm7 Gm7 Em7b5 A7b9

li-lacs and laugh-ter I know the mean-ing of the words "ev-er af-ter."

Dm Dm#7/C# Dm7/C Am7 Ab m7 Gm7 C9 C7b9 F6 Eb 6 E6 F6/9

And I'll al-ways see Pol-ka Dots And Moon-beams when I kiss the pug-nosed dream. —

POOLS

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By Don Grolnick

Relaxed Funk
C13b5b9 Fm11 § C13b5b9 Fm11 C13b5b9

Fm11 F13b9 F7#5 F7 Abm11 A13b5 GbM7/Ab

1. C13b5b9 Fm11 2. GbM7/Ab CM7/D D7#5#9/F# G9sus CM7/D D7#5#9/F#

A9b13/G CbM7/Db D7#5#9/F Gb7sus Eb7#9 Abm9 To Coda ⊕

D.S. al Coda (2nd Ending) CbM7/Db C13b5b9 Fm11

⊕ CODA CbM7/Db C13b5b9 B13b5b9

PUT ON A HAPPY FACE

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Words by Lee Adams
Music by Charles Strouse

Lightly
Eb6 Gm7 C7 Fm7 Bb9 Fm7 Bb9 Eb Eb6 Gm7 C7

Gray skies are gon- na clear up, — Put On A Hap- py Face. Brush off the clouds and cheer up, —

Fm7 Bb9 Bbm7 Eb7 AbM7 D7 G7 C7 F7 Bb7 EbM7 Eb7

put on a hap- py face. Take off the gloom- y mask of trag - e - dy, it's not your style.

AbM7 D7 G7 C7 F7 Fm7 Bb9 Eb6 Gm7 C7

You'll look so good that you'll be glad — ya' de - ci - ded to smile! — Pick out a pleas - ant out - look, —

Fm7 Bb9 Fm7 Bb9 Eb6 Gm7 C7 Fm7 Bb9 Bbm7 Eb7

stick out that no - ble chin. Wipe off that "full of doubt" look, — slap on a hap - py grin! And

AbM7 Bb9 Eb Fm7 Bb7 G7#5 G7 C9 F9 Fm7 Bb9 Eb Eb6 Fm7 Eb

spread sun - shine all o - ver the place, just put on a hap - py face! —

THE PREACHER

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By Horace Silver

Medium Swing

F Fdim7 F Bb9 F Fdim7 F C7

Gath-er 'round and hear the Preach-er, hear the Preach-er, hear the Preach-er, Preach-er

F F Fdim7 F Bb Bdim7 F Fdim7 F G7

man. They used to call him the Preach-er, this was true for, he would teach from his heart 'bout the on-ly thing he knew. hymn for the lad-ies, one for the men. Then he would turn right a-round and play 'em both a-gain. ser-mon was o-ver, He'd leave the town and trav-el on to the next to lay his gos-pel down.

C7 F Fdim7 F F7 Bb A7 F7 Gm7 G#dim7 Am7 Dm7

He would stand up there in the pul-pit, horn in his hand, and let that mel-o-dy take you
When they all got to swing-in' and clap-pin' hands, I had the swing-in-est con-vo-
So, bow your head and we'll join in one might-y chord to say a prayer for the Preach-er,

Gm7 C7 1.F 2.F F Fdim7 F Bb9

to the Prom-ised land. He played one Gath-er 'round and hear the Preach-er, hear the Preach-er,
ca-tion in the land.
gone to his re-ward.

F Fdim7 F C7 F 3.F Bb Bdim7 F Dm7 Gm7 F6

hear the Preach-er, Preach-er man. Now the

PUT YOUR LITTLE FOOT RIGHT OUT

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New York, NY
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Words & Music by Larry Spier

Jazz Waltz

G G7 E7#5 Am7 D7

Put your lit-tle foot, put your lit-tle foot, put your lit-tle foot right out. Put your lit-tle foot, put your

Am7 D7 G G7 E7#5

lit-tle foot, put your lit-tle foot right out. Put your arm a-round, put your arm a-round, put your arm a-round my

Am7 D7 Am7 D7 G E7 Am7

waist. Keep your arm a-round, keep your arm a-round keep your arm a-round my waist. Take a step to the side, take a

D7 D9#5 G6 Em7 Am7 D7 G E7 Am7

step to the rear; take a step to the side, but for - ev - er stay near. As we dance through the night and the

D7 D9#5 G6 Em7 Am7 D7 G6

morn - ing draws near, by the dawn's ear - ly light all our cares dis - ap - pear. Do a lit - tle whirl, do a

G7 E7#5 Am7 D7 Am7 D7

lit - tle whirl, do a lit - tle whirl a - bout. Do a lit - tle twirl, do a lit - tle twirl, do a lit - tle twirl a -

G E7#5 Am7 D7

bout. Walk a lit - tle bit, talk a lit - tle bit, put your lit - tle foot right out. Sing a lit - tle bit, swing a

Am7 D7 1. G 2. G

lit - tle bit, put your lit - tle foot right out. Take a out.

QUIET NOW

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By Denny Zeitlin

Very slowly, rubato, with tenderness

Am7 FM7 E9 E7b9 Am7 Dm9 G7 CM9 Bb9 A7b9 Fm6/Ab G7 E7 Am7 D9

EbM7 AbM9 Db9 Bm7 G6/9 F#9 F#7b9 Bm7b5 Em7 A13 DM9 Bm7 C9 B7#5

Bb7 A13 F#9 Bm7 C#m6 F#m7 Bm9 Em7 A7 Am7 D7b9 GM7 C9 Bm9 Bb9 AbM9 Db9

Cm9 B7b9 A9 D9 C#m7 C9 Bm7 E7#9 Am F

B6 E7 Am9 Dm13 G9 CM9 CM7/B Bb9 A7 Fm6/Ab G7 E7 Am7 D9 Em7 Am7 Dm9 G9sus

Em7 Am7 FM9 BbM9 Em7 Eb6/9 AbM9 DbM13 CM13 CM9

QUASIMODO

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By Charlie Parker

Medium Swing

The musical score for 'Quasimodo' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a key signature change from two flats to one flat (Bb). The score includes various chord annotations such as Eb M7, D7, Fm7, Bb 7, Fm7, Bb 7, Eb M7, G7, Cm7, Am7, D7, Gm7, C7, F7, Bb 6, Cm7, F7, Fm7, C7#5, Fm7, Bb 7, Eb M7, D7, Fm7, Bb 7, Fm7, Bb 7, Bb m7, F7#5, Bb m7, Eb 7, Ab 6, Dm7, G7, Cm7, Ab m6, F7, Eb 6, Fm7b5, Bb 7b9, Eb M7, and a first ending with Fm7, Bb 7, and a second ending with Fm7, Bb 7, and Eb 6. Triplet markings (3) are present in several measures throughout the piece.

QUIET NIGHTS OF QUIET STARS (CORCOVADO)

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English Speaking Countries

English Words by Gene Lees
Original Words & Music by Antonio Carlos Jobim

Moderately Slow

D9 Ab dim7

Qui - et Nights Of Qui - et Stars, qui - et chords from my gui - tar

Gm7 C7 Gb7 Fdim7 FM7 Fm7

float - ing on the si - lence that sur - rounds us. Qui - et thoughts and qui -

Bb 13 Em7 A7#5 D9

- et dreams, qui - et walks by qui - et streams, and a win - dow look -

Dm7 Ab dim7 D9

- ing on the moun - tains and the sea. How love - ly! This is where I want

Ab dim7 Gm7

to be. Here, with you so close to me un - til the fin - al

C7 Gb7 Fdim7 FM7 Fm7

flick - er of life's em - ber. I, who was lost and

Bb7 b5 Em7 Am7 Dm7

lone - ly, be - liev - ing life was on - ly a bit - ter tra - gic

G7b9 Em7 A7#5 Dm7

joke, have found with you, the mean - ing of ex -

G9 C6

ist - ence. Oh, my love.

RAIN

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Music by Peter DeRose

Slowly

C F C C7 B7 Bb7 A7 D7

Rain, When ya gon-na rain a - gain? Rain grow the gold - en grain a - gain. Show - er

G7 G7#5 C Am7 Dm7 G7 C F

your bless - ings on me. Rain, make the riv - ers deep a - gain.

C C7 B7 Bb7 A7 D7 G7 G7#5 C F6

Rain, please don't let me weep a - gain. Show - er your bless - ings on me.

C C7 F Em7 F F# dim7

The cows in the mead - ow and the sheep in the corn, they know that some - thing is

C/G Bb7 A7 Dm7 G7 C7 B7 Bb7 A7 D7 Dm7 G7#5

wrong. Old Moth - er Earth can nev - er give birth When you're a - way so long.

C F C C7 B7 Bb7 A7 D7

Rain, make it green in lov - er's lane. Rain, for my gal and me a - gain. Show - er

G7 G7#5 1. C 2. C

your bless - ings on me. me.

THE RAIN IN SPAIN

(From "MY FAIR LADY")

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the World

Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately

F F# dim7 C7/G C7 F Gm7 C7 F F/A Db7/Ab

The Rain In Spain stays main - ly in the plain! The Rain In Spain stays

Gm C7 F Gm7 C7 F F# dim7 C7/G C7

main - ly in the plain! Now once a - gain, where does it rain? On the plain! On the

F F7 Bb Gm6/Bb A E7 A C7 F F# dim7

plain! And where's that blast - ed plain? In Spain! In Spain! The Rain In Spain stays

C7/G C7 F Gm7 C7 F F# dim7 C7/G C7 F

main - ly in the plain! The Rain In Spain stays main - ly in the plain!

RANDOM THOUGHTS

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By Steve Kuhn

Freely Intro D♭M7#5

Medium Jazz Waltz G♭M7/A♭

Am7 A♭M7#11 N.C. To Coda 1.

Am7 F#m7 Fm7 Solos Em7 8 EM7 8 Fm7 8 FM7 8

Am7 F#m7 Fm7 Bass solo G♭M7/A♭ 6 Am7 F#m7 Fm7

G♭M7/A♭ Bass solo cont. 16 D.S. al Coda CODA G♭M7/A♭

Freely D♭M7#5 F7#5 B♭7#5 E♭m A♭7

Adim7 B♭7 E♭m N.C. D♭

THE RED DOOR

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By Gerry Mulligan and Jack "Zoot" Sims

Easy Swing
GM7

Chord progression for "The Red Door":
 Cm7 F7 Ab7 G Em7 Cm7 F7 F# dim7
 Gm6 Em7b5 Am7b5 D7b5 1. Gm7 C9 F9 F# 9
 2. Gm7 Gm6 Dm7b5 G7b9 Cm6 Cm7 Dm7b5 G7b9 Cm6 F# dim7
 Fm7 E7b5 Eb Edim7 Fm7 Bm7
 Cm6 Gb7 Fm7 D7b9 3. G Am7 Bb dim
 G Cm7 C# dim7 Gm6 Cm7 Cdim C# dim
 Bb Bb dim7 Am7b5 D7b5 Gm7 C7b9 Gb7#5 F7 D7b5
 GM7 Cm7 C# dim7 G Bm7 Cm7 C# dim7
 Bb Gm6 Am7 Ab6 GM7

RAINCHECK

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By Billy Strayhorn

Medium Swing

Chord progression for "Raincheck":
 F Gm7 G7/G# F/A Bb 6 Am7 E7/G# F Gm7
 G7/G# F/A Bb 6 - F6 F Gm7 G7b9 C9 F Gm7 G7/G# F/A
 To Coda ⊕

B \flat 6 Am7 Bm9 B7 \flat 9 E9 C \sharp m7 F \sharp 7 Bm7 E9 E \flat 9 \sharp 11 D9 D \flat 9 \sharp 11 C7 \flat 9 D.C. al Coda

RED SAILS IN THE SUNSET

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 & Co., Inc.

Words by Jimmy Kennedy
 Music by Hugh Williams

Slowly

G C Cm6 G G \sharp dim7 Am7 D7

Red Sails In The Sun - set way out on the sea, oh! car - ry my loved one

Am7 D7 G C Cm6 G

home safe - ly to me. He sailed at the dawn - ing, all day I've been blue.

G \sharp dim7 Am7 D7 Am7 D7 G C Cm6 G

Red Sails In The Sun - set I'm trust - ing in you. Swift wings you must bor - row,

D7 G C Cm6 G A7 Am7 D7

make straight for the shore. We mar - ry to - mor - row and he goes sail - ing no more.

G C Cm6 G G \sharp dim7

Red Sails In The Sun - set way out on the sea, oh! car - ry my

Am7 D7 Am7 D7 1. G Am7 D7 2. G

loved one home safe - ly to me. me.

RED CROSS

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By Charlie Parker

Fast **Bb**

RED TOP

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Words and Music by Lionel Hampton & Ken Kynard

Medium Bounce

G6 G6/B C C# m7b5 G/D C G/B G7

My lit - tle Red Top see how you got me spin - ning, - go - ing

C9 CM7 C# m7b5 G/D C Bm7b5 E7b9 Am7 3

'round and 'round - and I don't want to stop. You've got me so if I

D7 G G/B C C# dim7 G/D C G/B Am7

don't go a - round I'm sure gon - na drop, - gon - na drop, - gon - na drop, - So Red Top -

G6 G/B C C# m7b5 G/D C G/B G7 C9 3

- you just go right on spin - ning, - go 'round and 'round -

CM7 C# m7b5 G/D C Bm7b5 E7b9 Am7 3

and don't you ev - er stop. Re - mem - ber, that if you

D7 G G/B C Eb 7/Db G/D D7sus G6

don't go a - round we're sure gon - na drop, - gon - na drop, - gon - na drop. -

RIVER, STAY 'WAY FROM MY DOOR

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Words by Mort Dixon
Music by Harry Woods

Slow Ballad

Eb Bb7 Eb Eb7 Ab Adim7 Eb/Bb Cm7 F7
 You keep go - in' your way, I'll keep go - in' my way, Riv - er, Stay
 I just got a cab - in, you don't need my cab - in,
 B7 Bb7 Eb Cm7 ¹Fm7 Bb7 ²Am7b5 D7 Gm
 'Way From My Door. Don't come up an - y
 C9 Bb Bdim7 Cm7 F7
 high - er, I'm so all a - lone. Leave my bed and my fi - re, that's all I
 Bb7 Eb Bb7 Eb Eb7 Ab Adim7 Eb C7 F7
 own. I ain't break - in' your heart, don't start break - in' my heart, Riv - er, Stay
 B7 Bb7 ¹Eb ²Eb Cm Ab7
 'Way From My Door. Door. Oh! Lord! Ain't I been
 Lord! You made the
 Cm Ab7 Cm Ab7 Cm
 faith - ful, and ain't I worked, ain't I toiled in the sweat - in' sun? Oh! Lord! Ain't I
 riv - er, but won't you try to re - mem - ber that you made me. Oh! Lord! Hear me
¹C G7 C G7 ²F7
 come to you and thanked you for all you've done: Oh! make the riv - er hear my
 pray to you and
 Bb7 Eb Bb7 Eb Eb7 Ab Adim7 Eb Cm7
 plea: I ain't break - in' your heart, don't start break - in' my heart,
 F7 B7 Bb7 Eb B7 Abm7 Eb
 Riv - er, Stay 'Way From My Door.

REVELATION

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By Gerry Mulligan

Medium ♩ F B \flat C7 F F7 Cm7 F7 To Coda \oplus

B \flat B \flat m7 Am7 Am6 Am7 \flat 5 D7#5 Gm7

C7 2nd time \oplus CODA B \flat Bm7 \flat 5 B \flat m7 E \flat 7 Am7 D7 D7#5#9

Gm7 C7 Gm7 C7 E7 FM9

ROBBINS' NEST

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By Sir Charles Thompson and
 "Illinois" Jacquet

Moderately

G7 C A \flat 7 C6 A \flat 7

Dm7 G7 \flat 9 C6 E \flat dim7 Dm7 G7 C A \flat 7

C6 A \flat 7 Dm7 G7 \flat 9 C6 D \flat 9 C E7

A7 D7 G7#5 \flat 9

Dm7 G7 C A \flat 7

C6 A \flat 7 Dm7 G7 G7#5 C6 D \flat M9 C6

ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

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Words by Sam M. Lewis and Joe Young
 Music by Jean Schwartz

Moderately
 C

Em7 Ebdim7 Dm7 G7 G9 Dm7 G7 Dm7 G7

Rock - A - Bye Your Ba - by With_ A Dix - ie Mel - o - dy; when you croon_ croon a tune, _

C Am7 D9 G7 Dm7 G9 Dm7 G9 C Em7 A9

from the heart _ of Dix - ie. _ Just hang my cra-dle, Mam-my mine, _ right on that Mas- on - Dix - on Line; _

G/D Am7 D7 G7 C Em7 Eb dim7

and swing it from Vir - gin - ia, to Ten - nes-see with all the love that's in_ yer. Weep no more my la - dy, sing _ that

Dm7 G7 G9 Dm7 G7 Dm7 G7 G7#5/F E7

song a - gain for me; and Old Black Joe, _ just as though_ you had _ me on your knee.

A7 D7

A mil - lon ba - by kiss - es I'll de - liv - er, the min - ute that you sing the Swan- ee Riv - er

C/G Dm7 Ab7 C C/E Eb7 D7 G7

1. C D7 G7 2. C

Rock - A - Bye Your Rock - A - Bye Ba - by With A Dix - ie Mel - o - dy. _ dy.

ROOM 608

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By Horace Silver

Medium Swing

Bb G7 Cm7 F7 Bb G7 Cm7 F7

Bb Cm7 Cdim7 Bb/D G7 1. Cm7 F7 2. Cm7 F7 Bb

Ab7 B7 Eb B7

D7 C7 Cm7 F7b9 Bb G7 Cm7 F7

Bb G7 Cm7 F7 Bb Cm7 Cdim7 Bb/D G7 Cm7 F7 Bb

ROCKIN' CHAIR

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Words and Music by Hoagy Carmichael

Moderately

E \flat E \flat M7 B \flat m7 E \flat 9 A \flat M7 D \flat 7 Gm7 C7

Old Rock-in' Chair's got me, — cane by my side; fetch me that gin, son,

F7 F7 \flat 5/C \flat Fm7 B \flat 7 E \flat 6 Cm7 Am7 \flat 5 D7 Gm Cm7 \flat 5

'fore I tan your hide. Can't get from this ca - bin, — goin' no - where; just sit me here

F7 E \flat /B \flat B \flat 7 E \flat E \flat 7 A \flat 9 E \flat M7

grab-bin' at the flies 'round this Rock - in' Chair. My dear old Aunt Har - ri - et in hea - ven she

Am7 \flat 5 D7 Gm7 Cm7 F9 Fm7 B \flat 7 E \flat E \flat M7

be send me sweet cha - ri - ot — for the end of these trou - ble I see. Old Rock-in' Chair

B \flat m7 E \flat 9 A \flat M7 D \flat 9 Gm7 C7 Fm7 E \flat M7 1. E \flat Fm7 B \flat 7 2. E \flat A \flat 9 E \flat 6

gits it. — judg - ment day is here. chained to my Rock in' Chair. Chair. —

ROSETTA

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Words and Music by
 Earl Hines and Henri Wood

Moderately

F9 E9#5 E \flat 9#11 D9 G9 1 C7 C7#5 F6 G9 C7 2 C7 C7#5

Ro - set - ta, — my Ro - set - ta, — in my heart, dear, there's no one but you. — You some - bod - y
 told me, — that you loved me, nev - er leave me for

F E7 Am E7 Am Am/G# C/G G7 Gm7 C7 F9

new. You've made my whole life a dream; — I pray you'll make it come true. — Ro - set - ta, —

E9#5 E \flat 9#11 D9 G9 C7 C7#5 F

— my Ro - set - ta, — Please say I'm just the one dear for you. —

ROUTE 66

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By Bobby Troup

Moderately

F6 Bb9 E F6 F7 Bb9

If you _____ ev - er plan to mo - tor west, _____ Trav - el my way, take the

F6 Gm7 C9 F Abdim7

high - way that's the best. _____ Get your kicks on Route _____ Six - ty - six! _____

Gm7 C7 F6 Bb9 E F F7

It winds _____ from Chi - ca - go to L. A., _____ more than

Bb9 F6 Gm7

two _____ thou - sand miles all the way. _____ Get your kicks on

C9 F Abdim7 Gm7 C7 F7

Route _____ Six - ty - six! _____ Now you go thru Saint Loo - ey and

Bb9 F F9

Jop - lin, Mis - sour - i and Ok - la - hom - a Cit - y is might - y pret - ty. You'll see _____

Bb9 F7

_____ Am - ar - il - lo; _____ Gal - up, New Mex - i - co; _____

Gm C9 Gm7 C9 F F#dim7 Gm7 C7

Flag - staff, Ar - i - zon - a; don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - din - o. Won't

F Bb9 E F F7 Bb9

you _____ get hip to this time - ly tip: _____ when you _____ make that

F Gm7 C9 F Bb9 F Gb7 F6

Cal - i - for - nia trip, _____ get your kicks on Route _____ Six - ty - six! _____

ROYAL GARDEN BLUES

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By Clarence Williams and Spencer Williams

Blues Tempo

F B♭ B♭m F B♭ B♭m F B♭ B♭m F F9

No use of talk-in', no use of talk-in', you'll start in dog-walk-in' no mat-ter where —

B♭6 F7#5 B♭6 F7#5 B♭6 F7#5 B♭dim B♭7 C7 Ddim7 Cdim7

there's jazz-co-pa-tion, blues mod-u-la-tion just like a Hai-tian you'll rip and tear. — Most ev-'ry-

C7 D♭7 C7 F C7 F B♭ B♭m F B♭ B♭m

bo-dy likes the blues, — here's why I'm ra-vin', — here's why I'm ra-vin', if it's

F B♭ B♭m F F9 B♭6 F7#5 B♭6 F7#5

blues you are cra-vin' just come on down. — You'll hear 'em play-in', you'll hear 'em play-in',

B♭6 F7#5 B♭ B♭7 C7 Ddim7/C Cdim7 C7 D♭7 C7 F C7

soon you'll be say-in', "Hon, jazz me 'round," — be-cause your feet they can't re-fuse. —

F F7 F F7 F F7 C7

What's that fa-mil-liar strain, that true blue note re-frain? It's driv-in' me in-sane.
There goes that mel-o-dy it sounds so good to me, and I am up a tree.

B♭6 D♭7 C7 F Fm7♭5 C7/G

Can't keep still tho' it's a-gainst my will. — I'm on my P's and Q's, —
It's a shame you don't know the name. — It's a brand new blues, —

1 C7 F C7 2 F C7#5

I just can't re-fuse. — the Roy-al Gar-den Blues. —

CHORUS

F7 B♭ B♭m F F7 B♭

Ev-'ry bo-dy grab some-bo-dy and start jazz-ing 'round. Hon, don't you hear that
That weep-in' mel-

B♭7 E♭

trom-bone moan? — Just lis-ten to that sax-o-phone. — Gee, hear that cla-ri-
an-cho-ly strain, say but it's sooth-ing to the brain. Just wan-na get

'ROUND MIDNIGHT

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Words by Bernie Hanighen
Music by Cootie Williams and
Thelonious Monk

Slowly

Eb m Eb m/D Eb m/D# Cm7b5 Fm7b5 Bb 7 Eb m7 Ab 7 Bm7 E7 Bb m7 Eb 7
 Ab m7 D# 7 Eb m7 Ab 7 To Coda ⊕ 1. B7 Bb 7 2. B7
 Eb m7 Cm7b5 F7 Bb 7 Cm7b5 F7 Bb 7 Ab m7 D# 7 GbM7 B7 Bb 7
 Eb 7 D# 7 F#m7 B7 Bb 7 D.C. al Coda ⊕ CODA B7 Bb 7 Eb m

The musical score for 'Round Midnight' is written in a single system with four staves. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a common time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff, indicating the harmonic structure. The piece concludes with a Coda section, marked with a circled cross symbol (⊕).

RUBY, MY DEAR

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By Thelonious Monk

Moderately Slow

Fm7 EbM7 G9 C7 FM7 Bbm7 Eb7 AbM7
 Bbm7 A7 Bm7 Bb7b5 Bb7#5 Fm7 Bb7 EbM7 G9 C7 FM7 Bbm7 Eb7
 AbM7 Ab6 Bbm7 A7 Bm7 Bb7b5 AM7 Bm7 E7b9 A6 AM7
 Bb6 Bdim7 Cm7 Dm7 Ebm7 Ab9 A9 Fm7 Bb7 EbM7
 G9 C7 FM7 Bbm7 Eb7 AbM7 Ab6 Bbm7 Bm7 Ab6

The musical score for 'Ruby, My Dear' is written in a single system with five staves. It features a treble clef, a key signature of three flats (Bb, Eb, Ab), and a common time signature. The melody is composed of eighth and sixteenth notes, with some triplet markings. Chord symbols are placed above the staff to indicate the harmonic progression. The piece ends with a triplet of notes in the final measure.

S'POSIN'

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Lyric by Andy Razaf
 Music by Paul Denniker

Moderately

Eb AbM7 Gm7 C7b9 Fm7 Bb9 Eb6 AbM7 Gm7 C7#5 Fm7 Bb9
 S'pos - in' I should fall in love with you; _____ do you think that you could love me too? _____
 Eb Cm7 F9 Fm7 Fm7/Bb
 S'pos - in' I should hold you and ca - ress you; _____ would it im - press you _____ or dis - tress you? _____
 Eb AbM7 Gm7 Cb9 Fm7 Bb9 Eb6 Fm7 Gm7 Am7b5 Bbm7 Eb9 Ab6 Dm7b5 G7b9
 S'pos - in' I should say, "for you I yearn," _____ would you think I'm speak - ing out of turn? _____ And
 Cm7 Eb/G Gdim7 Fm7 Fm/Eb Dm7 G7 Cm7 F9 Eb/Bb Bb7/Ab G7 C7#5 Fm7 Bb7b9 Eb Db9 D9 EbM9
 S'pos - in' I'd de - clare it, would you take my love and share it? I'm not S'pos - in' I'm in love with you. _____

S.O.S.

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By John L. (Wes) Montgomery

Bright
 Cm Bbm7 Eb7 AbM7 Dm7b5 G7 Cm
 Ab7 G7 CM7 Cm7 Bbm7 Eb7 AbM7 Dm7b5 G7
 Cm Ab7 Db7 Cm Gm9 C7 Fm9 Bb7
 A7 Ab7 G7 Cm Bbm7 Eb7 Ab
 Dm7b5 G7 Cm Ab7 Db7 CM7

SALT PEANUTS

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Words and Music by Dizzy Gillespie and Kenny Clarke

Fast

F6 Bb6 Bdim7 F6 N.C. F6 Bb6 Bdim7 F6

N.C. 1 2 Em7 Eb7 Dm9 Dm Dm7

Db7 C7 Gm9 C7#5 F6 Bb6 Bdim7 F6 N.C.

F6 Bb6 Bdim7 F6 N.C.

The musical score for 'Salt Peanuts' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a 'Fast' tempo marking and includes a repeat sign. The second staff contains first and second endings. The third and fourth staves continue the melodic line. Chord symbols are placed above the notes, and some notes are marked with a '3' for a triplet.

SACK OF WOE

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By Julian Adderley

Medium Swing

Fm7 Bb7

C7 Fm7 Bbm7 Eb7#5 Ab Gm7b5 C7

Fm Bbm7 Eb7#5 Ab Gm7b5 C7 Fm Bbm7 Eb7#5 Ab C7.

Fm7 1. Fm7 2. Fm7

The musical score for 'Sack of Woe' is written in 4/4 time with a key signature of three flats (Bb, Eb, and F). It consists of four staves of music. The first staff begins with a 'Medium Swing' tempo marking. The second and third staves contain the main melody with first and second endings. The fourth staff continues the melody. Chord symbols are placed above the notes, and some notes are marked with a '3' for a triplet.

SATIN DOLL

Copyright © 1958 by Tempo Music, Inc.

By Duke Ellington, Johnny Mercer and Billy Strayhorn

Smoothly

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

Cig - a - rette hold - er which wigs me, o - ver her shoul - der, she digs me.
Ba - by shall we go out skip - pin', care - ful a - mi - go, you're flip - pin'.

Am9 D9 Abm9 Db9 1. C Dm7 Em7 A7 2. C F7

Out cat - tin' that Sat - in Doll.
Speaks lat - in that Sat - in Doll.

The musical score for 'Satin Doll' is written in 4/4 time with a key signature of one flat (Bb). It consists of two staves of music. The first staff contains the melody with lyrics underneath. The second staff contains the bass line with lyrics underneath. Chord symbols are placed above the notes. The first ending is marked with '1.' and the second ending with '2.'. The tempo is marked 'Smoothly'.

C Gm7 C7 Gm7 C7b9 FM7 Gm7

She's no - bod - y's fool, so I'm play - ing it cool as can be.

Am7 Bbm7 Am7 D7 Am7 D7b9 G7 Dm7

I'll give it a whirl, — but I ain't for no girl — catch - ing me.

G7 Dm7 G7 Dm7 G7 Em7 A7

(Spoken) Swich - E - Roo - ney Tel - e - phone num - bers well you know, do - ing my rhum - bas

Em7 A7 Am9 D9 Abm9 Db9 C C7/E F Ab/Gb C/G G7 C6/9

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

SECOND HAND ROSE

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Words by Grant Clarke
 Music by James F. Hanley

Moderately, not too slowly

F G7 C7

I'm wear - ing sec - ond hand hats, — sec - ond hand clothes — that's why they call — me
 sec - ond hand shoes, — sec - ond hand hose; — all the girls hand — me their

F F#dim7 Gm7 C7 F6

Sec - ond Hand Rose. — E - ven our pi - an - o in the par - lor, Fa - ther bought for ten cents on the dol
 sec - ond hand beaux. — E - ven my pa - ja - mas when I don 'em have some - bod - y el - se's 'ni - tials on

F G7 Cm7 F7 Cm7 F7#5 Bb6

- lar. Sec - ond hand pearls, I'm wear - ing sec - ond hand curls. — I nev - er get a sin - gle thing that's new. —
 'em. Sec - ond hand rings, I'm sick of sec - ond hand things. — I nev - er get what oth - er girl - ies do. —

Gm Cm6 Gm Cm6 Gm Cm6 Gm C7b9 F Bbm6 F Bbm6

— E - ven Jake the plum - ber, he's the man I a - dore, — had the nerve to tell me he's been
 — Once while stoll - ing through the Ritz a girl got my goat, — she nudged her friend and said "Oh! look there's

F Bbm6 G7 F G7 Gm7

mar - ried be - fore. — Ev - 'ry - one knows — that I'm just Sec - ond Hand Rose — from Sec - ond
 my old fur coat." —

C9 C7b9 1 F Bdim7 C7 N.C. 2 F

Av - en - ue. I'm wear - ing ue.

SAMBA DE ORFEU

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 Publisher)

Words by Antonio Maria
 Music by Luiz Bonfá

Medium Tempo CM7

Que - ro vi - ver, que - ro sam - bar a - té sen - tir a es - sen - cia da vi -
 da, me fal - ta ar. Que - ro sam - bar, que - ro vi - ver
 de - pois do sam - ba, ta bem meu a - mor pos - so mor - rer. Que - ro vi - ver,
 mor, pos - so mor - rer. Quem - qui - zer gos - tar de mim,
 Se qui - zer vai - ser as - sim va - mos vi - ver,
 va - mos sam - bar Se a fan - ta - sia ras - gar, meu a - mor, eu com - pro ou -
 tra. Va - mos sam - bar, va - mos vi - ver o sam - ba é
 livre, eu sou livre tam - bem, a - té mor - rer.

SATURDAY NIGHT FISH FRY

© 1949 CHERIO CORP.
 © Renewed 1977 CHERIO CORP.

Words and Music by Ellis Walsh and Louis Jordan

Solid Beat Tempo

Verse
 Now if you've ev - er been down to New Or - leans, then you can un - der - stand just
 bud - dy and me was on the main stem, fool - in' 'round just
 what I mean. Now all thru the week it's quiet as a mouse, but on Sat - ur - day night they go from
 me and him. We de - cid - ed we could use a lit - tle some - thing to eat, so we went to a house on

Cm7 Bb Bbm Bbm/Ab Gb7 F7 Cm7 Bbm Bbm/Ab

house to house. You don't have to pay the us - ual ad - mis - sion if you're a cook or a wait - er or a
 Ram - part Street. We knocked on the door and it op - ened with ease, and a lush lit - tle miss said,

Gb7 F7 Bbm Bbm/Ab Gm7b5 Gb7 Bb C9

good mu - si - cian, so if you hap - pen to be just pass - in' by — stop in at the Sat - ur - day
 "Come in please." And be - fore we could — bat an eye, — we were right in the mid dle of a

F9 F7b9 Bb CHORUS Eb9 Bb Eb9

Night Fish Fry. — It was rock - in', it was rock - in', you nev - er see such scuf - flin' and
 big fish fry.

Bb Eb9 Bb

shov - in' 'til the breakof day. — It was rock - in', it was rock - in',

Eb9 1. Bb Gb7 F7 2. Bb Bb9

you nev - er see such scuf - flin' and shov - in' 'til the break of dawn. — Now my _____

SCRAPPLE FROM THE APPLE

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By Charlie Parker

Fast

Gm7 C7 Gm7 C7

F Bb7 Bdim7 1. F 2. F

Em7 A7 D7

G7 Gm7

C7 Gm7 C7 Gm7 C7

F Bb7 Bdim7 F

SEÑOR BLUES

© 1956 by Ecaroh Music, Inc.

By Horace Silver

Moderate Latin Tempo

Se - ñor Blues is what they call him, —
'way down Mex - i - cal - ly Way.
Se - ñor - i - tas fall - in' for him —
with the hope that he will stay.
By the time that they love him, —
Se - ñor Blues - done gone a way. To Coda ⊕
Well, he's tall and good look-in', (8bassa) and he
al - ways knows just what to say. (8bassa) Yes, he's tall and good
look - in', (8bassa) and he al - ways knows just what to say. (15bassa) (8bassa) D.S. al Coda
⊕ CODA E♭m9/6
(8bassa) I _____
Ooo _____ don't know why, don't know why, don't know
I'm so tir - ed and lone - ly and

SEPTEMBER SONG

From The Musical Play "KNICKERBOCKER HOLIDAY"

TRO - © Copyright 1938 and renewed 1966 Hampshire House Publishing Corp. and Chappell & Co., Inc., New York

Words by Maxwell Anderson
Music by Kurt Weill

VERSE

Ad Lib

F7

F#dim7

Gm

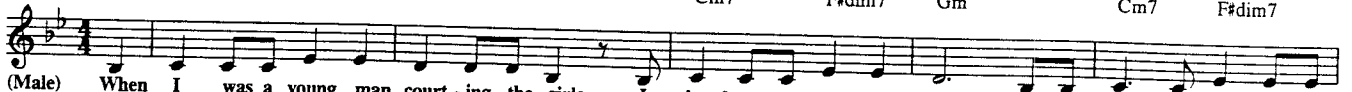
Cm7

F#dim7

Gm

Cm7

F#dim7



(Male) When I was a young man court - ing the girls I played me a wait - ing game. If a maid re - fused me with
(Female) When you meet with the young men ear - ly in spring they court you in song and rhyme. They woo you with words and a

Gm

G#dim7

Am7b5

F9#5

Bb

Gm7

Cm7b5

F7

Gm



toss - ing curls I let the old earth take a cou - ple of whirls, while I plied her with tears in lieu of pearls. And as
clo - ver ring, but if you ex - am - ine the goods they bring, they have lit - tle to offer but the songs they sing. And as

Cm

F#dim7

Gm

Cm7

F7

Bb6

Moderately Slow, with much expression

CHORUS

Bbm6



time came a - round, she came my way, as time came a - round she came. } Oh, it's a long, long, while
plen - ti - ful waste of time of day, a plen - ti - ful waste of time. }

Gb7

BbM7

Bb6

C7

Cm7b5

F7b9

BbM7



from May to De - cem - ber, - but the days grow short, when you reach Sep - tem - ber.

N.C.

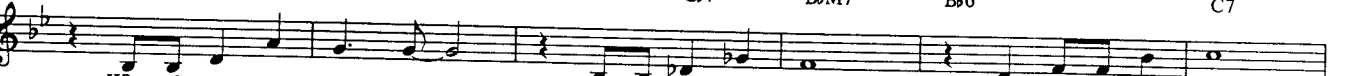
Bbm6

Gb7

BbM7

Bb6

C7



When the au - tumn weath - er - turns the leaves to flame one has - n't got time

Cm7b5

F7b9

BbM7

Ebm6

Edim7



for the wait - ing game. Oh, the days dwin - dle down - to a pre - cious few, Sep -

Ebm6

Edim7

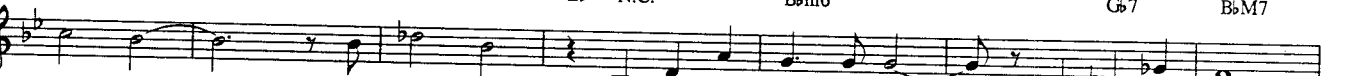
Bb

N.C.

Bbm6

Gb7

BbM7



tem - ber, No - vem - ber! And these few pre - cious days I'll spend with you,

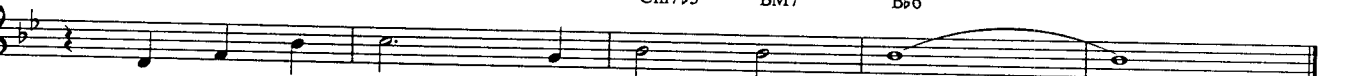
Bb6

C7

Cm7b5

BbM7

Bb6



these pre - cious days I'll spend with you.

SERMONETTE

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By Jon Hendricks & Julian Adderley

Moderately

F

F6

D7b5/F# C/G

C7

Am/C A7/C#



I heard me a Ser - mon - ette, - have you heard it yet - with that

Dm

F/A

Bb

F/A

Gm7

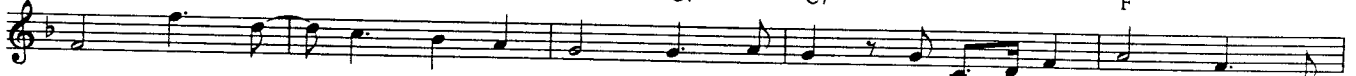
F#dim7

G

G7

C7

F



soul - ful mes - sage that you won't soon for - get? It tells a - bout real, true love -

F6 D7b5/F# C/G C7 Am/C A7 C# Dm Bb F/A Gm7

— peo - ple lost sight of — through their sin - ful liv - in' 'n'

F Gm7 C7b9 F C7 C7b5 C7 F Bb

scorn - in' heav'n a - bove. — It tells you to love one 'noth - er, — to feel that each man's your

F A7/C# Dm Am Bb6 F6/A Gm7 F#dim7 G G7 C7

broth - er, — live right 'cause you — know that you reap what you sow. And so to have

F FM7 F7 Bb6 Bdim7 F6/C Bb/D Gm7b5 F Dm7 G9

no re - gret — and to find what you're miss - in', bow your head an, lis -

G7 C7 F F7 Bb6/D Bdim7 F 1. 2. F6

- ten to this Ser - mon - ette. — I heard me a —

SERENADE TO A BUS BEAT

© 1958 (Renewed 1986) Orpheum Music

By Clark Terry

Medium Swing

Bb Bdim7 Am7b5 D7 Gm7 C7 F F7

Bb Bdim7 Am7b5 D7 Gm7 Gb9 1. F F7 2. F

F9 BbM7 Cm7 C#dim7 Dm7

G7 C7 F7 Bb Bdim7

Am7b5 D7 Gm7 C7 F F7 Bb Bdim7

Am7 D7 Gm7 Gb9 F

SEVEN COME ELEVEN

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By Benny Goodman and Charlie Christian

Bright tempo $A\flat$

Musical score for 'Seven Come Eleven' in $A\flat$ major, 4/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 4/4 time signature. The music is written in a single melodic line. The second staff contains a first ending (1.) and a second ending (2.). The third staff includes a trill (tr) and a triplet (3). The fourth staff includes a triplet (3) and a fermata. The fifth staff includes a fermata. The sixth staff includes a fermata. The seventh staff includes a fermata. Chord symbols are placed above the staff: $A\flat$, $G7$, $C7$, $F7$, $B\flat 7$, $E\flat 7$, and $A\flat$.

SHAKE, RATTLE AND ROLL

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Words and Music by Charles Calhoun

Moderately $C7$

Musical score for 'Shake, Rattle and Roll' in $C7$ major, 4/4 time. The score consists of three staves of music with lyrics. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The lyrics are: "Get out from that kitch-en and rat-tle those pots and pans. Get out". The second staff includes a fermata and the lyrics: "from that kitch-en and rat-tle those pots and pans. Well, roll my break-fast, 'cause". The third staff includes a fermata and the lyrics: "I'm a hun-gry man. Shake Rat-tle And Roll, Shake Rat-tle And Roll,". Chord symbols are placed above the staff: $F9$, $C6$, $E\flat dim7$, $Dm7$, $G9$, $C6$, and $C7$.

F9 C7 Ebdim7

Shake Rat - tle And Roll, Shake Rat - tle And Roll. You

Dm7 G7 To Coda ⊕ C C7

nev - er do noth - in' to save your dog - gone soul. Wear - in' those dress - es, your

F7 C6 Ebdim7

hair done up so right. Wear - in' those dress - es, your hair done up so right. You

Dm7 G9 C6 D. S. al Coda ⊕ CODA C6

look so warm, — but your heart is cold — as ice. soul.

SHAWNUFF

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By Charlie Parker and John "Dizzy" Gillespie

Moderate Swing

Bbm Cb Bbm Cb

N.C.

Bb Cm7 F7 Dm7 G7#5b9 Cm7 F7#5

1. Fm7 Bb7 Eb7 Edim7 Bb7 G7b9 Cm7 F7 2. Fm7 Bb7

Eb7 Edim7 Bb7 D7 G7

C7 Cm7 F7

Bb Cm7 F7 Dm7 G7#5b9 Cm7 F7#5 Fm7 Bb7

Eb7 Edim7 Bb7 Cm7 Repeat for Solos F7

SHE'S FUNNY THAT WAY (I Got A Woman, Crazy For Me)

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Words by Richard A. Whiting
Music by Neil Moret

Moderately

Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Gm7b5 C7

I'm not much to look at, noth - in' to see, just glad I'm liv - in' and luck - y to be,
nev - er had noth - in; no one to care, that's why I seem to have more than my share,

Ab Abm Eb F9 Fm7 Bb7 Eb Bb7

I got a wo - man, cra - zy for me, She's Fun - ny That Way. I can't save a dol - lar,
I got a wo - man, cra - zy for me, She's Fun - ny That Way. When I hurt her feel - ings,

Eb Bb7 Eb Bb7 Gm7b5 C7 Ab

ain't worth a cent, she does - n't hol - ler, she'd live in a tent, I got a wo - man,
once in a while, her on - ly ans - wer is one lit - tle smile, I got a wo - man,

Abm Eb Fm7 Bb7 Eb Abm Eb Bb7 Eb

cra - zy for me, She's Fun - ny That Way. Tho' she loves to work and slave for me ev - 'ry day,
cra - zy for me, She's Fun - ny That Way. I can see no oth - er way and no bet - ter plan,

Abm Eb Cm Cm7 F7 Fm7 Bb7 Eb Bb7

she'd be so much bet - ter off if I went a - way; but why should I leave her,
end it all and let her go to some bet - ter man; but I'm on - ly hu - man,

Eb Bb7 Eb Bb7 Gm7b5 C7 Ab

why should I go, she'd be un - hap - py with - out me I know, I got a wo - man,
cow - ard at best, I'm more than cer - tain she'd fol - low me west, I got a wo - man,

Abm

1.
Eb Fm7 Bb7 Eb Bb7

2.
Eb Fm7 Bb9 Eb

cra - zy for me, She's Fun - ny That Way. I She's Fun - ny That Way.

THE SHEIK OF ARABY

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Words by Harry B. Smith and Francis Wheeler
Music by Ted Snyder

Robustly B \flat Bdim7 Cm7 F9 B \flat

I'm The Sheik Of Ar - a by, _____ your love be - longs to me. _____ At

B \flat 6/D D \flat dim7 Cm7 F9 Cm7 F7 F7#5 B \flat 6 Cm7 F7 B \flat

night when you're a - sleep _____ in - to your tent I'll creep. _____ The stars that

Bdim7 Cm7 F9 Cm7 F7 E \flat 7 \flat 5 D7 G7

shine a - bove, _____ will light our way to love. _____ You'll rule this land with

C7 Cm7 F7 B \flat

me; _____ The Sheik Of Ar - a by. _____

SHOO FLY PIE AND APPLE PAN DOWDY

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Words by Sammy Gallop
Music by Guy Wood

Slow bounce - solid beat

F F/A B \flat C7 F A \flat dim7

Shoo - Fly Pie _____ And Ap - ple Pan Dow - dy makes your eyes light up, _____ your
Shoo - Fly Pie _____ And Ap - ple Pan Dow - dy makes the sun come out _____ when

G7 C7 F F/A B \flat F/A

tum - my say "how - dy," Shoo - Fly Pie _____ And Ap - ple Pan Dow - dy, _____ I
Hea - vens are cloud - dy, Shoo - Fly Pie _____ And Ap - ple Pan Dow - dy, _____ I

F B \flat F/C C7 F6 A7

nev - er get e - nough of that won - der - ful stuff. _____ Ma - ma! when you bake, _____
nev - er get e - nough of that won - der - ful stuff. _____

D9 G7

Ma - ma! I don't want cake; Ma - ma! for my sake _____

C7 F# dim7 Gm7 C7 F F/A

go to the o - ven and make some ev - er - lov - in' sh, Shoo - Fly Pie And

Bb C7 F G7 C7 F F/A

Ap - ple Pan Dow - dy makes your eyes light up, your tum - my say "how - dy," Shoo - Fly Pie And

Bb F/A F Bb F/C C7 F6

Ap - ple Pan Dow dy, I nev - er get e - nough of that won - der - ful stuff.

SIDE BY SIDE

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Words and Music by Harry Woods

Moderately Eb Ab Eb Ab Eb

Oh! we ain't got a bar - rel of mon - ey, may - be we're rag - ged and fun - ny, but we'll
Don't know what's com - in, to - mor - row, may - be it's trou - ble and sor - row, but we'll

Ab Adim7 Eb/Bb C7 F7 Bb7 Eb G7#5 G7

trav - el a - long sing - in' a song Side By Side. Thru all kinds of wea - ther
trav - el the road shar - in' our load Side By Side.

C7 F7 Bb7 Bbdim7

what if the sky should fall? Just as long as we're to - geth - er, it does - n't mat - ter at

Bb7 Eb Ab Eb

all. When they've all had their quar - rels and part - ed, we'll be the same as we

Ab Eb Ab Adim7 Eb/Bb C7 F7 Bb7

1. Eb Fm7 Bb7 2. Eb Ab Eb

start - ed, just trav - 'lin' a - long sing - in' a song Side By Side. Oh! we Side.

SHINY STOCKINGS

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Words by Ella Fitzgerald
Music by Frank Foster

Medium Swing

Bbm7 Eb7 Bbm7 Eb7 Ab Db7 Cm7

Bdim7 Bm7 Bbm7 Eb7 Db7 Cm7 | 1. F7 Dm7 G7 C

Ebm6 | 2. F7 Bbm7 Eb9 Ab

SISTER SADIE

© 1959 by Ecaroh Music, Inc.

By Horace Silver

Medium blues

Dm7/G Ab9#11 Dm7/G Ab9#11 Dm7/G

Sis - ter Sa - die was a mean chick and she thought that she was real slick,
Sis - ter Sa - die nev - er wor - ried. Sis - ter Sa - die nev - er hur - ried, } then she ran in - to Al -

phon - so Brown. She has - n't been the same _ since Al - phon - so put her down. has - n't been the same _ since Al - phon - so put her down.

C13 G13 C13 B13 Bb13

She just pac - es a - round the floor. She don't have an - y mind no more. She just

A13 Ab13 Ab9#11 Dm7/G Ab9#11

stares in - to emp - ty space with a frown on her face. Sis - ter Sa - die was a hon - ey;

Dm7/G Ab9#11 Dm7/G To Coda ⊕ Ab9#11

al - ways had a - lots a mon - ey, then she ran in - to Al - phon - so Brown. She

Dm7/G D.C. al Coda ⊕ CODA Dm7/G

has - n't been the same _ since Al - phon - so put her down. has - n't been the same _ since Al -

C9 B9 Bb9 A9 N.C. Bb9 A9 Ab9 G9

phon - so put her down. She's just knock - in' a - round the town since Al - phon - so put her down. _

SKYLARK

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Lyric by Johnny Mercer
 Music by Hoagy Carmichael

Moderately

Eb6
Fm7
Gm7
AbM7
EbM7
Gm7
AbM7
Gm7
Cm7

Sky - lark, _____ have you an - y - thing to say to me? _____ Won't you tell me where my
 Sky - lark, _____ have you seen a val - ley green with spring, _____ where my heart can go a

Fm7
F7
Bb7
1. Eb
Cm7
Gbdim7
Fm7 Bb7

love can be? _____ Is there a mea - dow in the mist _____ where some - one's wait - ing to be kissed?
 jour - ney - ing _____ o - ver the sha - dows and the

2. Eb
E6
Eb6
Bbm7
Eb7
AbM7
Adim7
Bbm7
Eb7

rain to a blos - som cov - ered lane? _____ And in your lone - ly flight, _____ have - n't you heard the mu - sic

AbM7
Dm7b5
Gm7b5
C7
Fm7
Bbm7
Eb7 #5
AbM7

in the night? _____ Won - der - ful mu - sic, faint as a "will - o' the wisp," craz - y as a loon,

G6
Em7
A7
D7
G
Bb7
Eb6
Fm7

sad as a gyp - sy ser - e - nad - ing the moon. _____ Oh, Sky - lark, _____

Gm7
AbM7
EbM7
Gm7
AbM7
Gm7
Cm7
Fm7

_____ I don't know if you can find these things, _____ but my heart is rid - ing on your wings. _____

F7
Bb7
Eb
E6
Bb7b9
Eb6

_____ So, if you see them an - y - where, won't you lead me there?

SKYLINER

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By Charlie Barnet

Bright Swing Tempo

CM7 C7 C6 A9 Em7b5 A7 Dm7 AbM7 Fm6 Dm7 Fm6

Sky - li - ner, Sky - li - ner, fly - ing so free - ly; we seem to
 Sun - beams all dance on your wings, where the light falls, and then when
 I'll hold { her } close, that's the sweet song they sing me. Sky - li - ner

To Coda ⊕ 1. CM7 D7 G7 Am7/G 2. C Bb9 C

real - ly touch hea - ven, high - er, high - er, ev - er high er, stars dance a - bove
 bring falls, me

Eb9 A♭M7 D♭9 G♭9

giv - ing a show for the peo - ple be - low as we fly. As we fly so

C♭ C7 F

high, hear - ing each sin - gle beat of the mo - tors re - peat with a sigh,

G♭9 D9 D♭9#11 D. C. al Coda

by and by.

⊕ CODA C Bb9 C

home to love.

SMALL WORLD

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 Administrator)

Words by Stephen Sondheim
 Music by Jule Styne

Slowly

E♭ Cm7 Fm7b5 B♭7 E♭6

Fun - ny, — you're a stran - ger who's come here, come from an - oth - er town. Fun - ny, — I'm a

Fm7 B♭9 E♭6

stran - ger my - self here. Small World, is - n't it? Fun - ny, — you're a { girl } who goes trav' - ling,
 { man }

Cm7 Fm7b5 Bb7 Eb6 Fm7 Gm7
 rath - er than set - tling down. Fun - ny, — 'cause I'd love to go trav' - ling. Small World,
 C7 Fm7 Bb9 Eb Gm7 Gbm7 Fm7 Bb7 #5 EbM7
 is - n't it? We have so much in com - mon, it's a phe - nom - e - non.
 Ebm7 Ab7 DbM7 Fm7 Em7 Ebm7 Ebm/Db C7#5 F9 Bb7 #5
 We could pool our re - sourc - es by join - ing forc - es from now on. —
 Eb6 Cm7 Fm7b5 Bb7 Eb
 Luck - y, — you're a {man} who likes chil - dren, that's an im - por - tant sign. Luck - y, — 'cause I'd
 Ab Eb Eb/Bb Edim7 Fm7 Bb9 Gm7 C7#5 F9
 love to have chil - dren. Small World, is - n't it? Fun - ny, is - n't it? Small and
 Bb9 1. Eb Gbdim7 Fm7 Bb7 #5 2. Eb Ab Eb
 fun - ny and fine. fine.

SNOWFALL

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Lyrics by Ruth Thornhill
Music by Claude Thornhill

Moderately slow

DbM7 Db6/9 DbM7 Dbm6/9 Db DbM7 Db7 Ab9 DbM7 Db6/9
 Snow - fall, soft - ly, gent - ly drift down.
 DbM7 Db6/9 DbM7 Dbm6/9 Db DbM7 Db7 Ab9 DbM7 Db6/9
 Snow - flakes whis - per 'neath my win - dow.
 Bbm9/Eb Eb7 Ab6 Dm7 G9 C6 Bbm9/Eb Eb7 Ab6
 Cov - 'ring trees mist - y white, vel - vet breeze
 Dm7 G9 C Ab9 DbM7 Db6/9 DbM7 Dbm6/9 Db DbM7
 'round my door - step. Gent - ly, soft - ly, si - lent
 Db7 Ab9 DbM7 Db6/9 1. Ab9/Db Ab9 #5/Db Db6/9 2.

Snow - fall!

SMOKE RINGS

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Words by Ned Washington
Music by H. Eugene Gifford

Moderately Slow

Eb
Bb7 #5
Eb
Eb7
Ab

Where do they go — the Smoke Rings I blow — each night? — What do they do — those
 Where do they end — the Smoke Rings I send — on high? — Where are they hurled — when

Fm7b5
Bb7 b9
Eb
Cm7
Fm7
Bb7 #5
Eb
Bb7 #5
Eb6

cir - cles of blue — and white? — Oh! why do they seem — to pic - ture a dream — a -
 they've kissed the world — good - bye? — Oh! I'd give my life — to laugh at this strife — be -

F9
Ab
Fm7b5
Bb7 b9
Eb
Ab7
Eb
Bb7 #5

above? Then why do they fade — my phan - tom pa - rade — of love? —
 low. I'd be — a king. — I'd fol - low each ring — I blow. —

Eb
Bb7 #5
Eb
Eb7
Ab
Fm7
Bb7
Eb

Puff, puff, puff, puff your cares a - way. — Puff, puff, puff night and day. —

Fm7
Bb7 #5
Eb
Bb7 #5
Eb6
F9
Cm7b5
F7

— Blow, blow them in - to air silk - y lit - tle rings. —

AbM7
Fm7b5
Bb7
Eb
Cm7
Fm7
Bb7 #5
Eb

Blow, blow them ev - 'ry - where, give your trou - bles wings. — What do they tell — and

Bb7 #5
Eb
Eb9
Ab
Fm7b5
Bb7 b9

what is the spell — they cast? — Some of them fall — and seem to re - call — the

Eb
Cm7
Fm7
Bb7 #5
Eb
Bb7 #5
Eb6
F9

past. — But most of them rise — a - way to the skies — of blue. —

Eb7
Ab
Fm7b5
Bb7 b9
Eb
Ab7
Eb6/9

— Oh, lit - tle Smoke Rings I love — please take me a - bove, — take me with you! —

SMOKE GETS IN YOUR EYES

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Words by Otto Harbach
Music by Jerome Kern

Moderately

Eb Gm7 Gbdim7 Fm7 Bb7 Eb G7#5 AbM7 Adim7
 They asked me how I knew my true love was true? I of course re -
 They said some - day you'll find, all who love are blind. When your heart's on

Gm7 Cm7 Fm7 Bb7 1. G7 C7 Fm7 Bb7 2. Eb
 plied, "Some - thing here in - side, can - not be de - nied." Eyes. _____
 fire, you must re - al - ize. Smoke Gets In Your

BM7 G#m7 C#m7 Cdim7 C#m7 F#7
 So I chaffed them and I gay - ly laughed, to think they could doubt my love.

BM7 Abm7 Fm7/Bb Bb7 EbM7 C7b9 Fm7 Bb9
 Yet to - day, my love has flown a - way, I am with - out my love.

Eb Gm7 Gbdim7 Fm7 Bb7 Eb G7#5 AbM7 Adim7
 Now laugh - ing friends de - ride, tears I can - not hide, so I smile and

Gm7 Cm7 Fm7 Bb7 Eb6 Db6 D6 Eb6/9
 say, "When a love - ly flame dies, Smoke Gets In Your Eyes."

SOLAR

© 1963 Prestige Music

By Miles Davis

Medium Swing

Cm Gm7 C7 FM7
 Fm7 Bb7 EbM7 Ebm7 Ab7 DbM7
 1. Dm7b5 G7#5b9 2. Dm7b5 G7#5b9 Cm

A SMOOTH ONE

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By Benny Goodman

Medium bounce

The musical score for 'A Smooth One' is written in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first staff begins with the tempo marking 'Medium bounce'. The notes are primarily eighth and quarter notes, with some triplet markings. The chord progression is as follows:

- Staff 1: Bdim7, Bb 6, F6/A, F6, Bdim7, Bb 6, F6/A, F6, Bdim7, Bb 6
- Staff 2: F6/A, F6, G9, C9, C9#5, 1. F6, 2. F6, F7
- Staff 3: Bb 6, Bdim7, F6, Cm7, F9
- Staff 4: Bb 6, Bdim7, F6, D7b 9
- Staff 5: Gm7b 5, C7, Bdim7, Bb 6, F6/A, F6, Bdim7, Bb 6
- Staff 6: F6/A, F6, Bdim7, Bb 6, F6/A, F6, G9, C9, C9#5, F6

SO NICE (Summer Samba)

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 Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY

Original Words and Music by Marcos Valle and Paulo Sergio Valle
 English Words by Norman Gimbel

Moderately

The musical score for 'So Nice (Summer Samba)' is written in 4/4 time with a key signature of one flat (Bb). It consists of three staves of music with lyrics underneath. The tempo marking is 'Moderately'. The chord progression is as follows:

- Staff 1: F, Bm7, E7
- Staff 2: BbM7, Bb6, Eb9
- Staff 3: Am7, D7b9, Gm7, Em7b5, A7#5, Dm11, G7

Some - one to hold me tight, that would be ver - y nice. Some - one to love me right that would be ver - y nice.

Some - one to un - der - stand each lit - tle dream in me. Some - one to take my hand, to be a team with me.

So Nice, life would be So Nice if one day I'd find some - one who would

Gm7 D♭9 C9 F

take my hand and sam-ba thru life ___ with me. Some-one to cling to me, stay with me right ___ or wrong,

Bm7 E7 B♭M7 B♭6

some-one to sing to me some lit-tle sam-ba song. Some-one to take my heart, then give his heart ___ to me.

E♭9 Am7 D7♭9 Gm7 C7♭9

Some-one who's read-y to give love a start ___ with me. Oh, yes, ___ that would be So Nice. ___

F B♭9 1. F Gm7 C7♭9 2. F6

Should it be you and me, I could see it would be nice. nice.

SO WHAT

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 HORN MUSIC CORP.

By Miles Davis

Medium Swing

Fast E♭m7♭5 Fm7♭5 D♭7 E♭m7♭5 Fm7♭5 D♭7 C♭m7

Bass Solo *8va* Ensemble etc.

To Coda ⊕ 1. 2. E♭m7

D.S. al Coda ⊕ CODA

SOLITUDE

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Words and Music by Duke Ellington, Eddie De Lange and Irving Mills

Smoothly ♩ $\text{E}\flat\text{M}7$ $\text{Cm}7$ $\text{F}7$ $\text{Fm}7$ $\text{B}\flat 9$ $\text{B}\flat 7 \flat 9$ $\text{E}\flat\text{M}7$ $\text{Fm}7$ $\text{B}\flat 7 \#5$ **To Coda** $\text{E}\flat\text{M}7$ $\text{Fm}7$ $\text{B}\flat 7 \#5$

In my Sol - i - tude you haunt me with re - ver - ies of days gone by. In my
 Sol - i - tude you taunt me with mem - o - ries that nev - er
 Sol - i - tude I'm pray - ing, dear Lord a - bove send back my

2. $\text{E}\flat$ $\text{E}\flat 7$ $\text{A}\flat\text{M}7$ $\text{A}\text{dim}7$ $\text{E}\flat/\text{B}\flat$ $\text{B}\flat\text{m}7$ $\text{E}\flat 7$

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

$\text{A}\flat\text{M}7$ $\text{A}\text{dim}7$ $\text{E}\flat/\text{B}\flat$ $\text{C}7$ $\text{Fm}7$ $\text{B}\flat 7 \#5$ **D. S. al Coda** $\text{E}\flat\text{M}7$ **CODA** $\text{E}\flat\text{M}7$

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

SOFT WINDS

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By Benny Goodman

Medium swing tempo

$\text{A}\flat 7/\text{C}$ $\text{D}\flat 6$ $\text{A}\flat 6/\text{E}\flat$ $\text{A}\flat 6$ $\text{A}\flat 7/\text{C}$ $\text{D}\flat 6$ $\text{A}\flat 6/\text{E}\flat$ $\text{A}\flat$

$\text{A}\flat 9$ $\text{D}\flat 9$

$\text{A}\flat 9$

$\text{E}\flat 7$ $\text{A}\flat 7/\text{C}$ $\text{D}\flat 6$ $\text{A}\flat/\text{E}\flat$ $\text{A}\flat 6$

$\text{A}\flat 9$

$\text{D}\flat 9$

Ab 9

Eb 7 Ab 7/C Ab/Eb Ab 6

SOME ENCHANTED EVENING

(From "SOUTH PACIFIC")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

C G7 C

Some En - chant - ed Eve - ning — you may see a stran - ger, — you may see a stran - ger, —
Some En - chant - ed Eve - ning — some - one may be laugh - ing, — you may hear her laugh - ing —

Gm7 C7#5 FM7 A7b9 Dm7 Dm/C Bm7b5 E7 Am C7/G

— a - cross a crowd - ed room. And some - how you know, — you know e - ven then —
— a - cross a crowd - ed room. And night af - ter night, — as strange as it seems —

FM7 F/E Dm7 G7 1. C Am7 Dm9 G7 2. C

— that some - where you'll see her a - gain and a - gain. —
— the sound of her laugh - ter will sing in your — dreams. —

G7/D C G7 C6 G7/D C Am7 D7 G Am7b5 Bbdim7 G7/B

Who can ex - plain it? Who can tell you why? Fools give you rea - sons, wise men nev - er try. —

C G7 C

Some En - chant - ed Eve - ning — when you find your true love, — when you feel her call you —

Gm7 C7#5 FM7 A7b9 Dm7 Dm/C Bm7b5 E7 Am C7/G

— a - cross a crowd - ed room. Then fly to her side — and make her your own, —

FM7 F/E Dm7 Dm7/G G7 C G7/D C

— or all through your life you may dream all a - lone. — Once you have found her,

G7 C6 G7/D C Dm7 Dm7/G C6

nev - er let her go. Once you have found her, nev - er let her go!

SOLO FLIGHT

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By Benny Goodman, Charlie Christian and Jimmy Mundy

Moderate jump tempo

Musical score for 'Solo Flight' in C major, 4/4 time. The score consists of four staves of music. The first staff begins with a C chord and a melodic line. The second staff features a C#dim7 chord and a G9 ad lib G13 solo. The third staff includes chords F, Em7, Dm, C#dim7 G7/D, G7b9, C6, and C7. The fourth staff contains two first endings: the first ending has Bb7b9, Ab7b9, and G13 chords; the second ending has C7, Bb7b9, Ab7b9, and G13 chords.

SOME DAY MY PRINCE WILL COME

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Words by Larry Morey
 Music by Frank Churchill

Moderately Slow

Musical score for 'Some Day My Prince Will Come' in F major, 3/4 time. The score includes lyrics and chords. The first staff has chords FM7, A7#5, BbM7, Am7, D7, Gm7, D7#5, and Gm9. The second staff has C9, FM7/A, Abdim7, Gm7, C7, and FM7/A. The third staff has Abdim7, Gm7, C7, FM7, A7#5, BbM7, Am7, D7, and Gm7. The fourth staff has D7#5, Gm9, C9, CM7, F7, and Bb. The fifth staff has Bdim7, FM7, F#dim7, Gm7, C7, and a first ending with F6 and C7, followed by a second ending with F6. The lyrics are: "Some Day My Prince Will Come, some day I'll find my love, and how thrill - ing that mo - ment will be, when the Prince of my dreams comes to me. He'll whis - per, 'I love you.' And steal a kiss or two, though he's far a - way. I'll find my love some day, some day when my dreams come true. true."

SONGBIRD (Thank You For Your Lovely Song)

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Words and Music by Loonis McGlohon

Slowly

D7 Eb M7 Bbm7/Eb Eb 7 Ab M7 Fm7

Dm7 G7 Cm7 F7 Dm7 D7 Gm7

Eb m7 Ab 7 Cm7 F7 Fm7 Bb 7 D7 Eb M7

Bbm7/Eb Eb 7 Ab M7 Fm7 Dm7 G7

Cm7 F7 Dm7 D7 Gm7 Eb m7 Ab 7

Db M7 B9 Bb 7 b 9 Eb m7 Ab 7 D7 Fm7 F7 Bb m7

Gm7 C7b9 C 9 Cm7/F Fdim7 Fm7 Bb 7 b 9 D7 Eb M7

Bbm7/Eb Eb 7 Ab M7 Fm7 Dm7 G7

Cm7 Bb m7 Eb 7 Ab M7 Abm7/Db Db 9

Eb M7 Eb dim7 Fm7 Fm7/Bb Eb 6

well as I re - mem - ber them to - day.

SOME OF THESE DAYS

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By Shelton Brooks

Moderately

Some Of These Days _____ you'll miss me hon - ey, _____ Some Of These Days _____
 _____ you'll feel so lone - ly. _____ You'll miss my hugg - ing, _____ you'll miss my kiss - es; _____
 _____ you'll miss me, hon - ey, _____ when you go a - way. _____ I feel so lone - ly _____ just for you
 on - ly, _____ for you know, hon - ey, _____ you've had your way. _____ And when you leave me _____
 I know 'twill grieve me, _____ you'll miss your lit - tle ba - by; _____ yes Some Of These
 Days. _____ Some Of These _____

Chords: B7, Em, B7, Em, E7#5, E7, A7, D7, G, G7, C, E7, Am, Am/G F#m7b5, B7, C, C#dim7, G/D, F9, E7, A7, D7, G, G/B, Bb dim7, Am7, 1. G, N.C., 2. G

SOMETHING EVERYWHERE

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By Steve Kuhn

Intro-freely

N.C.

Medium samba (♩ = 140)
 (col 8vb)

Chords: Ebm11, 3, Fm11, 4, Ebm11, 4, Fm11, 3, D7b5

§ Fm7 C7 9/ E Ebm7 D7(alt) DbM7 C7 C# 7#9
 EbM7 #9 B13sus Em Dm9 C# 7#5#9
 D7#9#11 Gm7b5 AM7 DM7 To Coda ⊕ Bb13sus *ad lib* (Bb13sus) D.S. al Coda
 ⊕ CODA Ebm7 3 Dm7 4 Ebm7 4 Dm7 4 C#m11

SOMETIMES I'M HAPPY

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 Grey assigned and effective September 23, 1981 to Herald Square
 Music, Inc., 1619 Broadway, New York NY 10019

Words by Clifford Grey and Leo Robin
 Music by Vincent Youmans

Moderately Fast and Rhythmic

FM7 Gm7/C FM7 C 7 FM7 Gm7/C FM7
 Some - times I'm Hap - py, some - times I'm blue, my dis - po - si - tion de - pends on
 C 7 F FM7 Cm7 Cb 7 Bb M7 Bb m7 Eb 9 F Eb 11 D9
 you. I nev - er mind the rain from the skies, if I can find the
 Gm7 Db #11 C 9 FM7 Gm7/C FM7 C 7 FM7
 sun in your eyes. Some - times I love you, some - times I hate you; but when I
 Gm7/C FM7 C 7 F FM7 Cm7 Cb 7 Bb M7 Bb m7 Eb 9
 hate you, it's 'cause I love you. That's how I am so what can I do?
 F FM7 Gm7 C 7 b 9 1. F6 2. F6 F6/9
 I'm hap - py when I'm with you. you.

THE SONG IS YOU

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Words by Oscar Hammerstein II
Music by Jerome Kern

Broadly

I hear mu-sic when I look at you; a beau-ti-ful theme of ev-'ry dream I ev-er knew. Down deep in my heart I hear it play. I feel it start, then melt a-way. I hear mu-sic when I touch your hand; a beau-ti-ful mel-o-dy from some en-chant-ed land. Down deep in my heart, I hear it say, is this the day? I a-lone have heard this love-ly strain, I a-lone have heard this glad re-frain: Must it be for ev-er in-side of me, why can't I let it go, why can't I let you know, why can't I let you know the song my heart would sing? That beau-ti-ful rhap-so-dy of love and youth and spring, the mu-sic is sweet, the words are true. The Song Is You.

SONG OF THE ISLANDS

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Words and Music by Chas. E. King

Slowly

Ha-wai-i isles of beau-ty where skies are blue and love is true. Where balm-y val-leys with their rain-bows your moun-tains green, the a-zure sea. Your fra-grant airs and gold-en moon-light ca-ress the wav-ing palms of Ho-no-lu-lu. Your flow'rs en-chant-ing mu-sic u-nite and sing a-lo-ha oe to me.

SONG FOR MY FATHER

© 1969 by Ecaroh Music, Inc.

By Horace Silver

Moderate bossa nova

§ Fm7 Eb7

1. I wrote a Song For My Fa - ther in hopes - it would give - him a thrill _____
 (2.) mu - sic came through me, but nev - er got to - me un - til _____
 (3.) real bos - sa no - va, and nev - er got o - ver the thrill _____
 (4.) peo - ple you meet - play gui - tar - with the beat - and the skill _____

D♭7 C7 Gm7/C Fm9 1.3. 2.4.

_____ af - ter see - ing _____ Bra - zil. _____ 2. My fa - ther's _____
 _____ I went down to _____ Bra - zil. _____ (2.) In Ri - o _____
 _____ when I went to _____ Bra - zil. _____ 4. No oth - er _____
 _____ as they do in _____ Bra - zil. _____ (4.) That Por - tu -

E♭7 Fm9 E♭7 D♭7 Gm7/C

all day long _____ I heard my fa - ther's song. _____ That bos - sa no - va beat. _____
 gu - ese swing _____ is such a sub - tle thing. _____ It makes you sway a - gainst _____

C7#5 Fm9 D.S. al Coda

So sweet. _____ (3.) I heard the

⊕ CODA C7#5 Fm9

your will. _____

SOUL EYES

© 1964 Prestige Music

By Mal Waldron

Slow Cm#7 G7♭9/D G7♭9 Cm7 F7 Fm9

B♭7#9 Gm7♭5 C7#5♭9 A♭M7 Am7♭5 D7 1. GM7

D♭13 G♭M7 Fm9 B♭7 E♭M7 Dm7♭5 G7#5 2. Gm7♭5

C7 Fm7 B♭7#5#9 E♭M7

SONNY BOY

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Words & Music By Al Jolson, B.D. DeSylva,
Lew Brown and Ray Henderson

Moderately
Eb Gm7b5 C7 Fm Fm7 Bb7 Eb Gb dim7 Fm7 Bb7

When there are gray skies I don't mind the gray skies, you make them blue, Son - ny Boy. _____

Eb Gm7b5 C7 Fm Fm7 Bb7 Cm Fm7 Bb7 Eb Ab7

Friends may for - sake me, let them all for - sake me, you'll pull me through, Son - ny Boy. _____

Eb G7 C7b9 Cm7 F7

— You're sent from heav - en, and I know your worth. You've made a heav - en for

Bb7 Bbdim7 Bb7 Eb Gm7b5 C7 Fm Fm7 Bb7

me right here on earth! { And then the When I'm old and gray, dear, prom - ise you won't stray, dear,
an - gels grew lone - ly took you 'cause they're lone - ly now

Cm Fm7 Bb7 Eb 1. Fm7 Bb7 2. Ab M9 Ab m6 Eb

I love you so, Son - ny Boy. _____
I'm lone - ly too, Son - ny Boy. _____

SOUTHERN COMFORT

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By Wayne Henderson

Medium
F Bb M7 Am7 Gm7 Bb/F F

Bb M7 Am7 Gm7 Bb/F F

Bb M7 Am7 Bb M7 Gm7 Bb M7 Am7 Bb M7 Gm7 Bb M7 Am7

Bb M7 Gm7 Bb M7 Am7 Gm7 C13 F

Bb M7 Am7 Gm7 Bb/F F

SOUTH OF THE BORDER

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By Jimmy Kennedy and Michael Carr

Moderately

Eb Edim7 Fm7 Bb7 Eb Eb/G

South Of The Bor - der down Mex - i - co way, that's where I fell in love when
pic - ture in old Span-ish lace, just for a ten - der while I

Gbdim7 Fm7 Bb7 Eb Eb7 Ab

stars a - bove came out to play. And now as I wan - der my thoughts ev - er stray
kissed the smile up - on her face. For it was fi - es - ta and we were so gay

Eb C7 Fm7 Bb7 Eb

South Of The Bor - der down Mex - i - co way. She was a way. Then she
South Of The Bor - der down Mex - i - co

C7 Fm Bb7 Eb C7

sighed as she whis - pered "ma - ña - na," nev - er dream - ing that we were part - ing. And I lied as I whis - pered "ma -

Fm7 Eb/Bb Bb9 Eb Edim7 Fm7 Bb7 Eb

ña - na," for our to - mor - row nev - er came. South Of The Bor - der I rode back one day.

Eb/G Gbdim7 Fm7 Bb7 Eb

There in a veil of white by can - dle - light she knelt to pray. The mis - sion bells told me

Eb7 Ab Eb C7 Fm7 Bb7 Eb

that I must - n't stay South Of The Bor - der down Mex - i - co way. Ay! Ay! Ay!

Bb7 Eb Bb7 Eb Abm6 Eb

Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!

SPEAK LOW

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Words by Ogden Nash
 Music by Kurt Weill

Rhumba or Beguine

Gm9 C9 Gm9 C9 Gm9 C9

Speak Low _____ when you speak, love, _____ our sum - mer day with - ers a - way too
 Low _____ dar - ling, Speak Low _____ love is a spark lost in the dark too

F6 D7 Bbm9 Eb9 Bbm9 Eb9

soon, too soon. Speak Low _____ when you speak, love, _____ Our - mo - ment is
 soon, too soon, I feel _____ wher - ever I go _____ that to - mor - row is

G9 C9 C7b9 F6 D7 Gm7 C7 F

swift, like _____ ships a drift, we're _____ swept a drift, too soon Speak
 near, to - mor - row is here and al - ways too _____ soon. _____

Fm7 Abm EbM7

Time is so old _____ and love so brief, love is pure gold _____ and

E7b9 E7 C7#5 Gm9 C9 Gm9 C9

time a thief. We're late _____ dar - ling we're late _____ the cur - tain de -

Gm9 C9 F6 D Bbm9 Eb9

scends, ev - 'ry - thing ends too soon too soon I wait _____ dar - ling, I

F D7 G9 C#5 F6

wait _____ will you Speak Low to me, speak love to me and soon. _____

SPAIN

© 1973 Litha Music

By Chick Corea

Moderately fast, in 2
N.C.

Em7 F#sus GM7

F#7 Em7 A7b9 DM7 GM7 C#7 F#7 Bm

N.C. or unison

To Coda ⊕ 1. F#sus G Asus Bm 2. GM7

F#7 Em7 A7 DM7 GM7

C#7 F#7 Bm B7b9 D.S. al Coda ⊕ CODA GM7 D/Bb Bsus 8va

ST. THOMAS

© 1963 Prestige Music

By Sonny Rollins

Latin/Calypso
C

A7 Dm7 G7 C G7 C A7

Dm7 G7 C Em7b5 A7 Dm7 G7 C7 F F#dim7 C/G G7 C

SPRING CAN REALLY HANG YOU UP THE MOST

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Music by Tommy Wolf
Lyric by Fran Landesman

Verse-Rubato

C B \flat 7 C C6/9 C B \flat 7 CM7 B \flat m7 E \flat 7 \flat 9 A \flat M7

Once I was a sen-ti-ment-al thing, threw my heart a-way each spring. Now a spring ro-mance

F#m7 B7 sus EM7 Dm7 G7 CM7 Am7 Dm7 G7 E \flat 7 Am7 \flat 5 A7

has-n't got a chance, prom-ised my first dance to win-ter, all I've got to show's a splin-ter

In tempo, slowly
Dm7 A7 \flat 9 D9 D9#5 G9 G7 \flat 9 CM7 B \flat M7 CM7 B \flat M7 CM7 Am7 Dm7 G7

for my lit-tle fling! Spring this year has got me feel-³ing like a horse that nev-er left the
Spring is here, there's no mis-tak-ing, ro-bins build-ing nests from coast to

Em7 A7 \flat 9 F#m7 \flat 5 Fm7 Em7 Am7 D7 D9 \flat 5 Dm7 G7 sus G7

post; I lie in my room, star-³ing up at the ceil-ing } Spring Can Real-ly Hang You Up The
coast; my heart tries to sing so they won't hear it break-ing }

CM7 G7#5 CM7 B \flat M7 CM7 B \flat M7 CM7 Am7 Dm7 G7 Em7 A7 \flat 9

Most! { Morn-ing's kiss wakes trees and flow-ers, and to them I'd like to drink a toast; I
{ Col-lege boys are writ-³ing son-nets, in the "ten-der pass-ion" they're en-grossed; but

F#m7 \flat 5 Fm7 Em7 Am7 D7 D9 \flat 5 Dm7 G7 CM7 C6

walk in the park just to kill lone ly hours, } Spring Can Real-ly Hang You Up The Most!
I'm on the shelf with last year's Eas-ter bon-nets, }

Gm7 CM7/G Gm7 CM7/G Gm7 CM7/G Gm7 CM7

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

Cm7 FM7/C Cm7 FM7/C F#m7 EM7 Am7 D7

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

Gm7 FM7 CM7 B \flat M7 CM7 Am7 Dm7 G7 Em7 A7 \flat 9

Love seemed sure a-round the New-Year, now it's A-pril, love is just a ghost. Spring ar-
Doc-tors once pre-scibed a ton-ic: "sul-phur and mo-las-ses" was the dose. Did-n't

F#m7 \flat 5 Fm7 ¹Em7 Am7 D7 D9 \flat 5 Dm7 G7 Em7 \flat 5 A7 \flat 9

rived on time, on-ly what be-came of you, dear? Spring Can Real-ly Hang You Up The Most!
help a bit, my con-

Dm7 G7 CM7 B \flat M7 ²E \flat m7 A \flat 7 Dm7 G7

Spring Can Real-ly Hang You Up The Most! di-tion must be chron-ic, Spring Can Real-ly Hang You Up The

Em7b5 A7b9 Dm7/G CM7/G Dm7/G CM7/G Bm7b5 Bb7 Am7 D13b9#11

Most! All a-lone, the par-ty's ov-er, old man win-ter was a gra-cious host; but when

Dm9 Bb9 Em Em#7 Em7 A7b9 Dm7 Db CM9

you keep pray-ing for snow to hide the clo-ver; Spring Can Real-ly Hang You Up The Most!

SPRING WILL BE A LITTLE LATE THIS YEAR

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By Frank Loesser

Moderately

Eb Bb7#5 Eb6 Edim7 Fm7 Bb9 Fm7

Spring Will Be A Lit-tle Late This Year, a lit-tle late ar-
 spring will be a lit-tle slow to start, a lit-tle slow re-

Bb7 Eb Bb9 Adim7 Eb/Bb

riv-ing in my lone-ly world o-ver here. For you time have left me, and
 viv-ing that mu-sic it made in my heart. Yes, time heals

Ab Eb/G Fm7 Eb Bb9 Adim7 Eb/Bb Cm7 Fm7

where is our Ap-ril of old? You have left me, and win-ter con-tin-ues

Bb7b9 2. Eb/Bb Cm7 Fm7 Eb Fm7b5 Bb7b9

cold. As if to say all things, so I need-n't cling to this fear. It's mere-ly that

Ebm7 Bb7#5 Eb Edim7 Fm7 Bb7b7 Eb B7 Fm7 EM7 Eb6

Spring Will Be A Lit-tle Late This Year.

STEEPLECHASE

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By Charlie Parker

Fast

Chords: Bb, Cm7, F7, Bb7, G7, Cm7, F7, Bb, Cm7, F7, Bb7, G7, Cm7, F7, Bb7, D7, D7, D7#5b9, G7, C7, C7, F7, F7b9, Bb, Cm7, F7, Bb7, G7, Cm7, F7, Bb, Cm7, F7, Bb7, G7, Cm7, F7, Bb7.

SQUEEZE ME

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Words and Music by Clarence Williams and Thomas Waller

Moderate Blues Tempo

Chords: G7, C7, F6, G7, C7, F6, Fdim, F7, Ab7, A7, Bm7, Cdim7, A7/C#, Dm, Bdim7, C, G7, Gm7, C7, Dm7, G7, C, Gm, A7, Dm7, G7, C, Cdim7, C7, F, Eb7, D7, G7, C7, F6, EbM7, D7.

Lyrics:
 { Dad - dy } you've been dog gone sweet to me, ——— { dad - dy } you're the on - ly one I see. —
 { Ba - by }
 ——— You know I need but you, — 'cause you're my { man. — } You love me like — no one
 { gal. — }
 can. Some - thing 'bout you I can't re - sist, ——— when you kiss me, { dad - dy } I stay kissed. —
 { mom - ma }

G7 C7 F6 E7 F6 Eb7 D7 G7 C7 Fm Dm7b5

don't stop, 'til I tell you when. — Now, ba - by, Squeeze Me and kiss me some more, —

C/G G7 Gm7 C7 F Eb7 D7 G7 C7 F6 EbM7 D7

just like you did be - fore. Your ba - by cu - pid is stand - ing close by, — oh, {dad - dy} {mom - ma}

G7 C7 F9 F7 Bdim7 Bbdim7 Adim7 Abdim7 Gdim7 F#dim7 Fdim7 Edim7 Ebdim7 Ddim7

don't let your sweet ba - by cry. Just pick me up — on your knee, — I

G7 Dm7 Gm7b5 G7 1. C7 Gb7 F6 Eb7 D7 2. C7 Gb7 F6

feel so good - y good - y when — you kiss me. — Oh, {dad - dy} {mom - ma} you kiss me. —

STAY AS SWEET AS YOU ARE

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Words by Mack Gordon
Music by Harry Revel

Moderately

C G7b9 C G7b9 C Dm7 G7 C Ebdim7 Dm7 G7

Stay As Sweet As You Are, don't let a thing ev - er change you. Stay As Sweet As You Are, don't let a

C E7b9 FM7 Dm7 G7 Am Am7/G D7/F#

soul re - ar - range you. Don't ev - er lose all the charm you pos - sess, — your love - li - ness,

D7 Dm7b5 G7b9 C G7b9 C G7b9 C Dm7 G7

— dar - ling, the way you say "yes." — Stay As Sweet As You Are, dis - creet as you are you're di - vine, Dear.

C Ebdim7 Dm7 G7 C Bm7b5 E7 FM7 Em7

Stay as grand as you are and as you are, tell me that you're mine, Dear. Young and gay or old and gray,

Am7 D9 F Bb7 C/E Ebdim7 G7/D G7 C

near to me or a - far; night and day I pray that you'll al - ways stay as sweet as you are.

STOCKHOLM SWEETNIN'

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By Quincy Jones

Bounce

Dm7b5 G7 Cm7b5 Am7 D7 Gm Bb Bdim7
 Cm7 Bdim7 Bb Dm7b5 G7 Cm7b5 Am7 D7 Gm
 Bb Bdim7 Cm7 F7 Bb Abm7 D7 Gb6 Ebm7 Abm7 Adim7
 Bbm7b5 Eb7b9 Abm7 D7b9 Gb6 Ebm7 Cm7b5 Cm7/F
 Dm7b5 G7 Cm7b5 Am7 D7 Gm
 Bb Bdim7 Cm7 F7 Bb

STOMPIN' AT THE SAVOY

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Word and Music by Benny Goodman, Andy Razaf, Chick Webb and Edgar Sampson

Medium Swing Tempo

F C9 F F#dim7
 Sav - voy, the home of sweet ro - mance; Sa - voy, it wins you at a glance; Sa - voy, your cheek
 just like a cling - in' vine; your lips so warm and sweet as wine, your cheek
 Gm7 C9 1 F Abdim7 Gm7 C9 2 F Cm7 F7
 gives hap - py feet a chance to dance. Your form
 so soft and close to mine, di - vine!
 Bb7 B7 Bb7 Eb9 Bbm7b5 Eb9 Ab7 A7 Ab7
 How my heart is sing - in' while the band is swing - in'! Nev - er tired of romp - in' and
 D7 C7 C9 F C9
 stomp - in' with you at the Sa - voy. What joy! A per - fect hol - i - day! Sa - voy,
 F F#dim7 Gm7 C9 F Eb9 E9 FM9
 where we can glide and sway; Sa - voy, there let me stomp a - way with you.

STORMY WEATHER (KEEPS RAININ' ALL THE TIME)

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Words by Ted Koehler
 Music by Harold Arlen

Slowly

G G#dim7 Am7 D9 G E7

Don't know why _____ there's no sun up in the sky, Storm - y Weath - er, _____
 bare _____ gloom and mis - 'ry ev - 'ry - where, Storm - y Weath - er, _____

Am7 D9 G Am7 E7 Am7 D7#5b9 | 1 G

since my {man} and I _____ ain't to - geth er, _____ keeps rain - in' all _____ the time. _____
 just can't get my poor _____ self to - geth er, _____ I'm wear - y all _____ the

Am7 D9 | 2 G C G Bm7 E7 Am7 D7b9 G Dm7 G7

Life is time, _____ the time. _____ So wear - y all _____ the time. _____

CM7 G/B Am7 GM7 CM7

When {he} went a way _____ the blues walked in and met me. If {she} stays a - way _____ old rock - in'

G/B Am7 GM7 C C#dim7 G/D E7 Am7 B7 Em7

chair will get me. All I do is pray _____ the Lord a - bove will let me walk in the sun once

A7 Am7 D7 G G#dim7 Am7 D9 G E7

more. Can't go on, _____ ev - 'ry - thing I had is gone, Storm - y Weath - er, _____

Am7 D9 G E7 Am7 D7#5b9 G

since my {man} and I _____ ain't to - geth - er, _____ keeps rain - in' all _____ the time. _____

Am7 D7#5b9 G Am7 AbM7 GM7 C G6

Keeps rain - in' all _____ the time. _____

STRANGE FRUIT

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Words and Music by Lewis Allan

Andante Moderato

Cm G7#5 G7 Cm G7 Dm7b5 G7b9

South - ern trees bear a strange fruit, blood on the leaves and blood at the root, black bod - y swing - ing in the

Dm7b9 G7 Cm G7 Cm G7/D Cm/Eb Cm

south - ern breeze; Strange Fruit hang - ing from the pop - lar trees. (Humming)

Piu mosso (a little faster)

G7/D Cm/Eb Cm Dm7b5 G7b9 Cm G7

Pas - tor - al scene of the gal - lant South, the bulg - ing eyes and the twist - ed mouth; scent of mag - no - lia

Cm G7 G7b9/F G7b9/D G7b9/B G7b9 Cm Cm/Bb

sweet and fresh, and the sud - den smell of burn - ing flesh! Here is the fruit for the

AbM7 G7 Dm7b5 G7 Dm7b5 G7 Cm Dm7b5

crows to pluck, for the rain to gath - er, for the wind to suck, for the sun to rot, for a tree to drop.

Cm/G G7 Cm G7 Db6/9 Cm G7 Cm

(Hum) Here is a strange and bit - ter crop. (Hum)

STRANGERS IN THE NIGHT

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Words by Charles Singleton and Eddie Snyder
Music by Bert Kaempfert

Moderately Slow

FM7

Stran - gers In The Night ex - chang - ing glanc - es won - d'ring in the night what were the chanc - es

F/A Abdim7 Gm7 Eb/G Gm6 Eb/G Gm7

we'd be shar - ing love be - fore the night was through. Some - thing in your eyes was so in - vit - ing,

Gm7/C C7b9 FM7

some - thing in your smile was so ex - cit - ing, some - thing in my heart told me I must have you.

Am7b5 D7b9

Stran- gers In The Night, two lone - ly peo - ple we were Stran - gers In The Night up to the mo - ment when we

Gm7 Bbm6 F Dm7 Gm7 C7

said our first hel - lo. Lit - tle did we know love was just a glance a - way, a warm em - brac - ing dance a - way and

FM7

ev - er since that night we've been to - geth - er. Lov - ers at first sight,

F/A Abdim7 Gm C7b9 Gm7/C C7b9 F6

in love for - ev - er. It turned out so right for Strang - ers In The Night.

STUFFY

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By Coleman Hawkins

Medium Swing

E \flat Fm7 B \flat 9 E \flat

Fm7 B \flat 7 E \flat E \flat 9 A \flat A \flat m E \flat A \flat To Coda

1. E \flat Fm7 B \flat 9 2. E \flat Fm7 E \flat E9 E \flat 9 A \flat 6

F9 B \flat 9 E \flat

Fm7 B \flat 9 E \flat Fm7 B \flat 9 E \flat E \flat 9

A \flat A \flat m E \flat A \flat E \flat D.S. al Coda

Ⓞ CODA E \flat

A STRING OF PEARLS

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Words by Eddie DeLange
Music by Jerry Gray

Moderately

E \flat E \flat M7 E \flat 7 E \flat 6 E \flat + E \flat E \flat + E \flat 6 E \flat 7 E \flat M7 E \flat E \flat M7 E \flat 7 E \flat 6 E \flat +

Ba - by here's a five and dime, ba - by now's a - bout the time for A String
Ba - by {you} made quite a start, found the way right to {my} heart with A String
I {your}

E \flat F7 B \flat 7 E \flat E \flat 7 A \flat A \flat M7 A \flat 7 A \flat 6 A \flat + A \flat

Of Pearls a - la Wool - worth. Ev - 'ry pearl's a star a - bove
Of Pearls a - la Wool - worth. Wait 'til the stars peek - a - boo.

A \flat + A \flat 6 A \flat 7 A \flat M7 A \flat A \flat M7 A \flat 7 A \flat 6 A \flat + A \flat B \flat 9 E \flat 7 A \flat

wrapped in dreams and filled with love that old string of pearls a - la Wool - worth.
I've got some - thing {just} for you it's a string of kiss - es for ba - by.
else

B \flat 7 E \flat E \flat M7 E \flat 7 E \flat 6 E \flat + E \flat E \flat + E \flat 6 E \flat 7

"Till that hap - py day in Spring when {you} buy
I found a love so sub - lime, right {I} in that

E \flat M7 E \flat E \flat M7 E \flat 7 E \flat 6 E \flat + E \flat F9 B \flat 7 1. E \flat 6

the wed - ding ring, please A String Of Pearls a - la Wool - worth.
old five and dime, with A String Of Pearls a - la

B \flat 7 2. E \flat 6 Fm7 B \flat 7 E \flat 6/9

Wool - worth.

STRUTTIN' WITH SOME BARBEQUE

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Music by Louis Armstrong
Words by Don Raye

Tempo di Strut

CM7 G+ CM7 G7#5 CM7 Gdim C6

Strut - tin' With Some Bar - be - cue, swing - in' with the band; like the hap - py

CM7 G+ CM7 C#dim7 Dm7 G7 Dm A+ Dm7

peo - ple do way down in dix - ie land. Hear that ol' trom - bone

G9 G7 G#dim7 Am Am7 D9

and the trum - pet ad lib. Love to hear the lick while I do my

Am7 D9 G7 CM7 G+

pick - in', — pick - in' on a juic - y rib. 'Cause I'm Strut - tin' With Some Bar - be - cue, —

CM7 G7#5 C C9 Gm7 C7

— feel - in' might - y grand; pass an - oth - er help - in', please, — of that

F6 F7

good ol' — dix - ie land. — And mis - ter wait - er, — if you please, — an - oth - er

C Em7 A9 Dm7 F#dim7 Dm7/G

rib or two; — and I'll go strut, strut, stut - tin', Strut - tin' With Some Bar - be - cue —

1. C Ab9 G7 2. C C7 F Fm6 C Db9 C9

— Strut - tin' With Some —

SUNNY SIDE UP

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

Moderately Bright

C Fm G7 C C7#5 F F# dim7 C

Keep your Sun - ny Side Up. Up! Hide the side — that gets blue. —

G7/B C# dim7 G7/D Eb dim7 C/E C D7 Em7 Fdim7 D7/F# G7

If you have nine sons in a row, — Base - ball teams make mon - ey, you know! —

C Fm G7 C C7#5 F E7 Am A7

Keep your Sun - ny side up. Up! Let your laugh - ter come thru, do!

Dm7 Dm7b5 C/G A7 D7 G7 C F G7#5 C

Stand up - on - your legs, be like two — friedeggs, keep your Sun - ny Side Up!

SUGAR

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Words by Joe Young
 Music by George W. Meyer

Moderately Slow

G E7 A7 D7 GM7 D+ G B \flat dim7 Am7 G# dim7

(Male) Su - gar, I call my ba - by my Su - gar, I nev - er 'may - be' my Su - gar,
 (Female) Su - gar, I call my ba - by my Su - gar, I nev - er 'may - be' my Su - gar,

D7/A D+ G E7 Am7 D7 G E7 A7 D7

that's why my ba - by is so con - fec - tion - ar - y. Fun - ny, she nev - er pleads for my
 that's why my ba - by is so con - fec - tion - ar - y. Fun - ny, I nev - er plead for his

GM7 D+ G Gm D D# dim7 Em7 A7 D7 Am7 G#dim7 D7/A D7

mon - ey, but when she feeds me on hon - ey, she gets her needs ev - 'ry time. I'd make a
 mon ey, 'cause when I feed him on hon ey, I gets my needs ev - 'ry time. I'd make a

G7 Dm7 G7 Dm7 G7 C

mil - lion trips to her lips if I were a bee, 'cause they are sweet - er than
 mil - lion trips to his lips if I we're a bee, 'cause they are sweet - er than

E7 A7 D7 G E7 A7 D7 GM7 D+

an - y can - dy to me. She's gran - u - lat - ed Su - gar, I nev - er cheat on my Su - gar,
 an - y can - dy to me. He's gran - u - lat - ed Su - gar, I nev - er cheat on my Su - gar,

G B \flat dim7 Am7 E7 A7 D7 G ^{1.} Am7 D7 ^{2.} G D7 G6

'cause I'm too sweet on my Su - gar, that Su - gar ba - by o' mine.
 'cause I'm too sweet on my Su - gar, that Su - gar ba - by o' mine.

SUGAR FOOT STOMP

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Lyric by Walter Melrose
 Music by Joe Oliver

Moderately

VERSE B \flat 7 E \flat 7 B \flat B7 E \flat 7

Be - side the riv - er, be - side the riv - er down in Dix - ie - land; Ban - joes are ring - in';

B \flat Dm7 G7 C7 F7 B \flat

dark - ies are sing - in'; ev - 'ry - thing is grand. Just lis - ten to that plan - ta - tion stomp down band.

C7 F7 B \flat 7 E \flat 7 B \flat B7

When they start danc - in'; Stomp - in' and pran - cin' the dance called su - gar foot stomp;

E \flat 7 B \flat Dm7 G7 C7

the Swa - nee Riv - er just seems to whis - per "Let your dog - gies romp." High step - pin' mam - mas

F7 B \flat B \flat 7 CHORUS E \flat

keep shout - in' all night long: "Oh, dad - dy — sweet dad - dy, —

A \flat 7 E \flat

rock your mam - ma like a cra - dle, — sweet pa - pa. — I must let my dog - gies romp; — do the

B \flat 7 E \flat B \flat 7 #5 E \flat

dance with me — they call the sug - ar foot stomp.

A SUNDAY KIND OF LOVE

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New York, NY
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Words and Music by Barbara Belle, Louis Prima, Anita Leonard and Stan Rhodes

Moderately slow

F6 F#dim7 Gm7 C7b9 F6

I want A Sun - day Kind Of Love, — a love to last past Sat - ur - day night. —
love that's on the square, — can't seem to find some - bod - y to care. —
some - one to en - fold — to keep me warm when Mon - days are cold. —

Gm7 B \flat m6 E \flat 7 F6 F#dim7 Gm7 C7 To Coda 1. F D7

I'd like to know it's more than love at first sight. — I want A Sun - day Kind Of Love —
I'm on a - lone - ly road that leads me no where. — I need A Sun - day Kind Of Love.
A love for all my life to have and to hold. — I want A Sun - day Kind Of Love.

1. Gm7 G \flat 7 2. F G \flat M7 FM7 Cm7 F9 Cm7 F7b9

I want A I do my Sun - day dream - ing and all my Sun - day schem - ing ev' - ry

B \flat Cm7 F9 B \flat 6 A \flat 9 G9 Dm7 G9 D \flat 9

min - ute, ev' - ry hour, of ev' - ry day. I'm hop - ing to dis - cov - er a cer - tain kind of lov - er.

C9 F#dim7 C9/G G \flat 7 D.S. al Coda

Who will show me the way? — My arms need

⊕ CODA F G \flat M9 FM9

SUMMERTIME

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Words by DuBose Heyward
Music by George Gershwin

Slowly

Am6 E7/B Am6/C E7/B Am6 E7/B Am6/C E7/B Am6 Dm F

Sum- mer - time _____ an' the liv - in' is eas - y, _____ fish are jump - in'; _____

FM7 D#dim E B7 E Em6 E7b5 Am6 E7/B Am6/C E7/B

an' the cot - ton is high. _____ Oh, yo' dad - dy's rich, _____ an' yo' ma is good -

Am6 E7/B Am D7 C Am Am D Dm7/G Am Am#7

look - in', _____ so hush, lit - tle ba - by, don' - yo' cry. _____

Am6 Am#7 D9 E+ 3 Am6 E7/B Am6/C E7/B Am6 E7/B

_____ One of these morn - in's you goin' to rise _____ up sing - in', _____

Am6/C E7/B Am6 Dm F FM7 D#dim E B7 E Em6 E7b5

_____ then you'll spread yo' wings _____ an' you'll take _____ the sky. _____ But 'til that

Am6 E7/B Am6/C E7/B Am6 E7/B Am D7 C Am

morn - in' _____ there's a - noth - in' can harm you _____ with dad - dy an' mam - my

D Dm7/G Am D F C F9 Bb E13 Am

stand - in' by. _____

SUNRISE SERENADE

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Words by Jack Lawrence
Music by Frankie Carle

Slow Ballad

Cm G7 Cm Bb7 Eb

Good morn - in' good morn - in' you sleep - y head, _____ it's dawn - in', stop yawn in', get out of that bed. _____ Say the

Ebdim7 Eb Db7 C7 Gb9 F9 B9 Bb9 Fm7/Bb

air is soft as silk, _____ it's time to get the morn - in' milk, come on _____ Wake up! _____ Get up! _____

E \flat G7 C

Look at the grass sil - ver in the sun heav - y with the dew, look at the buds

G7 C C7

you can al - most see how they're break-in' thru; look at the birds feed - in' all their young in the sy ca - mores

F D7 G9 Gdim G9 G7

but you bet - ter get on with your morn - in' chores. Just take a breath of that new mown hay and the su - gar cane;

C G7 C Cdim

looks like to - night there should be a moon down in lov - er's lane. There you go day dream ing when it's

C B \flat 7 A7 E \flat 9 D9 A \flat 9 G9 Dm7/G 1 C 2 C

time that you o - beyed that Sun - rise Ser - e - nade.

SWEET SUE-JUST YOU

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Words by Will J. Harris
Music by Victor Young

Moderately Am7 D7 Am7 D7 D7 \flat 9 G D7 \flat 9 G

Ev - 'ry star a - bove knows the one I love, Sweet Sue, Just You.

Am7 D7 Am7 D7 D7 \flat 9 G D7 \flat 9 G

And the moon up high knows the rea - son why Sweet Sue, it's you.

GM7/F# G7/F E7 Am

No one else it seems ev - er shares my dreams, and with - out you, dear, I

Am7 Am7 \flat 5 D7 Am7 D7 Am7 D7 D7 \flat 9 G

don't know what I'd do. In this heart of mine you live all the time, Sweet Sue,

C9 1. G Am7 D7 2. G C Cm6 GM7

Just You. Ev - 'ry You.

THE SURREY WITH THE FRINGE ON TOP

(From "OKLAHOMA")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Lively

G GM7 G6 G GM7 G6 G GM7

Chicks and ducks and geese bet-ter scur-ry when I take you out in the sur-rey, when I take you
Watch that fringe and see how it flut-ters when I drive them high step-pin' strut-ters. Nos-ey pokes 'll

G6 G Em7 A7 |^{1.}Am7 D7 |^{2.}Am7 D7 Dm7 G7

out in The Sur-ry With The Fringe On Top!
peek thru their shut-ters and their eyes will pop! The wheels are yel-ler, the up-

CM7 Am7 Dm7 G7 CM7 A7 D Bm7

hol-ster-y's brown, the dash-board's gen-u-ine leath-er, with is-in-glass cur-tains, you can roll right down, in

Em9 A7 Am7 D7 G GM7 G6 G GM7

case there's a change in the weath-er. Two bright side-lights wink-in' and blink-in', ain't no fin-er

G6 G GM7 G6 G Am E7b9 Am Bdim7 Am/C

rig I'm a - think-in'. You can keep your rig if you're think-in' 'at I'd keer to swap fer that

G/D Am7 D7 G6 C G6

shin-y, lit-tle sur-rey with the fringe on the top.

SWEET AND LOVELY

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Music, Publisher) & Robbins Music Corporation

Words and Music by Gus Arnheim, Harry Tobias and Jules Lemare

Moderately Slow

C7 Gm7 C7 F7

Sweet, And Love-ly sweet-er than the ros-es in May — Sweet and

BbM7 CM7 G7 C C7

Love-ly heav-en must have sent her my way — Skies a - bove me

Gm7 C7 F7 BbM7

nev-er were as blue as her eyes — and she loves me,

CM7 G7 C Fm7 Bb7 C

who would want a sweet-er sur-prise — When she nes-tles in my arms so ten-der-ly —

Fm7 Bb7 C Abm7 Db7 Eb

there's a thrill that words can not ex-press in my heart a song of love is taunt-ing me —

Ab7 G7 C7

mel-o-dy haunt-ing me Sweet And Love-ly sweet-er than the ros-es in may

Gm7 C7 F7 BbM7 CM7 G7 C

— and she loves me there is noth-ing more I can say. —

SWING HOUSE

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By Gerry Mulligan

Medium Swing  D7 G7 D7 G7 D7 Eb7 D7 G

Db7 Gb7 Db7 Gb7 Db7 D7 Db7 Gb C7 F7

C7 F7 C7 Db7 C7 F Bb Fine

1.  2. Bb D7 G7

C7  Cm7 F7

Bb F/A Bb/Ab Eb/G Gb M7 F7 Bb Edim7 F7 Bb A7 D.S. al Fine

SWINGING SHEPHERD BLUES

Copyright © 1958 by BIG SEVEN MUSIC CORP., New York, NY

Words by Rhoda Roberts and Kenny Jacobson
Music by Moe Koffman

Slowly

The musical score for 'Swinging Shepherd Blues' is written in 4/4 time and begins with a 'Slowly' tempo marking. The key signature has one flat (B-flat). The score consists of six staves of music. The first staff starts with a C6 chord and a repeat sign. The second staff continues the melody with chords C, Dm7, D#dim7, C/E, A7, Dm7, and G7. The third staff features a first ending with chords C, C9/E, F6, Ab7/Gb, G7, and C6, followed by a second ending with G7, C6, and a 'To next strain' instruction. The fourth staff begins with a C6 chord. The fifth staff starts with an F9 chord and contains several triplet markings. The sixth staff concludes with chords D9, G7, C6, and a 'D.S. al Fine' instruction with a triplet marking.

SWEET ELOISE

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Santa Monica, CA 90401)

Words by Mack David
Music by Russ Morgan

Moderately

The musical score for 'Sweet Eloise' is written in 4/4 time and begins with a 'Moderately' tempo marking. The key signature has one flat (B-flat). The score consists of two staves of music with lyrics underneath. The first staff has chords c, C7, F, Fm6, and C. The second staff has chords G7, C, A7, D9, G7, E7, A7, D7, and G7. The lyrics are: 'Sweet El - o - ise, sing the birds in the trees. — When she is near you can hear them sing - ing sweet mel - o - dies, — they're just for my El - o - ise —'.

C C7 F Fm6 C G7 C A7

Sweet El - o - ise is a beau - ti - ful sight; — ole mis - ter moon comes a - round to look at her ev - 'ry

D9 D7 G7 C Gm7 C9

night. Her smile's a warm sum - mer breeze, — the smile of El - o - ise. — And tho' there

F Dm7 G7 C Bb7 A7

may be clouds in the skies — there's al - ways sun shine deep in her eyes. — In case you

D Am D7 G Dm7 G7

did - n't know, ro - ses grow ho - pin some day — they'll be pressed and ca - ressed in her bou - quet. —

C C7 F Fm6 C G7 C A7

Sweet El - o - ise is so love - ly to love; — you will a - gree she's the on - ly girl that you're dream - in'

D9 G7 E7 A7 D7 G7 G7#5 C F7 C6

of. — But you'll be was - tin' your time, — 'cause El - o - ise is all mine. —

SWINGIN' UNTIL THE GIRLS COME HOME

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By Oscar Pettiford

Medium Swing
Bb

Bb7 Eb7

Bb Cm7 Dm7 Db7 Cm7 F7 Bb Db7

1. Cm7 F7 2. Cm7 F7

(Repeat for Solos)

SWINGIN' THE BLUES

© 1938, 1958 WB Music Corp.

Music by Count Basie & Ed Durham
Lyrics by Ed Durham

Easy Swing

Eb
Ab 6 Adim7 Bb 7
Eb 6
Eb
Ab 6 Adim7 Bb
Eb 6
Eb 7
Ab 7

Eb
Ab 6 Adim7 Bb 7
Eb 6
Eb 6
Bb 7

Eb
Ab 6 Adim7 Bb 7
1. Eb 6
Bb 7
2. Eb 6
Eb 7

Ab 7
Eb 7
Bb 7
A7
Bb 7

Eb
Eb 6 D7
Eb 6
D7
Eb 6
D7
Eb 6
D7
Eb 6
Eb 7

Ab 9
Eb
Ab
B7/A
Bb 7
Eb
Edim7
Fm9

Bb 7
Eb
Bb 7
Bb dim7

Bb 7
Bb dim7
Bb 7
Bb dim7
Bb 7
Eb
Ab 6
Adim7
Bb 7
Eb 6

Eb
Ab 6 Adim7 Bb 7
Eb
Eb 7
Ab 7
Eb
Ab 6 Adim7 Bb 7

Eb 6
Bb 7
Eb/G
B7/F#
Fm7
E7
Eb 6
Eb 13

Ev - 'ry - time blues bring sad - ness, - chase 'em a - way with glad - ness. - Cry and those blues - 'll grieve -
 Soon as I feel 'em com - in, - right a - way I start hum - min.' Ev - 'ry - things free and eas -
 you, - swing and those blues - 'll leave you. - } Real - ly ain't noth - in' to it, -
 - y - 'long as you're feel - in' breeze - y. - }
 Swing-in' The Blues - 'll do it. - it. The blues mean sad-ness, they can't stand
 glad-ness, stop cry - in, 'cause tears can lead to mad-ness. Say, swing those blues a -
 way! When the blues come 'round, don't feel bad, just swing the blues, you'll feel glad. When
 blues can't cause you trou - ble that's when they go way mad. Say swing those
 blues a way! You get the blues, you pay the dues, you got - ta
 swing 'em, or you're real - ly gon - na lose. Trav - el - in' down life's high - way, -
 Swing-in' The Blues is my way. Ev - 'ry - one gets blues one time, swing and en - joy 'em some -
 time. Real - ly ain't noth - in' to it, Swing-in' The Blues - 'll do it!

T'AIN'T NOBODY'S BIZ-NESS IF I DO

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Words and Music by Porter Grainger and Everett Robbins

Moderate Blues tempo

B \flat D7 Gm D7 G7 Dm7 G7

There ain't noth - in' I can do, nor noth - in' I can say. That folks don't crit - i -
Af - ter all the way to do is do just as you please, Re - gard - less of their

Cm G7 Cm G7 Cm C C7

cize me; but I'm gon - na do just as I want to an - y - way. I don't care
talk - in,' oft - en - times the ones that talk will get down on their knees, And beg your

G \flat 7 F7 B \flat D7 Gm B \flat 7/F

if they all de - spise me. If I should take a no - tion to jump in -
par - don for their squawk - in.' If I dis - like my lov - er and leave her

E \flat Edim7 B \flat F7 B \flat G7 C7 F7# 5

to the o - cean, } 'Tain't No - bod - y's Biz - ness If I Do. _____
for an - oth - er, }

B \flat D7 Gm B \flat 7/F E \flat Edim7 B \flat

Rath - er than per - se - cute me, I choose that you would shoot me, } 'Tain't No - bod - y's
If I go to church on Sun - day, Then cab - a - ret on Mon - day, }

F7 B \flat Cm7 C#dim7 B \flat /D B \flat D7

Biz - ness If I Do. _____ { If I should get the feel - in'
If my friend ain't got no mon - ey

Gm B \flat 7/F E \flat Edim7 B \flat F7 B \flat G7

to dance up - on the ceil - in' } 'Tain't No - bod - y's Biz - ness If I Do. _____
and I say "take all mine hon - ey," }

C7 F7# 5 B \flat D7 Gm B \flat 7/F E \flat Edim7

{ If I let my best com - pan - ion drive me right in - to the can - yon,
If I give her my last nick - el and it leaves me in a pick - le,

B \flat F7

1. B \flat F7 2. B \flat D.C. al 2nd Ending

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

T'AIN'T WHAT YOU DO (It's The Way That Cha Do It)

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Words & Music By Sy Oliver and James Young

Moderately

Ab A^b7/C D^b E^b 7 D^b A^b/C B^b m7 E^b 7

Tain't What You Do, it's the way that - cha do it, Tain't What You Do, it's the way that - cha do it,
Tain't What You Do, it's the way that - cha do it, tain't what you say, it's the way that - cha say it,

Ab A^b7/C D^b E^b 7 A^b/C B^b m E^b 7# 5 Ab B^b m7 E^b 7

Tain't What You Do, it's the way that - cha do it, that's what gets re - sults
tain't what you say, it's the way that - cha say it, that's what gets re - sults

Ab A^b7/C D^b E^b 7 D^b A^b/C B^b m7 E^b 7

Tain't What You Do, it's the time that - cha do it, Tain't What You Do, it's the time that - cha do it,
tain't what you croon it's the way that - cha croon it, tain't what you croon it's the way that - cha croon it,

Ab A^b7/C D^b E^b 7 A^b/C B^b m7 E^b 7 Ab Ab 7

Tain't What You Do, it's the time that - cha do it, that's what gets re - sults. You can
tain't what you croon it's the way that - cha croon it, that's what gets re - sults. If you're

D^b 6 E^b m7 B^b m7 E^b 7# 5 Ab Ab 7 D^b 6 E^b m7 Edim7 D^b/F

try hard don't mean a thing, take it ea - sy
lone - some and on the shelf it's your own fault,

Ab/E^b E^b dim7 E^b 7 E9 E^b 9 Ab A^b7/C D^b E^b 7

then your jive will swing, Tain't What You Do, it's the place that - cha do it,
so just blame your - self. Tain't what you sat, it's the place that - cha say it,

D^b A^b/C B^b m7 E^b 7 Ab A^b7/C D^b E^b 7

Tain't What You Do, it's the time that - cha do it, Tain't What You Do, it's the way that - cha do it,
tain't what you croon it's the time that - cha croon it, Tain't What You Do, it's the way that - cha do it,

Ab/E^b B^b m7 E^b 7 1. Ab B^b m7 E^b 7 2. Ab E^b 7 Ab

that's what gets re - sults.
that's what gets re - sults.

TAKE THE "A" TRAIN

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By Billy Strayhorn and The Delta Rhythm Boys

Easy Swing

C6 D7 b5 Dm7 G7 C

You must take the "A" Train To go to Sug - ar Hill way up in Har - lem.
 If you miss the "A" Train, You'll find you've missed the quick - est way to Har - lem.

1. 2. C FM7 D7

Hur - ry, get on now it's com - ing Lis - ten to those rails a -

Dm9 G9 Db9 C6 D7 b5 Dm7

thrum - ming. All 'board! Get on the "A" Train, soon

G7 C C7/E F A b7/ G b C/G G9 C6 CM9

you will be on Sug - ar Hill in Har - lem.

A TASTE OF HONEY

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Words and Music by Ric Marlow and Bobby Scott

Slowly

Dm Dm#7 Dm7 G6 Dm Dm#7 Dm7

Winds may blow o'ver the i - cy sea, I'll take with me the warmth of
 leave be - hind my heart to wear and may it e'er re - mind you
 ne'er came back to his love so fair, and so she died dream - ing of his

G6 Dm Bb Am7 Dm Gm6 Dm

thee, A Taste Of Hon - ey, a taste much sweet - er than wine.
 of A Taste Of Hon - ey, a taste much sweet - er than wine.
 kiss. His kiss was hon - ey, a taste much sweet - er than wine.

Dm7 G6 Dm7 G6 Bb Am7 Dm Gm6

I will re - turn, I'll re - turn, I'll come back for the hon - ey and you.

1. 2. Dm 3. Dm G6 Bb Am Dm Gm6

I'll He I'll come back for the hon - ey and you. I'll come

Dm A9#5 A7 b9 Dm

back for the hon - ey, hon - ey and you.

THE TAILGATE RAMBLE

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Lyric by Johnny Mercer
 Music by Wingy Manone

Moderately

Fm7 B♭7 Fm7 B♭7 E♭ Cm Fm7 B♭7 Fm B♭7

When wa - gons meet on the street, the traf - fic stops; — they have to call the cops, — you ain't heard

E♭ Fm7 G♭ dim7 Fm7 B♭7 Fm7 B♭7 E♭ E♭ M7 E♭7 A♭

noth - in' pops! — The band that's loud draws the crowd, and that ain't all; — they tag a - long 'til they

Fm7 F9 B♭9 B♭7 9 E♭ N.C. C7 F7

start the ball — down at the Ea - gle's Hall. — When the wag - on starts put the tail - gate down. Watch the bandpa -

B♭7 E♭ C7 F7

rade all a - round this town. Give the trom - bone man room to move his slide. And we'll sing and

B♭7 E♭ C7 F7

play 'round the coun - try side. Was - n't long a - go I was in my teens and we played that

B♭7

1. E♭ N.C. 2. E♭

way down in New Or - leans. When the wag - on leans.

THAT'S ALL

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Words and Music by Alan Brandt and Bob Haymes

Slowly, with expression

C Dm7 Em7 Fm7 G7 Em7 A9

I can on - ly give you love that lasts for - ev - er, — and the prom - ise to be near each time you

on - ly give you coun - try walks in spring - time, — and a hand to hold when leaves be - gin to

Dm7 G7 F#m7b5 Fm7 Em7 E♭ dim7 1. Em7 A7b9 D7b5 G7

call; and the on - ly heart I own, for you and you a - lone, That's All, That's All. I can

fall; and a love whose burn - ing light, will warm the win - ter night, That's All, That's

2. Em7 A7b9 Dm7 G7b9 C Gm7 C9 FM9 D9 Gm7 C9 FM7 F6

All, That's All. There are those I am sure who have told you they would give you the world for a toy. All I

Am7 D9 GM9 E9 Am7 D9 Dm7 G7 C Dm7 Em7 Fm7 G7

have are these arms to en-fold you and a love time can nev-er de-stroy. If you're won-d'ring what I'm ask- ing in re- turn dear, you'll be

Em7 A9 Dm7 G7 F#m7b5 Fm7 Em7 Eb dim7 Em7 A7b9 Dm7 G7b9 C

glad to know that my de- mands are small: say it's me that you'll a- dore, for now and ev-er- more, That's All, That's All.

TENDERLY

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Lyric by Jack Lawrence
 Music by Walter Gross

Moderately Eb M7 Ab 9 Eb m7 Ab 9 Fm7

The eve - ning breeze ca - ressed the trees Ten - der - ly. The tremb - ling trees em - braced the

Db 9 Eb Gm7 Fm7 Eb M7 Fm7b5 Bb 7 Fm7b5 Bb 7 Bdim7

breeze Ten - der - ly. Then you and I came wand - er - ing by and

Cm7 F7 Fm9 Bb 7 Eb M7 Ab 9 Eb m7

lost in a sigh were we. The shore was kissed by sea and mist Ten - der - ly.

Ab 9 Fm7 Db 9 Eb Gm7 Fm7 Eb M7 Fm7b5

I can't for - get how two hearts met breath - less - ly. Your arms op - ened

Bb 7 Bdim7 Cm7 F9 F# dim7 Gm7 C 7 Fm7 Bb 7 Eb

wide and closed me in - side; you took my lips, you took my love so Ten - der - ly.

THAT'S ENTERTAINMENT

(From "THE BAND WAGON")

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Words by Howard Dietz
Music by Arthur Schwartz

Moerately $B\flat$ $B\flat +$ $Cm7$ $F7$ $B\flat$ $Bdim7$ $Cm7$

The clown _____ with his pants fall - ing down, _____ or the dance _____ that's a dream of ro - mance, _____
lights _____ on the la - dy in tight's, _____ or the bride _____ with a guy on the side, _____

$D7$ $D7\#5$ $D7\flat9$ Gm $Gm\#5$ C $Cm/E\flat$ $D7\#5$ | 1. $E\flat6$ $Cm7$

_____ or the scene _____ where the vil - lain is mean; _____ That's En - ter - tain - ment! _____
_____ or the ball _____ where she gives him her all, _____

$F7$ | 2. $E\flat6$ $F7$ $Fm7$ $B\flat9$ $E\flat$ $E\flat +$ $E\flat6$

_____ The That's En - ter - tain - ment! _____ The plot can be hot, sim - ply teen - ing with sex, _____

$Fm7$ $B\flat7$ $E\flat$ $E\flat +$ $E\flat6$ $C7$ F $F+$

_____ a gay di - vor - ce who is af - ter her "ex." _____ It can be

$F6$ $G9$ $C7$ F $E\flat6$ $Dm7$ g

Oe - di - pus Rex _____ where a chap kills his fa - ther, and caus - es a lot of

$Cm7$ $F7$ $B\flat$ $B\flat +$ $Cm7$ $F7$ $B\flat$ $Bdim7$

both - er. The clerk _____ who is thrown out of work _____ by the boss _____ who is

$Cm7$ $D7$ $D7\#5$ $D7\flat9$ Gm $Gm\#5$ $Gm7$ $C9$ $B\flat$

thrown for a loss _____ by the skirt _____ who is do - ing him dirt. _____ The world is a

$Cm7$ $F7$ $B\flat$ $G7$ $C7$ $G\flat7\flat5$ $F7$ $F7\flat9$ $B\flat$ $E\flat6$ $B\flat6$

stage, the stage is a world of en - ter - tain - ment! _____

THAT'S LIFE

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Words and Music by Dean Kay and Kelly Gordon

Slow Blues Tempo

That's Life, That's what peo - ple say. You're rid - in' high in A - pril,
 shot down in May. But I know I'm gon - na change that tune, when I'm
 back on top in June. That's Life, fun - ny as it seems.
 Some peo - ple get their kicks, step - pin' on dreams; but I don't let it get me
 down, 'cause this ol' word keeps go - ing a - round. I've been a
 pup - pet, a pau - per, a pi - rate, a po - et, a pawn and a king. I've been
 up and down and o - ver and out and I know one thing: —
 each time I find my - self flat on my face, I pick my - self up and get
 back in the race. — That's Life, I can't de - ny it,
 I thought of quit - ting, but my heart just won't buy it. If I
 did - n't think it was worth a try, I'd roll my - self up in a big ball and
 1. G F9 A7# 5 D9 2. G
 die. — That's die. —

THERE ARE SUCH THINGS

Copyright © 1942 (Renewed) Dorsey Brothers Music, Division of Music Sales Corporation, New York

Words and Music by Stanley Adams, Abel Baer and George W. Meyer

Slow Ballad

CM7 C7#5 F6 G7#5 Dm7 G7#5 CM7

A heart that's true — There Are Such Things. — A dream for two, — There Are Such Things. —

A7 Dm7 F# dim7 CM7 C/E Eb dim7 Dm7

— Some - one to whis - per "Dar - ling you're my guid - ing star." — Not car - ing what you own —

D9 3 Dm7 G7 Dm7/G CM7 C7#5 F6 G7#5 Dm7

— but just what you are. — A peace - ful sky, — There Are Such Things. — A rain - bow high —

B7 E7 sus Em7b5 A7 Dm Fm6 C Em7

— where heav - en sings. — So have a lit - tle faith and trust in what to - mor - row

A13 A7 D7 Dm7 G7 C6

brings, you'll reach a star be - cause There Are Such Things. —

THERE WILL NEVER BE ANOTHER YOU

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Music by Harry Warren
 Lyric by Mack Gordon

Easy Swing

EbM7 AbM7 Dm7b5 G7b9 Cm7 Bbm7

There will be man - y oth - er nights like this, — and I'll be stand - ing here with some - one new, —

Eb7 AbM7 Db9 Eb6 Cm7 F7

— There will be oth - er songs to sing, an - oth - er fall, an - oth - er spring, but There Will Nev - er

Fm7/Bb Bb7 EbM7 AbM7 Dm7b9 G7b9

Be An - oth - er You. — There will be oth - er lips that I may kiss, — but

Cm7 Bbm7 Eb7 AbM7 Db9 Gm7 Cm7

they won't thrill me like yours used to do. — Yes, I may dream a mil - lion dreams, but how can they come

F#dim7 Eb6 D7b9 G7#5 C7b9 Fm7 Bb9 Eb6

true, if there will nev - er ev - er be an - oth - er you?

THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK

(From "PORGY AND BESS")

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Words by Ira Gershwin and DuBose Heyward
Music by George Gershwin

Sporting life

B \flat G \flat 9 E \flat M9 F9 B \flat 6 B \flat 7 E \flat B \flat

There's A Boat Dat's Leav-in' Soon For New York. Come wid me, dat's where we be -

C7#5 F7 B \flat G \flat 9 E \flat M9 F9 B \flat 6 B \flat 7

long, sis-ter. You an' me kin live dat high life in New York. Come wid

E \flat B \flat E \flat 9 D Gm D7 \flat 5

me, dere you can't go wrong, sis-ter. I'll buy you de swell-est man-sion up on

Gm D7 \flat 5 Gm E \flat Gm E \flat Gm

up- per Fi'th Av- en- ue, an' through Har- lem we'll go strut- tin' we'll go a- strut- tin' an dere'll be

E \flat A7#5 D9 Gm D7 \flat 5 Gm A \flat 9

nut- tin' too good for you. I'll dress you in silks and sat- tins in de lat- est Pa- ris styles. All de

D \flat F7 B \flat m D \flat G \flat 6 C7 F7

blues you'll be for- get- tin', you'll be for- get- tin', there'll be no fret- tin' jes' noth- in' - but smiles. Come a -

long wid me, dat's de place, don't be a fool, come a - long, come a - long. There's A

B \flat G \flat 9 E \flat M9 F9 B \flat 6 B \flat 7 E \flat B \flat

Boat Dat's Leav-in' Soon For New York. Come wid me, dat's where we be -

C7 \flat 5 \flat 9 F7 B \flat

long, sis-ter, dat's where we be - long.

THERE IS NO GREATER LOVE

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Words by Marty Symes
Music by Isham Jones

With Emotion

B \flat Eb7 D7 A \flat 9 G7 C7

There Is No Great - er Love than what I feel for you, _____ no great - er love, _____ no heart so

Cm7 F7 B \flat Eb7 D7 A \flat 9 G7 C7

true. _____ There is no great - er thrill than what you bring to me, _____ no sweet - er song than what you

Cm7/F F7 B \flat D7 \flat 9/A D7 \flat 9 Gm D7 \flat 9/A D7 \flat 9 Gm D7 \flat 9

sing to me. _____ You're the sweet - est thing I have ev - er known, and to think that

Gm7 C7 C7 \flat 5/G \flat F7 B \flat Eb7

you are mine a - lone! _____ There Is No Great - er Love in all the world it's

D7 A \flat 9 G7 C7 Cm7/F F7 B \flat B \flat /D D \flat dim7 Cm7 B \flat 6/9

true, _____ no great - er love than what I feel for you. _____

THERE'LL BE SOME CHANGES MADE

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Words by Billy Higgins
Music by W. Benton Overstreet

Easy swing

G7 C9

For there's a change in the weath - er there's a change in the sea, _____ so from now on there'll be a
change in the fash - ions, ask the fem - i - nine folks, _____ ev - en Jack Ben - ny has been

D7 G7 C9

change in me, _____ My walk will be dif - f'rent my talk and my name, _____ Noth - in' a - bout me is goin' to
chang - ing jokes, _____ I must make some chang - es from old to the new, _____ I must do things just the same as

Cm7 F7 G7 C9

be the same. _____ I'm goin' to change my way of liv in' if that ain't e - nough, _____ then I'll change the way that I
oth - ers do. _____ I'm goin' to change my long tall { Mam - ma } for a little short fat, _____ goin' to change the num - ber where

THESE FOOLISH THINGS

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Words by Holt Marvell
Music by Jack Strachey and Harry Link

Slow Ballad

Eb6
Cm7
Fm9
Bb7
Eb6
Cm7

A cig - a - rette that bears a lip - stick's tra - ces, an air - line tick - et to ro -

F9
Bb7
Eb9
Eb7 #5
Ab6
C7
F7

man - tic pla - ces, and still my heart has wings. _ These Fool - ish Things re - mind me of

Fm7
Bb7
Eb6
Cm7
Fm9
Bb7
Eb
Cm7

you. A tink - ling pia - no in the next a - part - ment, those stumb - ling words that told you

F9
Bb7
Eb9
Eb7 #5
Ab
C7
F9
Bb7

what my heart meant, a fair - ground's paint - ed swings _ These Fool - ish Things re - mind me of

Eb
D7
Gm7
Cm6
D9
Gm7
C9

you. You came, you saw, you con - quer'd me;

Bb/F
Gm7
Cm7
F7
Bb7
Edim7
Fm7
Bb7

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

Eb6
Cm7
Fm9
Bb7
Eb6
Cm7

The winds of March that makes my heart a danc - er, a tel - e - phone that rings but

F9
Bb7
Eb9
Eb7 #5
AbM7
C7

who's to an - swer? Oh, how the ghost of you clings! These Fool - ish

F9
Bb7

1. Eb
Edim7
Fm7
Bb7
2. Eb
Ab7
EbM7

Things re - mind me of you. you.

THEY ALL LAUGHED

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Words by Ira Gershwin
Music by George Gershwin

Medium Swing

G Em Am7 D7 Am7 D7b9 G Bb7 A7 D7

They All Laughed at Chris - to - pher Co - lum - bus when he said the world was round.
They All Laughed at Rock - e - fel - ler Cen - ter, now they're fight - ing to get in.

G Em Am7 D7 G6 Em7 Am7 D7

They All Laughed when Ed - i - son re - cord - ed sound.
They All Laughed at Whit - ney and his cot - ton gin.

G Em Am7 D7 C#b9 F#7b9 Bm7 E7

They All Laughed at Wil - bur and his broth - er, when they said that man could fly.
They All Laughed at Ful - ton and his steam - boat, Her - shey and his choc' - late bar.

D6 A7 D7

They told Mar - co - ni wire - less was a pho - ney; it's the same old cry. They laughed at
Ford and his Liz - zie kept the laugh - ers bus - y; that's how peo - ple are. They laughed at

G7 B7 E7#5

me want - ing you, said I was reach - ing for the moon. But
me want - ing you, said it would be hel - lo, good - bye. But

A7 Am7 Eb7 D7 G Em

oh, you came through now they'll have to change their tune. They all said we
oh, you came through now they're eat - ing hum - ble pie. They all said we'd

Am7 D7 B7 E7 A7 G E7

nev - er could be hap - py, they laughed at us and how! But ho, ho, ho!
nev - er get to - geth - er; dar - ling, let's take a bow. For ho, ho, ho!

Am7 D7 1.G E7#9 A7b9 D7b9 2.Eb Bb/D D7/C

Who's got the last laugh now? He, he, he! Let's at the past laugh,

G/B E7 Am7 D7 G

Ha, ha, ha! Who's got the last laugh now?

THEY CAN'T TAKE THAT AWAY FROM ME

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Words by Ira Gershwin
Music by George Gershwin

Moderately

Eb6
Eb/G
Cbdim7
Fm7 Bb9
Fm7
Bb7 sus

The way you wear your hat, — the way you sip your tea, — the mem-'ry of all that

Eb
Bbm7
Eb13
Ab
C7 F7
Fm7/Bb
Eb6

no, no! They Can't Take That A-way From Me! The way your smile just beams, —

Eb/G
Cbdim7
Fm7 Bb7
Fm7
Bb7sus
Eb
Bbm7
Eb13

the way you sing off key, — the way you haunt my dreams, — no, no! They

Ab
Bb7
Eb6
Gm
C7 D7b9
Gm
C7 D7b9
Gm
A7

Can't Take That A-way From Me! — We may nev - er, nev - er meet a - gain on the bump-y road to

Am7 D7
Gm
C7 D7b9
Gm
Bbm C7
F7 Bb7
Fm7/Bb
Eb6

love, still I'll al - ways, al - ways keep the mem-'ry of the way you hold your knife, —

Eb/G
Cbdim7
Fm7 Bb7
Fm7
Bbsus
Eb7 D7
Bbm7
Eb7

the way we danced till three, — the way you changed my life, — no, no! They

Ab
Bb7
Cm
Abm6
Eb
Fm7 Bb7
Eb

Can't Take That A-way From Me! — No! They Can't Take That A-way From Me!

THERMO

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By Freddie Hubbard

Medium Swing

Bb pedal

Intro

Fm7
Bb7

Eb7 D7 Db7
Cm7b5
F7#9
Bb7#9
Eb7
B7 Bb7 A7

Fm7 Bb7 #5#9 Ebm7 EM7b5 To Coda \oplus 1.

2.

Dbm9 Em7 A7 Abm7

A7 Db7 D7 Eb7 #11 D.S. al Coda

\oplus CODA EM7b5

THEY DIDN'T BELIEVE ME

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Words by Herbert Reynolds
 Music by Jerome Kern

Moderately

Am7 D7 G Bm7b5 E7b9 Am7

And when I told them how beau-ti-ful you are, They Did-n't Be-lieve Me,

D7 G Em7 Am7 D7 D7/C

They Did-n't Be-lieve Me! Your lips your eyes, your cheeks, your hair are in a

Bm7 Em Bm F#7 Bm7 F9 E7 E7b9

class be-yond com- pare; you're the love-li-est girl that one could see! And when I

Am7 D7 G6 Em7 Am

tell them, and I cert-n'ly am goin' to tell them that I'm the man whose

D7 G6 F9 E7 Am D7 G Am7

wife one day you'll be. They'll nev-er be-lieve me, they'll nev-er be-lieve me

Bm7 E7 Am7 D7 D7b9 G

that from this great big world you've cho-sen me!

THIS CAN'T BE LOVE

(From "THE BOYS FROM SYRACUSE")

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately

G6 C7 G Am7 D7 Am7 D7

This Can't Be Love be - cause I feel so well, — no sobs, no sor - rows, no sighs; —

G6 C7 G Am7 D7 G C7 G

This Can't Be Love, I get no diz - zy spell. — My head is not — in the skies, — my heart does

F#m7 B7 Em7 F13 E7#5 A9 D7b9 G

not stand still, — just hear it beat! This is too sweet to be love. This Can't Be

C7 G6 Am7 D7 G D7 G

Love be - cause I feel so well; — but still I love to look — in your eyes. —

THE THINGS WE DID LAST SUMMER

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Words and Music by Sammy Cahn and Jule Styne

Slow Ballad

G E7 Am7 D7 G

The boat rides we would take, the moon - light on the lake, the way we danced and hummed our fav - 'rite

Bm7b5 E7b9 Am7 D7 G Em7 Am7 D7 G D7

song. The Things We Did Last Sum - mer I'll re - mem - ber — all win - ter long. The

G E7 Am7 D7 G Bm7b5 E7

mid - way and the fun, the kew - pie dolls we won, the bell { I } rang to prove that { I was } strong; The

Am7 D7 G Em7 Am7 D7 G

Things We Did Last Sum - mer I'll re - mem - ber — all win - ter long. The

Dm7 G7 Dm7 G7 C G7 C

ear - ly morn - ing hike. The rent - ed tan - dem bike. The lunch - es that we used to pack: — We

Em7 A7 Em7 A7 D A7b9 D7

nev - er could ex - plain that sud - den sum - mer rain. The looks we got when we got back. — The

G E7 Am7 D7 G Bm7b5 E7b9

leaves be - gan to fade like prom - is - es we made. How could a love that seemed so right go wrong? The

Am7 D7 Bm7 E7 Am7 D7 G

Things We Did Last Sum - mer I'll re - mem - ber — all win - ter long.

THRIVING FROM A RIFF

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

By Charlie Parker

With Energy

Bb 3 Cm7 F7 Bb G7 Cm7 F7b9

Fm7 Bb7 Eb Edim7 Bb Cm7 F7

Bb Cm7 F7 Bb 3 G7 Cm7 F7

Fm7 Bb7 #5 Eb Bb

D7 3 G7

C7 3 F7

Bb Cm7 F7 Bb Cm7b5 F7

Fm7 Bb7 Eb Ebm6 Bb

THIS LOVE OF MINE

Copyright © 1941 (Renewed 1969) Embassy Music Corporation

Words by Frank Sinatra
Music by Sol Parker & Henry Sanicola

Slowly

Dm7 G7 CM7 C7 C7#5 F6 G7#5

This Love Of Mine goes on and on, tho' life is emp - ty — since you have

C Em7b5 A7 Dm G7 G7#5 C G+ C Am7b5 D7 Am7

gone. — You're al - ways on my mind, tho' out of sight, — it's lone - some thru the day, —

D7 D7#5 G7 G7/F Em7 A7b9 Dm7 G7 CM7 C7 C7#5

— And oh! the night. — I cry my heart out — it's bound to break, since noth - ing

F6 G7#5 C Em7b5 A7b9 Dm7 3 Dm7/C Bm7/b5 E7#5 Am Am#7 Am7

mat - ters, — let it break, — I ask the sun — and the moon; the stars that shine, —

D7 D#dim7 C/E A7 Dm Db9 C6

— What's to be - come of it, this love of mine. —

THE THRILL IS GONE

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Words by Lew Brown
Music by Ray Henderson

Slowly

Dm6 G7 Gm9 C9 C7#5 FM7 EbM7 Em7b5

The Thrill Is Gone! — The Thrill Is Gone! — I can see it in your eyes, I can hear it

A7#5 Dm Gm6 Bm7b5 BbM7 Gm E7b5 A7#5 A7 Dm6

in your sighs, feel your touch and re - al - ize The Thrill Is Gone. The nights are cold —

G7 Gm9 C9 C7#5 FM7 EbM7 Em7b5

— for love is old, — love was grand when love was new, birds were sing - ing,

A7#5 A7 Dm Gm6 Bm7b5 BbM7 Gm7 Dm A7b9 A7 Dm Bm7b5

skies were blue. Now it don't ap - peal to you, The Thrill Is Gone. This is the end, so

Bb7b5 Dm/A Gm7 Eb9b5 A7#5 A7 A7b9 Dm E7 EbM7 Dm

why pre - tend and let it lin - ger on. — The Thrill Is Gone! —

TICKLE TOE

© 1940, 1959 (Renewed) WB MUSIC CORP.

Music by Lester Young
Lyric by Jon Hendricks

Medium Swing

B♭ m F7 B♭ m F7 B♭ m Fm7 B♭ 7 E♭ m B♭ 7

E♭ m B♭ 7 E♭ m A♭ m7 D♭ 7 G♭ D♭ dim7 D♭ M7

Fm7 B♭ 7 E♭ 7 B♭ m7 E♭ 7 A♭ 7

F7 B♭ m F7 B♭ m F7

B♭ m Fm7 B♭ 7 E♭ m B♭ 7 E♭ m B♭ 7 E♭ m

A♭ m7 D♭ 7 G♭ D♭ dim7 D♭ M7

B♭ 7 E♭ 7 E♭ m7 A♭ 7 D♭

TIME REMEMBERED

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By Bill Evans

With Movement

Bm9 CM7#11 FM7#11 Em9 Am9 Dm9 Gm9 EbM9#11 A♭M9#11

Am9 Dm9 Gm9 Cm9 Fm11 Em9 Bm9

E♭m9 Am9 Cm9 F#m9 Bm9 Gm9 E♭M7#11

Dm9 ¹Cm9 ²Cm9

TIN ROOF BLUES

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Words by Walter Melrose
 Music by New Orleans Rhythm Kings

Slowly

I have seen _____ the bright lights burn- ing up and down _____ old Broad - way.
 Ev - 'ry day _____ my ba - by writes to me and says _____ Dad - dy, please,

Seen 'em in gay Ha - van - a, _____ Burm-ing-ham, Al - a - bam - a, and say, _____ they just can't com - pare with _____
 don't keep your mam - ma griev-in'. _____ Tell me you'll soon be leav-in', and please _____ bring your danc - in' shoes and _____

_____ my home-town New Or - leans. _____ 'Cause {there} you'll find the old Tin Roof Ca - fé, _____
 _____ come on back home to me. _____

_____ where they play the blues 'til break of day. _____ Fas - cin - at - in' ba - bies hang - in' 'round, _____

_____ danc - in' to the mean-est band in town. _____ Lawd, _____ how they can play the blues, _____

_____ and when that lead - er man _____ starts _____ play - in' low, _____ folks get up and start _____ to _____

_____ walk it slow. _____ Do a lot of move - ments _____ hard to beat. _____ 'Til that old floor - man _____ says _____

_____ "Move your feet," _____ Lawd, _____ I've got those Tin Roof Blues. _____

TISHOMINGO BLUES

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Words & Music by Spencer Williams

Moderately

I'm goin' to Tish - o - min - go _____ be - cause I'm sad to - day, _____ I wish to lin - ger _____

_____ 'way down old Dix - ie way. _____ Oh my wea - ry heart cries out in pain, _____ oh how I wish that I was _____

D A7 D A7 D

back a - gain_ with a race_ in a place_ Where they make you wel - come all the time. 'Way

G C G G7 C

down in Mis - si - sip - pi a - mong the cy - press trees, They get you dip - py,

C7 B G B7/F# Em E♭7

with their strange mel - o - dies. To re - sist temp - ta - tion, I just can't re - fuse,

G/D D7 G/D D7

1. G G#dim7 D7/A D7	2. G D7 G
---------------------	-----------

in Tish - o - min - go I wish to lin - ger, where they play the wea - ry blues. I'm blues.

TOGETHER

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

Moderately Slow

F C7 C7#5 F

We strolled the lane, To - geth - er _____ Laughed at the rain, To - geth - er _____

D7 Gm G7 Gm7 C7♭9

Sang love's re - frain, To - geth - er. _____ { And we'd both pre - tend it would nev - er end.
 We knew long a - go that our love would grow.

F C7 D7 Gm

One day we cried To - geth - er, _____ Cast love a - side To - geth - er. _____ }
 Through storm and sun To - geth - er, _____ Our hearts as one To - geth - er. _____ }

E7 F13 E7#5 E♭7#5 D7#5 Gm C7sus C9

You're gone from me, But in my mem - o - ry We al - ways will be To -

1. F Gm7 C7 2. F

geth - er. geth - er. _____

D♭m#7 A7 DM7 B♭M7b5/D F7b9/D

F7 B♭M7 Em7 A7 F#7b9/A# Bm7 E7 Em7 F#m7

Fm7 B♭7 E♭M7 Dm7 Cm7 F7 Em7 F#m7 GM7 A7b9 E♭M7#11

TUXEDO JUNCTION

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

Medium Swing

B♭ B♭/D E♭7 F7 B♭ B♭/D E♭7 F7

Way down south, in Bir - ming - ham, I mean south in Al - a - bam's an old

B♭ B♭/D E♭ Edim7 B♭/F F7 B♭ F7 B♭ B♭/D

place where peo - ple go to dance the night a - way. They all drive or walk

E♭7 F7 B♭ B♭/D E♭7 F7 B♭ B♭/D E♭7 Edim7

for miles to get jive that south - ern style, s - low jive that makes you want to dance

B♭/F F7 B♭ E♭6 E♭7 B♭

'til break of day. It's a junc - tion where the town folks meet.

E♭7 B♭7 E♭6 E♭7 B♭ Cm7 F7 B♭ B♭/D

At each func - tion, in their tux they greet you. Come on down, for - get

E♭7 F7 B♭ B♭/D E♭7 F7 B♭ B♭/D E♭6 Edim7

your care. Come on down. You'll find me there. So long town! I'm head - in' for Tux - e -

B♭/F F7

1. B♭ F7 2. B♭

do Junc - tion now. Way down

THE TOUCH OF YOUR LIPS

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 (Intersong Music, Publisher)

Words and Music by Ray Noble

Moderately slow, with expression

CM9 Am7 Dm9 G7#5 C6 Am7 Dm7 G7#5 CM7 Am7 Dm7 G7 G7/F Em7b5 A7b9

The Touch Of Your Lips up - on my brow; your lips that are cool and sweet. Such

Dm7b5 G7b9 C F#m7b5 B7b9 E F#m7 B7 E G7 F/GFm/G

ten - der - ness lies in their soft ca - res, my heart for - gets to beat. The

CM9 Am7 Dm9 G7 C6 Am7 Dm7 G7#5 CM7 Am7 Dm7 G7 G7/F Em7b5 A7b9 Dm7b5

touch of your hands up - on my head, the love in your eyes a - shine; and now at last

G7b9 C Am7 D7 Fm#7 G7 1. C F Fm C Dm7 G9 2. C F Fm C

the mo - ment di - vine, The Touch Of Your Lips on mine. The mine.

TOO DARN HOT

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Words and Music by Cole Porter

Moderately Fast

Em Bm7 Em B7 Em Bm7 Em B7 Em Em/D Em/C# C7 B7sus C7b5

It's Too Darn Hot, it's Too Darn Hot. I'd like to sup with my ba - by to - night,
 Too Darn Hot, it's Too Darn Hot. I'd like to stop for my ba - by to - night,

B7 Em Em/D Em/C# C7 B7sus C7b5 B7 E6 C#m7

and play the pup with my ba - by to - night. I'd like to sup with my
 and blow my top with my ba - by to - night. I'd like to stop for my

F#m7 B7 E6 C#7 F#m7 B7 E E#dim7

ba - by to - night, and play the pup with my ba - by to - night. but I ain't up to my
 ba - by to - night, and blow my top with my ba - by to - night. but I'd be a flop with my

F#m7 B9 Em Bm7 1. Em B7 2. Em

ba - by to - night, 'cause it's Too Darn Hot. It's Hot.
 ba - by to - night, 'cause it's Too Darn Hot.

12TH STREET RAG

Copyright 1914 by Euday L. Bowman, Renewed
Published by Shapiro, Bernstein & Co., Inc. and Jerry Vogel Music Co.

By Euday L. Bowman

Brightly

The musical score for "12th Street Rag" is written in E-flat major (two flats) and 2/4 time. It consists of 16 staves of music. The tempo is marked "Brightly". The score includes various chord markings such as Eb, Bb7, F9, Ab/C, B7, Cm7, F7, G7, A Dim7, Eb/Bb, and Eb7/Db. There are two first endings and two second endings marked with "1." and "2." respectively. The piece concludes with a double bar line and repeat dots.

TWISTED

© 1965 Prestige Music

By Annie Ross & Wardell Gray

Medium Swing

B \flat A \flat Fm A \flat B \flat B \flat 7 Eb7 F7

My an - al - yst told me that I was right out of my head. { The way he de -
He said I need

B \flat 7 Eb9

scribed it, he said I'd be bet - ter dead than live. I did - n't lis - ten to his jive. I
treat - ment, but I'm not that easi - ly led. He said I was the type that was most in - clined when

B \flat 7 G7 Cm7 F7

knew all a - long that he was all wrong, and I knew that he thought I was cra - zy. But I'm
out of his sight to be out of my mind. And he thought I was nuts, no more "ifs" or "ands" or

B \flat G7 1. Cm7 F7 2. Cm7 F7 B \flat 7 Eb7

not. Oh, no. My an - al - yst They say as a child I ap - peared a lit - tle bit wild with all my
"buts." Oh, no.

B \flat 7 Eb7

cra - zy i - deas. _ But I knew what was hap - nin'; I knew I was a gen - ius.

B \flat Dm7 G7 Cm7 F7

What's so strange when you know that you're a wiz - ard at three? _ I knew that this was meant for

B \flat G7 Cm7 F7 B \flat 7 Eb7 B \flat 7 Eb7

me. I heard lit - tle chil - dren were sup - posed to sleep tight,

B \flat 7 Eb7 B \flat 7 Eb7

that's why I drank a fifth of vod - ka one night. _ My par - ents got fran - tic, did - n't know what to do; _ but

B \flat 7 G7 Cm7

I saw some cra - zy scenes be - fore I came to. _ Now, do you think I was cra - zy?

F7 B \flat Cm7 F7 B \flat

I may have been on - ly three, but I was swing - in'. They all laughed at A. Gra - ham Bell; _

Eb7 Bb7
 They all laughed at Ed - i - son and al - so at Ein - stein. ___ So why should I feel sor - ry if they
 Eb7 Bb
 just could - n't un - der - stand the rea - son - ing and the log - ic that went on in my head? ___
 Dm7 Cm7 Cm7 F7
 I had a brain, it was in - sane. So, I just let them laugh at me when I re - fused to ride on all those
 Bb7 G7 Cm7 F7 Bb
 dou - ble deck - er bus - es; all be - cause there was no driv - er on the top. My an - al - yst
 Bb7 Eb7 F7 Bb7
 told me that I was right out of my head. { The way he de - scribed it, he said I'd be
 But I said, "dear doc - tor, I think that it's
 Eb9 Bb7
 bet - ter dead than live. I did - n't lis - ten to his jive. I knew all a - long
 you in - stead. 'Cause I have got a thing that's u - nique and new, it proves that I have the
 G7 Cm7 1. F7 Bb G7
 he was all wrong and I knew that he thought I was cra - zy but I'm not. Oh, no.
 last laugh on you. 'Cause in - stead of one head
 Cm7 F7 2. F7 Bb7
 My an - al - yst huh, huh, I've got two." And you know, two heads are bet - ter than one. ___

TUNE UP

• 1963 Prestige Music

By Miles Davis

Medium Swing

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7
 BbM7 Em7 A7 BbM7 1. Em7 A7#9 2. Bb

TRAV'LIN LIGHT

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Words by Sidney Clare
 Music by Harry Akst

Slowly

F/A Abdim7 Gm7 C9 F9 F#dim7 F/A Abdim7 Gm7 C7

I'm Trav'-lin' Light _____ be- cause my man has gone, _____ and from now on _____ I'm Trav'-lin' Light. _____

F F#dim7 C9/G F/A Abdim7 Gm7 C9 F F#dim7 F/A Abdim7 Gm7

_____ He said "God - bye" _____ and took my heart a - way. _____ So from to - day _____

C7 Gm7 GbM7 F6 Gb9 F9 B9 BbM9 Am7 FM7 Am7 FM7 B9 F6/C Bb9 Am7

_____ I'm Trav'-lin' Light. _____ No one to see _____ I'm free _____ as the breeze; _____ no one but me _____

Ab7 Gm7 Gm7/C C9 F/A Abdim7 Gm7 C9 F9 F#dim7

_____ and my mem - o - ries. _____ Some luck - y night _____ he may come back a - gain, _____

F/A Abdim7 Gm7 C7 ¹Gm7 GbM7 F F/A Abdim7 ²Gm7 GbM7 F6

_____ but un - til then _____ I'm Trav'-lin' Light. _____ I'm Trav'-lin' Light. _____

UN POCO LOCO

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By Earl Bud Powell

Bright Latin

Dm7 G7#9 Dm7 G7#9 Dm7 G7#9 CM7b5

Ebm7b5 DbM7b5 CM7b5 EbM7b5

DbM7b5 CM7b5 D7

Db7 CM7b5 To Coda

Fm7 Bb7 EbM7

UNDER A BLANKET OF BLUE

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 Beverly Hills, CA

Words by Marty Symes and Al J. Neiburg
 Music by Jerry Livingston

Slowly, with expression

Fm7 Bb7#5 Eb Gm7 C7 Fm7

Under A Blank - et Of Blue, — just you and I — be - neath the stars wrapped in the arms — of

Bb7 Eb Gm7 C7 Fm7 Bb7#5 Eb Gm7 C7

sweet ro - mance, the night is ours. — Un - der A Blank - et Of Blue, — let me be thrilled — by all your charms.

Fm7 Bb7 Eb Ab Eb6 Eb7 Bbm7 g Eb7

Dar - ling, I know — my heart will dance with - in your arms. — A sum - mer night's mag - ic

Ab g F7 Cm7 g F7

en - thrall - ing me so; the night would be trag - ic if you were - n't here — to

Bb7#5 Fm7 Bb7#5 Eb Gm7 C7

share it my dear. — Cov - ered with heav - en a - bove, — lets dream a dream — of love for two,

Fm7 Bb7 Eb g Abm6 g Eb

wrapped in the arms — of sweet ro - mance Un - der A Blan - ket Of Blue.

UNFORGETTABLE

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Words and Music By Irving Gordon

Moderately

G GM7 g Gdim7 C CM7 g A9 Em7

Un - for - get - ta - ble, — that's what you are, — Un - for - get - ta - ble, — tho' near or far. —

A9 F6 Fm7 C Em7b5/B A7 D9

— Like a song of love that clings — to me, how the thought of you does things — to me, nev - er be - fore —

Db7 D7 G GM7 g Gdim7

— has some - one been more — Un - for - get - ta - ble, — in ev - 'ry way, —

C CM7 A9 Em7 A9 F6 Fm

and for - ev - er more, — that's how you'll stay. — That's why, dar - ing, it's in - cred - i - ble,

C A7 A9 D9 Dm7 G7 C Dm7D♭M7 C6/9

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

VAN LINGLE MUNGO

© 1969 Kohaw Music, Inc.

By David Frishberg

Ballad

D♭M7 G♭M7

F Edim7 Dm7 Cm7 B♭M7 A7

Heen - ie Ma - jes - ki, John - ny Gee, — Ed - die Joost, John - ny Pes - ky, Thorn - ton Lee,
Whi - tey Ku - row - ski, Max La - nier, — Ed - die Wait - kus and John - ny Van - der - meer,

A♭M7 Fm7 D♭M7 1. FM7 2. E♭7

Dan - ny Gar - del - la, } Van Ling - le Mung - o. o.
Bob Es - ta - lel - la, }

A♭M7 Gm7♭5 C7 Fm

Au - gie Ber - ga - mo, Sig - mund Jac - kuck - i, Big John - ny

C7/E A♭7/E♭ D♭M7 G♭M7 Fsus Em9 A9 Dm9 Cm7 B♭M7 A7

Mize, and Bar - ney Mc - Cos - ky, Hal Tros - ky... { Au - gie Ga - lan and Pink - y May,
John An - to - nel - li, Fer - ris Fain,

Dm Cm7 B♭6 A7 Dm9 Cm7 B♭M7 A7 Dm7 Cm9

Stan Hack and French - y Bor - da - gar - ay... Phil Cav - a - ret - ta, George - Mc - Quinn, How - ie Pol - let and Ear -
Frank - ie Cro - set - ti, John - ny Sain... Har - ry Bre - cheen, and Lou - Bou - dreau, Frank - ie Gus - tine and Claude

B♭6 A7 A♭M7 To Coda ⊕ Fm7 D♭M7 G♭M7

ly Wynn... Art Pa - sa - rel la... Van Ling - le Mung - o...
Pas - seau... Ed - die Ba - sin - ski...

D. S. al Coda

FM7 Em7♭5 A7♭9 Dm F7 B♭ A7

⊕ CODA Fm9

Ern - ie Lom - bard - i

D♭M7 CM9

Hugh - ie Mul - ca - hy Van Ling - le Mung - o.

UTTER CHAOS

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By Gerry Mulligan

Slow to medium

Musical score for 'Utter Chaos' in B-flat major, 4/4 time. The score consists of five staves of music. The first staff begins with a key signature change from two flats to one flat (B-flat major) and contains a section with a repeat sign and a first ending. The second staff continues the melody and includes a 'To Coda' section with a first ending. The third staff continues the melody. The fourth staff includes a 'D.S. al Coda' section and a 'CODA' section. The fifth staff concludes the piece. Chord symbols are placed above the notes: C7b9, F7#5, Bb6, C7b9, F7, Bb, C7b9, F7, Bb, Ab7, G7, C7, F7, To Coda, Bb, Bb, D7, G7, C7, Gm7, C7, F7, Cm7, F7, D.S. al Coda, CODA, Bb, C7, F7, Bb7, Ab7, G7, C7, F7, Bb, Fm7, Bb M7.

UNTIL THE REAL THING COMES ALONG

Copyright © 1936 by Chappell & Co., Inc. Copyright Renewed

Words and Music by Mann Holiner, Alberta Nichols, Sammy Cahn,
 Saul Chaplin and L.E. Freeman

Slowly, with expression

Musical score for 'Until the Real Thing Comes Along' in B-flat major, 4/4 time. The score includes vocal lines and piano accompaniment. The first staff is the vocal line with lyrics: 'I'd work for you, I'd slave for you, I'd be a beggar or a knave for you: if glad-ly move the earth for you, to prove my love, dear, and it's worth for you: if'. The second staff is the piano accompaniment with lyrics: 'that is - n't love, it will have to do un-til the real thing comes a - long. I'd'. The third staff is the piano accompaniment with lyrics: 'un-til the real thing comes a - long. With all the words, dear, at my com- mand, I just can't make you'. The fourth staff is the piano accompaniment with lyrics: 'un- der- stand. I'll al- ways love you, dar-ling, come what may, my heart is yours, what more can I say? I'd'. Chord symbols are placed above the notes: Eb, Bb7 #5, EbM7, C9, Fm7, Bb7, Eb6/G, Cbdim7, Fm7, Bb7, Eb, Ab6, Am7b5, D7, G, G#dim7, Am7, D7, G/B, Bdim7, Am7, D7, G, Gdim7, Fm7, Bb7.

E \flat B \flat 7 #5 E \flat M7 C9

sigh for you, I'd cry for you, I'd tear the stars down from the sky for you: if

Fm7 B \flat 7 E \flat A \flat 6 E \flat

that is - n't love, — it will have to do, un - til the real thing comes a - long. —

VIOLETS FOR YOUR FURS

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Words by Tom Adair
Music by Matt Dennis

Slowly

F C7 *s* F B \flat m7 E \flat 7 F

I bought you Vi - o - lets For Your Furs { and it was spring for a while, re - mem - ber?
and there was blue in the win - try sky. —

C7 *s* F To Coda ⊕ Am7 D7 \flat 9 Gm

I bought you Vi - o - lets For Your Furs, and there was A - pril in that De - cem - ber. The
you pinned the vi - o - lets to your furs and gave a

C7 F Gm7 G \flat 7 F6 C7

snow drift - ed down³ on the flow - ers, and melt - ed where it lay; the snow looked like dew³ on the

F G7 D.C. al Coda ⊕ CODA Am7 D7 Gm

blos - oms, as on a sum - mer day. lift to the crowds pass - ing by. You

B \flat E \flat 7 FM7 Am7 \flat 5 D7 \flat 9 B \flat m7 C7#5

smiled at me so sweet - ly; since then one thought oc - curs: that we fell in love com -

F6 Abdim7 Gm7 C7 *s* F G \flat M7 F6/9

plete - ly the day that I bought you Vi - o - lets For Your Furs.

VALSE HOT

© 1965 Prestige Music

By Sonny Rollins

Medium Jazz Waltz

Musical score for 'Valse Hot' in 3/4 time, key of B-flat major. The score consists of five staves of music. Chord symbols are placed above the notes: Eb7, Ab, Eb7, Ab, Eb7, Ab, Ab7, AbM7, Eb m7, Ab7, D♭M7, BM7, G♭M7, Ab7, EbM7, Ab7, Eb m7, Ab7, Eb m7, Eb7, Ab, Eb7, Ab, Eb7, Ab, Eb7, Ab, Ab7.

VERY EARLY

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Lyric by Carol Hall
Music by Bill Evans

Medium Jazz Waltz

Musical score for 'Very Early' in 3/4 time, key of B-flat major. The score includes lyrics and chord symbols. Chord symbols are placed above the notes: CM7, B♭9, EbM7, Ab7#9, D♭M7, G13, CM7, B♭9♭5, DM7, Am7, F#m7, B7♭9, Em7, Ab13, D♭M7, G7#5, BM7, Ab13, D♭M7, B♭13, BM7, G13, CM7, Ab7, D♭M7, G13, CM7, A7♭5♭9, Dm7, F6, G7, Dm7, Em7, FM7, G7, FM7, Em7, Dm7, CM7, BM7.

Ver - y Ear - ly love came quick - ly when I first saw you. You were all I
Ver - y Ear - ly I came run - ning like an ea - ger child; love was all I

ev - er want - ed, strange how ear - ly I knew! } Now the ear - ly rain beats on my
ev - er asked for love came won - drous and wild! } window, sweet the sound rain can make. Nice to lie here, soft - ly sigh here, you and

I here wait - ing for the Ver - y Ear - ly sun to wake.

WAIT TILL YOU SEE HER

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately

Fm7 Bb7 Eb Eb6 Fm7 Bb9 EbM7
 Wait Till You See Her, see how she looks, Wait till you hear her laugh. _____
 Fm7 Bb7 Eb Eb6 Fm7 D7 Gm
 Paint - ers of paint - ings, writ - ers of books, Nev - er could tell the half. _____
 Cm F7sus F7 Gm Bb Cm7 G7#5 C9b5 C9
 Wait till you feel the warmth of her glance, Pen - sive and sweet and wise. _____
 Fm7 Bb7 Cm Gm C9 F7 Fm G7
 All of it love - ly, all of it thrill - ing; I'll nev - er be will - ing to free her,
 Ebm F7 E7 Eb7 Fm7 Bb7 Eb
 when you see her, you won't be - lieve your eyes. _____

WALKIN'

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By Richard Carpenter

Easy
N.C. §

Fine F7 Bb7
 F7 Bb7 F7 C7
 Bb7 F7 1. C7 2. D.S. al Fine

WAGON WHEELS

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and Ross Jungnickel, Inc. New York

Lyrics by Billy Hill
Music by Peter DeRose

Slowly and evenly

Eb
Bb7
Eb
Bb7

Wa - gon Wheels, Wa - gon Wheels keep on a turn-in', Wa - gon Wheels.

Eb
To Coda ⊕ Bb7
Eb
Bb7
Eb Ab Eb

Roll a - long, sing your song; car - ry me o - ver the hill.

Ab Eb
Ab Eb
Ab Eb
Bb7

Go 'long, mule, — there's a steam - er at the land - in' wait - in' for this cot - ton to load.

Eb Ab Eb
Ab Eb
Cm7
F7
Bb7
D.C. al Coda

Go 'long, mule, — the Boss is un - der - stand - in' there's a pas - ture at the end of each road.

⊕ CODA Ab
Abm
Eb/Bb Bb7
Cm
Ab
Bb7
Eb
Ab

sing your song, Wa - gon Wheels car - ry me ho - o -

Eb
G7
Ab
Bb7
Eb
Ab
Eb

o - ome. Wa - gon Wheels car - ry me home.

WALKIN' MY BABY BACK HOME

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Words and Music by Roy Turk and Fred E. Ahlert

Moderately

Eb
Eb 6
Eb M7
Eb 6
Eb M7
Eb 6
F9

Gee! It's great, — af - ter be - in' out late, — Walk - in' My Ba - by Back Home.
Gee! It's great, — af - ter be - in' out late, — Walk - in' My Ba - by Back Home.

Fm7
Bb7
Fm7
Bb7
Eb
Fm7 Bb7

Arm in arm, — o - ver mead - ow and farm, — Walk - in' My Ba - by Back Home.
Arm in arm, — o - ver mead - ow and farm, — Walk - in' My Ba - by Back Home.

Eb
Eb 6
Eb M7
Eb 6
Eb M7
Eb 6
F9

We go 'long — har - mo - niz - in' a song, — or I'm re - cit - ing a poem.
We go 'long — har - mo - niz - in' a song, — or I'm re - cit - ing a poem.

Fm7 Bb7 Fm7 Bb7 Eb
 Owls go by, — and they give me the eye, — Walk - in' My Ba - by Back Home. We
 Owls go by, — and they give me the eye, — Walk - in' My Ba - by Back Home. She's

Gm Gm#7 Gm7 Gm6 Cm7 Cm7/Bb Am7 D7
 stop for a while, — she gives me a smile, — and snug - gles her head — to my chest. We
 'fraid of the dark, — so I have to park, — out - side of her door till it's light. She

Gm Gm#7 Gm7 Gm6 F7 Bb7
 start in to pet, — And that's when I get — her tal - cum all o - ver my vest —
 says if I try — to kiss her, she'll cry. — I dry — her tears all thru the night. —

Eb Eb5 EbM7 Eb6 EbM7 Eb6 F9
 Af - ter I — kind - a straight - en my tie, — she has to bor - row my comb.
 Hand in hand — to a bar - be - cue stand, — right from her door - way we roam.

Fm7 Bb7 Fm7 Bb7 1. Eb Fm7 Bb7 2. Eb
 One kiss, then — I con - tin - ue a - gain, — Walk - in' My Ba - by Back Home.
 Eats! and then — it's a plea - sure a - gain, — Walk - in' My Ba - by Back Home.

WALKIN' SHOES

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 • Renewed 1982 CRITERION MUSIC CORP.

By Gerry Mulligan

Medium swing

G C7 G Bm7b5 E7b5#9 Am7
 C#m11 F#7 Bm7b5 Bb7 1. Am11 Ab9#11 2. Am11 Ab9#11 C7 B7
 Em6 A7 Am7
 D7 G C7 G Bm7b5 E7 Am7b5 D7 To Coda ⊕
 Am7 D7b5 G (Jazz Solo pick-ups) D7 D.S. al Coda ⊕ CODA Am7 D7b5 Cm7 Ab7 GM7

WALTZ FOR DEBBY

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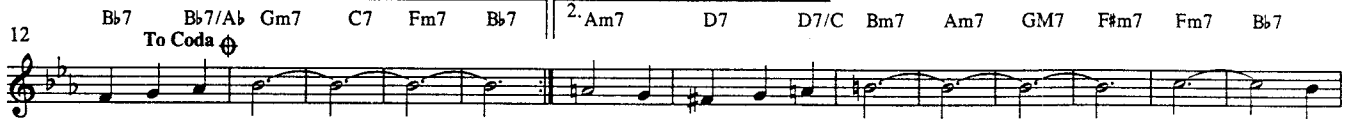
Lyric by Gene Lees
Music by Bill Evans

Moderately, in one

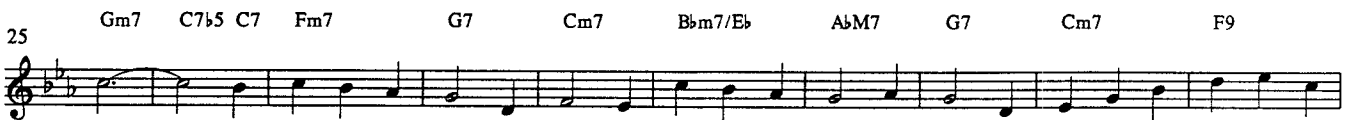
Gm7 Cm7 Fm7 Bb7 G7 Gm7b5 C7 F7 Bb7 Eb7 AbM7 1,3 Fm7b5



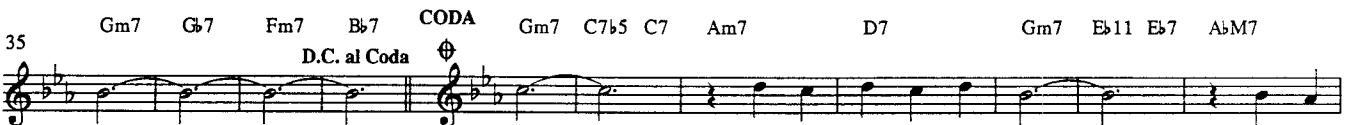
In her own sweet world, pop - u - lat - ed by dolls and clowns and a prince and a
lives my fav - 'rite girl, un - a - ware of the wor - ried frowns that we
one day all too soon she'll grow up and she'll leave her dolls and her prince and her



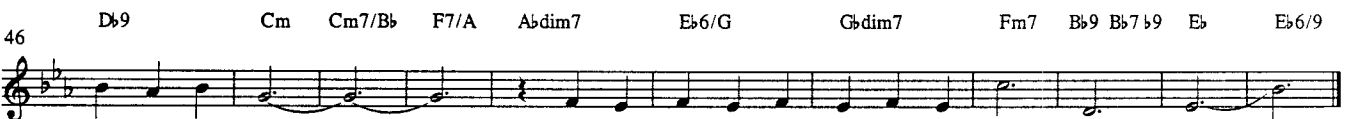
big pur - ple bear, wear - y grown - ups all wear. In the
sil - ly old



sun, she danc - es to si - lent mu - sic, songs that are spun of gold some - where in her own lit - tle



head. bear. When she goes they will cry as they



whis - per "good - bye." They will miss her, I fear, but then, so will I.

WATCH WHAT HAPPENS

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English Words by Norman Gimbel
Music by Michel Legrand

Medium bossa nova

Eb M7 Eb 6 F9 Cm7 F9 Fm7 Bb 9



Let some - one start be - liev - ing in you let him hold out his hand
One some - one who can look in your eyes and see in to your heart



let him touch you and Watch What Hap - pens Watch What Hap - pens cold, no I won't be-lieve your
let him find you and

Gm7 C9 Gm7 C9 F F6 FM7³ F6³ Fm7 Bb7 Fm7 Bb9 Bb7b9 EbM7 Eb6

heart is cold — may - be just a - fraid — to be bro - ken a - gain — let some - one —

F9 Cm7 F9³ Fm7 Bb9 Fm7³ Bb9³

— with a deep love to give. Give that deep love to you and what mag - ic you'll

Eb Eb6 E6 D6 Eb Eb6 E6 D6 EbM7 Eb6 EbM7 Eb6 EbM7

see; let some - one give his heart, some - one who cares like me. —

THE WAY YOU LOOK TONIGHT

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Words by Dorothy Fields
Music by Jerome Kern

Slowly

Eb6 Cm7 Fm7 Bb7 Gm7 C7b9 Fm7 Bb7

Some day when I'm aw - fly low, when the world is cold, I will feel a glow just think - ing
love - ly with your smile so warm and your check so soft; there is noth - ing for me but to

Eb7 Ab Fm7 Fm7/Bb Bb7 Eb Cm7 Fm7 Bb7

of love you, and just The Way You Look To - night.
love you, just The Way You Look To - night.

1. Eb Gbdim7 Fm7 Bb7 2. Eb Gbdim7 Fm7 Bb7 GbM7 Gdim7 Abm7 Db7

Oh, but you're With each word your ten - der - ness grows, —

GbM7 Bbm7 Adim7 Abm7 Db7 GbM9 Gdim7 Abm7 Db9

tear - ing my fear — a - part, — and that laugh that wrink - les your nose —

GbM7 Ebm7 Cm7b5 Fm7 Bb7 Eb6 Cm7 Fm7 Bb9

touch - es my fool - ish heart. — Love - ly, nev - er, nev - er change,

Gm7 C7b9 Fm7 Bb7 Eb7 Ab Fm7 Fm7/Bb Bb7

keep that breath - less charm, won't you please ar - range it. 'Cause I love you, just The Way You Look To -

Eb Cm7 Fm9 Bb9 EbM7 Cm7 Fm7 Bb7 Ab6 G Edim7 Fm Fm7/Bb Bb7 Eb6

night. Mm — mm — mm — mm, — just The Way You Look To - night. —

'WAY DOWN YONDER IN NEW ORLEANS

Copyright 1922 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed.

By Henry Creamer and J. Turner Layton

Moderate Bounce

C7/G C7 Gm7 C7 FM9 FM7

'Way Down Yon - der In New-Or-leans in the land of dream - y scenes there's a gar - den of

C7/G F#dim7 Gm7 C7#5 F F#dim7 C7/G C7 Gm9 C7 FM9

E - den that's what I mean. Cre-ole ba - bies with flash - ing eyes soft - ly whis-per with

FM7 Cm7 F7 Cm7 F9 Bb6 F7#5 Bb6 A7 Ab7 G7

ten - der sights "Stop! Oh! won't you give your la - dy fair a lit - tle smile," Stop! You bet your

Gm7 C7 Cdim C7 F Fdim7 F

life you'll lin - ger there a lit - tle while. { There is Heav - en right here on earth with those beau - ti - ful
They've got an - gels right here on earth wear - ing lit - tle blue

Db7 F F#dim7 Gm7 C7

1. F F#dim7 Gm7 C7	2. F Gm9 GbM7 F6
-----------------------	---------------------

queens } 'Way Down Yon - der In New Or - leans. leans.

WESTERN REUNION

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By Gerry Mulligan

Fast

C G7sus F9 C G7sus F9 C G7sus F9

D7 D7/G DbM7 DbM7/G C 1. G7sus F9 2. F7 E7 B7#5 E7 Em7 A9 Eb7/A Em7 Eb7 D7

Ab9 Eb7 D7 G7sus F9 C G7sus F9 C G7sus F9

C G7sus F9 D7 D7/G DbM7 DbM7/G C To Coda ⊕ D. S. al Coda Solo Pick-ups ⊕ CODA Cm7#9#11

WEARY BLUES

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Lyric by Mort Greene and George Cates
 Music by Artie Matthews

Moderately

C7 F

Wish I could lose _____ these Wea-ry Blues. _____ My ti-red heart _____ can't love no
 big, _____ your love was small, _____ and now I've got _____ no love at

C7 G7 1. C 2. C G7 C7

more, _____ can't love the way _____ it did be-fore. _____ My love was
 all. _____ Wish I could lose _____ these wea-ry blues. _____

F7 C7 F7 C7 F

Want-cha in the morn-in' and I want-cha in the eve-nin', yes I want-cha, yes I want-cha but it didn't do no good. .

C7 F7

Miss ya when it's rain-in' and I miss ya when it's shin-in', and I wish that I could kiss ya and I

C7 F G7 Gdim7 G7 Gdim7 G7

would if I could. But my heart can't for-get the run-a-round it used to get! oh, can't you

C7 F7 C7

see _____ I'm ti-red of _____ this old un-fair _____ one-si-ded love. _____ Come back to

G7 C G7 C

me, _____ please don't re-fuse, _____ and help me lose _____ these Wea-ry Blues. _____

WEE DOT

© 1948, 1978 SCREEN GEMS-EMI MUSIC INC., Hollywood, CA

By J.J. Johnson

Fast swing

F7 Bb Cm7 F7 Bb Bb7 Eb7

Cm7 F7 Bb 1. Cm7 F7 2. Bb

WE KISS IN A SHADOW

(From "THE KING AND I")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Slowly and Tenderly

FM7 Dm7 Gm7 C7 Gm7 C7

We Kiss In A Sha - dow, we hide from the moon. our meet - ings are few and o - ver too

F6 Gm7 C7 FM7 Dm7 Gm7 C7 Gm7

soon. _____ We speak in a whis - per, a - fraid to be heard; when peo - ple are

C7 F6 Bm7b5 E7b9 Am B7 Em7 CM7

near, we speak not a word. _____ A - lone in our se - cret, to - geth - er we sigh for

F6 E E7b9 Am Gm7 C7 FM7 Dm7 Gm7 C7

one smil - ing day to be free: _____ To kiss in the sun - light and say to the sky, _____

Gm7 C7 F7 F7#5 BbM7 Gm9 C7 F6

_____ "Be - hold and be - lieve what you see! _____ be - hold how my lov - 'er loves me!" _____

WESTWOOD WALK

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By Gerry Mulligan

Fast Tempo

F D7#5 Gm7 Gb9#11 F D7b9 Gm7

Gb9#11 Cm7 F9 Cm7 F7b9 Bb Bbm7 Eb7b9 Ab C7#5b9 F

D7#5 Gm7 Gb9#11 F D7b5 Gm7 Gb9#11

Cm7 F9 Cm7 F7b9 Bb C7#5b9 F D7#5 To Coda ⊕ Gm7 Gm7/C

F Jazz Solo D.C. al Coda

⊕ CODA
Gm7 Am7 Ab7 Gm7 C9 C7b9 F

WELL YOU NEEDN'T (IT'S OVER NOW)

Copyright © 1944 (Renewed), 1988 by Regent Music Corp.

By Thelonius Monk and Mike Ferro (English Lyric)

Bright Bop

F7 Gb7 F7 Gb7

You're talk-in' so sweet, well you need-n't. You say you won't cheat, well you need-n't. You're
 play-in' a game, well you need-n't. It's more of the same, well you need-n't. You're

F7 Gb7 F7 Gb7

tap-pin' your feet, well you need-n't. It's o-ver now, it's o-ver now. You're
 com-in' up lame, well you need-n't. It's o-ver now, it's o-ver now. You're

F7 Gb7 F7 Gb7

dress-in' with class, well you need-n't. You're hold-in' your sass, well you need-n't. You
 bend-in' my ear, well you need-n't. You're call-in' me dear, well you need-n't. You're

F7 Gb7 F7 Gb7

think you're a gas, well you need-n't. It's o-ver now, it's o-ver now. It's
 act-in' sin- cere, well you need-n't. It's o-ver now, it's o-ver now. It's

Ab7 A7 Bb7 B7

o-ver now, it's o-ver now. You had your fun, so take a bow. You ought-a know, you lost the glow, the
 o-ver now, it's o-ver now. Don't want a scene, don't need a row. You had your day, a mat-i-nee, you

Bb7 A7 Ab7 G7 Gb7 C7 F7

beat is slow, the shad-ows grow, the lights are low, it's time to go, let's close the show down. . . You're tak-in' off weight, well you
 had to stray, you know they say, you're gon-na play, you got to pay, so find a way out! . . . You say that you'll try, well you

Gb7 F7 Gb7 F7

need-n't. You're look-in' just great, well you need-n't. You're set-tin' the bait, well you
 need-n't. You say you won't lie, well you need-n't. You're start-in' to cry, well you

Gb7 F7

1. 2.

need-n't. It's o-ver now, it's o-ver now. You're
 need-n't. It's o-ver now, it's o-ver now. now.

WEST END BLUES

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By Clarence Williams & Joe Oliver

Medium Slow Blues

Verse

§ Eb

I got the blues _____ from my head to my _____ shoes, _____ I'm blue to -

Eb7 Ab7

day. _____ I've got _____ a mean _____ { e - vil feel - in' } my bel - ly's full _____ of
low - down feel - in' I'm gon - na hear bad

Eb To Coda ⊕ Bb7

gin. _____ } I'm on _____ my _____ way to the West End, _____ and that's where trou - bles will be -
news. _____ }

Eb Bb7 Chorus Eb Ab7 Eb

gin. My gal, my pal, low down mean

Eb7 Ab7 Eb

houn'; _____ they're in town, _____ they're cut - tin' it up. _____ Yes, _____ they're _____ run - nin' 'round. _____

Bb7 Eb

Soon I'm gon - na take a walk _____ and knock up - on _____ her door. _____

Bb7 Eb Eb7

Now those _____ folks _____ in West End, _____ folks _____ in West End, _____ they're _____ gon - na

Ab7 Eb

see _____ some shoot - in' like _____ they _____ nev - er saw be - fore. _____ My

Bb7 Eb Bb7 D.S.al Coda

gal and my _____ best _____ pal _____ will nev - er cheat in West End an - y more. _____ I got the

⊕ CODA Bb7 Eb

way to _____ the West End _____ to lose those West _____ End Blues. _____

WHAT'S NEW

© 1939 (Renewed) WARNER BROS. INC.

Words by Johnny Burke
Music by Bob Haggart

Slowly

C6 Am7 Bbm7 Eb7 AbM7 Fm7 Dm7b5 G7b9 Cm6 Am7b5

What's New? _____ How is the world treat-ing you? _____ You have - n't changed a bit;
How did that ro - mance come through? _____ We have - n't met since then,

Dm7b5 G7b9 C Am7 1. Dm7 G7#5b9 2. Gm7 C7#5b9 F6 Dm7

love - ly as ev - er, I must ad - mit, _____ What's New? _____
gee! but it's nice to see you a - gain. _____ What's New? _____

Ebm7 Ab7 DbM7 Bbm7 Gm7b5 C7b9 Fm6 Dm7b5 Gm7b5 C7b9

Prob - ab - ly I'm bor - ing you, _____ but see - ing you is grand, and you were sweet to

Fm6 Dm7b5 G7 Db9 C6 Am7 Bbm7 Eb7 AbM7 Fm7

of - fer your hand; _____ I un - der - stand, _____ a - dieu! Par - don my ask - ing What's New. _____

Dm7b5 G7b9 Cm6 Am7b5 Dm7b5 G7b9 C F9 C6/9

_____ of course you could - n't know, I have - n't changed, I still love you so. _____

WHEN MY SUGAR WALKS DOWN THE STREET

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Words and Music by Gene Austin, Jimmie McHugh and Irving Mills

Upbeat

G Bm7b5 E7 A7 D7 G C6 G

When My Su - gar Walks Down The Street, all the lit - tle bird - ies go tweet, tweet, tweet.

Bb dim7 D7/A D7 D7/A D7#5 G

And in the ev - 'ning when the sun goes down, _____ it's nev - er dark when she's a - round. _____

Bm7b5 E7 A7 D7 G C6 G G7/F

She's so af - fec - tion - ate and I'll say this, that when she kiss - es me I sure stay kissed,

E7 Am E7 Am/C Am7 G/D E7 A9 D7 G

When My Su - gar Walks Down The Street, the lit - tle bird - ies go tweet, tweet, tweet.

WHAT A DIFF'RENCE A DAY MADE

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Lyric by Stanley Adams
Music by Maria Grever

Relaxed

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

flow - ers _____ where there used to be rain. _____ My yes - ter day was blue dear, _____
storm - y _____ since that mo - ment of

_____ to - day I'm part of you dear, _____ my lone - ly nights are thru dear, _____ since you said you were mine, _____

_____ what a diff - 'rence a bliss; that thrill - ing kiss. It's heav - en when you _____

_____ find ro - mance on your men - u. _____ What A Diff - 'rence A

Day Made, _____ and the diff - 'rence is you. _____

Chords: Gm7, C7, F, F/A, Abdim7, Gm7, C7, C7#5, F, Em7, A7, Dm7, G7, Gm7, C7, N.C., D.S. al Coda, CODA, Cm7, F7, BbM7, Bbm6, F, Abdim7, Gm7, C7, F.

WHAT A WONDERFUL WORLD

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Words and Music by George David Weiss and Bob Thiele

Slowly

I see trees of green, red ros - es too, I see them bloom for me and you, _____ and I

think _____ to my - self What A Won - der - ful World. _____ I see skies of blue and clouds of white, the

bright _____ bless - ed day, the dark _____ sac - red night, _____ and I think _____ to my - self What A Won - der - ful World. _____

Chords: F, Am, Bb, Am, Gm7, F, A7, Dm, Db, Gm7/C, C7, F, F+, BbM7, C7, F, Am, Bb, Am, Gm7, F, A7, Dm, Db, Gm7/C, C7, F, Bb.

F C7 F C7

The col - ors of the rain - bow, so pret - ty in the sky are al - so on the fac - es of

F Dm C Dm C Dm F#dim7

peo - ple go - in' by, I see friends shak - in' hands, - say - in', "How do you do!" They're real - ly say - in'

Gm7 F#dim7 Gm7 C7 F Am Bb Am Gm7 F A7 Dm

"I love you," I hear ba - bies cry I watch them grow. They'll learn much more than I'll ev - er know, and I

Db Gm7/C C7 F Am7b5 D7

think to my - self What A Won - der - ful World. Yes, I

Gm7 Gm7/C C7b9 F Bb6 F

think to my - self What A Won - der - ful World.

WHEN I FALL IN LOVE

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Words by Edward Heyman
 Music by Victor Young

Moderately

Eb C7b9#5 Fm7 Bb7 Eb C7b9#5 Fm7 Bb7 Eb D9 C9#5 Fm7

When I Fall In Love it will be for - ev - er, or I'll nev - er fall in love.

Bb7b9 Eb Fm7 Bb7 Gm7 C7 Fm

in a rest - less world like this is, love is end - ed be - fore it's be - gun, and too man - y moon - light

C7b9 Fm7 Bb7 Eb C7b9#5 Fm7 Bb7 Eb C7b9#5

kiss - es seem to cool in the warmth of the sun. When I give my heart it will be com -

Fm7 Bb7 Eb D9 C9#5 Fm7 Bb7 Eb Ab

plete - ly or I'll nev - er give my heart. And the mo - ment I can feel that you

Gm7 C7 Fm7 D9 Eb C7b9#5 Fm7 Bb7 1. Eb Cm7 Fm7 Bb7b9 2. Eb

feel that way too, is When I Fall In Love with you. you.

WHAT KIND OF FOOL AM I?

From The Musical Production -STOP THE WORLD, I WANT TO GET OFF

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U.S.A. and Canada

Words and Music by Leslie Bricusse and Anthony Newley

Slowly

E \flat M7 **Edim7 Fm7** **B \flat 7** **B \flat 7/A \flat Gm7**

What Kind Of Fool Am I? _____ Who nev - er fell in love; _____ it seems that I'm the on - ly

C7 \flat 9 **Fm7** **B \flat 7 \flat 9** **E \flat M7** **Cm7** **F7**

one that I have been think - ing of. _____ What kind of man is this? _____ An emp - ty shell, _____

F7/E \flat **Dm7** **G7 \flat 9** **Cm7** **F7** **Fm9** **B \flat 9** **Fm7/B \flat B \flat 7 \flat 9** **E \flat M7**

_____ a lone - ly cell in which an emp - ty heart must dwell. _____ { What kind of lips are these _____
What kind of clown am I? _____

Edim7 Fm7 **B \flat 7** **B \flat 7/A \flat** **Gm7** **Gm7 \flat 5** **C7 \flat 9** **B \flat m6**

_____ that lied with ev - 'ry kiss? _____ That whis - pered emp - ty words of love that left me a - lone like this. _____
_____ What do I know of life? _____ Why can't I cast a - way the mask of play _____ and live my life? _____

C7 \flat 9 **E \flat 9#5** **A \flat 6** **D \flat 9** **E \flat M9** **F7** **Fm7**

_____ Why can't I fall in love _____ like an - y oth - er man, _____
_____ Why can't I fall in love _____ (like oth - er peo ple can) _____ } and may - be then I'll know what
_____ 'til I don't give a damn, _____ }

Fm7 \flat 5 **B \flat 7 \flat 9** **1. E \flat C \flat 9 Fm7 Fm7/B \flat B \flat 7 \flat 9** **2. E \flat C \flat 9 E \flat M9 E \flat 6/9**

kind of fool I am. _____ What Kind Of am. _____

WHEN YOUR LOVER HAS GONE

© 1931 (Renewed) WARNER BROS. INC.

Words & Music by E.A. Swan

Moderately

Gm7 **G6** **C7** **A7** **F9**

When you're a - lone who cares for star - lit skies? When you're a - lone the ma - gic

G6 **Em7** **A7** **Am7** **D7#5**

moon - light dies. At break of dawn there is no sun - rise When Your Lov - er Has

Bm7 Bb7 Am7 Ab7 GM7 G6 C7 A7

Gone. _____ What lone - ly hours the eve - ning shad - ows bring. What lone - ly hours

F9 G Em7 Cm7 Bm7 E7

with mem - 'ries lin - ger - ing. Like fad - ed flow'rs life can't mean an - y - thing

Am Eb7 D7#5 1. G F7 E7 Eb7 D9 2. G G7 C Cm G

When Your Lov - er Has Gone. _____ Gone. _____

WHERE FLAMINGOS FLY

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By James Kennedy & Mascha Spoliansky

Very Slow

Am F/A Am6 F/A Am F/A Am6 F/A Am7 C7b9

Walk the wa - ter - front _____ hear the sea - gulls cry; _____ watch that boat take my ba - by far a -

F6 Dm7 G7b9 C6 Am F/A Am6 F/A Am F/A Am6 F/A

way Where Fla - min - gos Fly. _____ Said he'd send for me, _____ if he don't I'll die; _____ thou - sand

Am C7b9 F6 Dm7 G7b9 C6 C9 F7 3 C6

miles to my ba - by, to the place Where Fla - min - gos Fly. _____ "You broke the law," they told him. _____

F7 3 C6 F7 3 Am7 Am6 F9 3 3

"Got - ta have pass - port to stay. You're ship - pin' back to the Is - lands _____ on a freight - er that's leav - in' to -

E7 Am F/A Am6 F/A Am F/A Am6 F/A Am7 C7b9

day." _____ Now my ba - by's gone, _____ hear the wat - er sigh. _____ Took my heart a - long with him to the

F6 Dm7 G7b9 1. C6 Bm7b5 E7#5 2. C6 Ab9 C

place Where Fla - min - gos Fly. _____ Walk the min - gos Fly. _____

Gm7 Gm7/F Em7b5 A7b9 Dm7 Em7b5 A7 Dm Fine

con - stant - ly; love will whis - per on e - ter - nal - ly.

Cm 3 Cm7/Bb Am7b5 D7b9 Gm 3 Gm7/F

Why did we lis - ten when they said it would - n't last? Gos - sip - ing voi - ces made us
whis - pers of trou - ble are an ech - o of the past. All it - 'll take to lose my

Em7b5 A7 Dm7 Em7 A7

break up but you know we still can make up if we for - get 'em all, and ans - wer
gloom is just a Whis - per Not of ru - mors, but of your love for me; that's how it's

1. Dm Em7 Fm7 G7 3 2. Dm Em7 Fm7 Bb7 D.S. al Fine

Cu - pid's call. It's the truth, got to be!

WHERE OR WHEN

(From "BABES IN ARMS")

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately

Eb Eb6 EbM7 Fm7

It seems we stood and talked like this be - fore. We looked at each oth - er in the same way then,

Fm7/Bb EbM7 Cm7 Fm7 Bb7 Eb Eb6 EbM7

but I can't re - mem - ber Where Or When. The clothes you're wear - ing are the clothes you

Fm7 Fm7/Bb EbM7 Dm7b5 G7

wore. The smile you are smil - ing you were smil - ing then, but I can't re - mem - ber Where Or When.

Cm Fm7 Dm7 G7 Dm7 G7 Cm Fm7 Cm7 F7

Some things that hap - pen for the first time, seem to be hap - pen - ing a - gain.

Fm7 Bb7 Eb Eb6 EbM7 Eb7 #5 Ab6 Gm7 Fm7

And so it seems that we have met be - fore, and laughed be - fore, and loved be -

Gm7 C7 Fm7 Bb7 Bb7b9 Eb6 Am Eb

fore, but who knows Where Or When!

WHO?

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Words by Otto Harbach and Oscar Hammerstein II
Music by Jerome Kern

Brightly

D6 Em7 Fdim7 D6/F# D6 A7 Bm7 Cdim7 A7/C# A7

Who stole my heart a - way? Who makes me dream
all day? Dreams I know can nev - er be true, seems as
tho' I'll ev - er be blue. Who means my hap -
pi - ness? Who would I an - swer: "Yes," to?
{ Well, you ought to guess. Who, }
{ Darned if I can guess Who, } no one but you!

WHO'S GOT RHYTHM

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By Gerry Mulligan

Fast

Bb Eb Edim7 Bb/F Gm7 C7 B7 Bb Eb Edim7

Who's got rhythm? Who's got rhythm? Who's got rhythm?
Who's got rhythm? Who's got rhythm? Who's got rhythm?
Who's got rhythm? Who's got rhythm? Who's got rhythm?
Who's got rhythm? Who's got rhythm? Who's got rhythm?
Who's got rhythm? Who's got rhythm? Who's got rhythm?
Who's got rhythm? Who's got rhythm? Who's got rhythm?
Who's got rhythm? Who's got rhythm? Who's got rhythm?
Who's got rhythm? Who's got rhythm? Who's got rhythm?
Who's got rhythm? Who's got rhythm? Who's got rhythm?
Who's got rhythm? Who's got rhythm? Who's got rhythm?

WHILE WE'RE YOUNG

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Words by Bill Engvick
Music by Morty Palitz & Alec Wilder

Moderately

Eb
Fm7
Fm9
Bb 13
Bb 13b9

Songs were made to sing While We're Young.
 Though it may be just for to day,

Eb
Fm7
Fm7/Eb
Dm7b5
G7
To Coda

Ev - 'ry day is spring While We're Young.
 Share our love we must, while we may.

Cm
Cm6
Cm
Cm7

None can re - fuse time flies so fast,

Cm
Cm/Bb
Am7b5
Ab6
Fm7
Bb 13
Bb 13b9
D.C. al Coda

too dear to lose and too sweet to last.

CODA
Cm
Bbm7
Eb7
Ab
Db9

So blue the skies, all sweet sur - prise

Eb
Cm7
Fm7
Bb7
Bb7b9
Eb
Abm6
Eb6

shines be - fore our eyes While We're Young.

WOODCHOPPER'S BALL

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By Joe Bishop and Woody Herman

Fast

C
F9
C

Dm7
1. C (Optional Repeats)
2. C

WHO CAN I TURN TO (When Nobody Needs Me)

From The Musical Production "THE ROAR OF THE GREASEPAINT-
THE SMELL OF THE CROWD"

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Words and Music by Leslie Bricusse and Anthony Newley

Slowly

EbM7 Gm7 C7 Fm7 Bb7 Fm7/Bb Bb7 EbM7 Fm7
 Who Can I Turn To _____ when no - bod - y needs me? _____ My heart wants to know and
 Gm7 AbM7 Bbm7 Eb9 AbM7 Am7b5 D7
 so I must go where des - ti - ny leads me. _____ With no star to guide me, _____ and
 Gm7 Cm7 Bbm7 Eb7 AbM7 Dm7b5 Gm7 C7b9 Fm7 B9
 no - one be - side me, _____ I'll go on my way and af - ter the day, the dark - ness will hide me. _____
 Bb7 sus Bb7 EbM7 Gm7 C7 Fm7 Bb7 Fm7/Bb Bb7 EbM7 Fm7
 _____ And may - be to - mor - row _____ I'll find what I'm af - ter, _____ I'll throw off my sor - row,
 Gm7 AbM7 Bbm7 Eb9 AbM7 Dm7b5 G7b9
 beg steal or bor - row my share of laugh - ter. _____ With you I could learn to, _____ with
 Cm7 Cm/Bb Am7b5 AbM7 Eb6/9/G Gdim7 Fm9 Bb7 #5 b9 Eb6/9
 you on a new day, _____ but Who Can I Turn To if you turn a - way? _____

WHY DO I LOVE YOU?

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(c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II
Music by Jerome Kern

Tenderly

Ab Bdim7 Eb7/Bb Eb7 Ab F7
 Why Do I Love You? Why do you love me? Why should there be two
 Bbm7 Eb7 AbM9 Ab/C Bdim7 Bbm7 Eb7 Ab6
 hap - py as we? _____ Can you see _____ the why or where - for, I should be _____
 Fm7 Bbm7 Eb7b9 Ab Bdim7 Eb7/Bb Eb7
 _____ the one you care for? You're a luck - y boy, I am luck - y too;

Ab F7 Bbm7 Eb7 AbM7 Ab7

All our dreams of joy seem to come true. May - be that's be - cause you

Dbm7 Gb9 Ab Bbm7 Eb7 1. Ab 2. Ab Db Ab

love me; may - be that's why I love you! you!

WILL YOU STILL BE MINE

Copyright © 1940 (Renewed 1967) Dorsey Brothers Music, A Division of Music Sales Corporation

Words by Tom Adair
Music by Matt Dennis

Moderately

Bb Bdim7 Cm7 F7 Bb Bdim7 Cm7 F7

When lov - ers make no ren - dez - vous to stroll a - long Fifth Av - en - ue.
When glam - our girls have lost their charms, when si - rens just mean false a - larms.

Gm Gm#7/F# To Coda Gm7/F Gm9/C C9 Cm7b5 F7#5 F7b9 Bb6 Bdim7 Cm7 F7

When this fa - mil - iar world is thru, Will You Still Be Mine?
When lov - ers heed no call to

Bb Bdim7 Cm7 F7 D7 D9 D7b9 Gm7

When cabs don't drive a - round the park, no win - dows light the sum - mer dark.

Gm Gm#7/F# Gm7/F C13 Gm7 C13 Cm7b5 F7#5 Fm7 Bb7 Bb7 +5

When love has lost its sec - ret spark, Will You Still Be Mine? When moon - light
D.C. al Coda

Ebm7 Eb6 Ab9 Bb6 Gm Gb7 Cm7 F7

on the Hud - son's not ro - man - cy and spring no lon - ger turns a young man's fan - cy.

CODA Gm7/C C13 Cm9 B7#9 Bb6

arms, Will You Still Be Mine?

WITH A LITTLE BIT OF LUCK

(From "MY FAIR LADY")

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throughout the World

Words by Alan Jay Lerner
Music by Frederick Loewe

Brightly

C

The Lord a - bove gave man an arm of i - ron so he could do his job and nev - er shirk.
bove made man to help his neigh - bor no mat - ter where on land or sea and foam.

C7 F A7 F FM7/E D7 F D7

The Lord a - bove gave man an arm of i - ron. } But With A Lit - tle Bit Of Luck, With A
The Lord a - bove made man to help his neigh - bor. }

G G7 C E7 F Dm7 C/G G7 C G7

Lit - tle Bit Of Luck, { Some - one else - 'll do the blink - in' work. } With a lit - tle bit
When the comes a - round you won't be home. }

C G7 C

with a lit - tle bit, With A Lit - tle Bit Of Luck, { you'll nev - er work. } The Lord a -
you won't be home. }

2. F C C#dim7 G/D D7 G

Oh, you can walk the straight and nar - row, but With A Lit - tle Bit Of Luck you'll run a - mok.

C

The gen - tle sex was made for man to mar - ry; to tend his needs and see his food is cooked.

C7 F A7 F FM7/E D7 F D7/F#

The gen - tle sex was made for man to mar - ry; But With A Lit - tle bit Of Luck, With A
Lit - tle Bit Of Luck, you can have it all and not get hooked. With a lit - tle bit,

G G7 C E7 F C/G G7 C G7

with a lit - tle bit. With A Lit - tle Bit Of Luck you won't get hooked. With a

C G7 C

lit - tle bit, with a lit - tle bit, with a lit - tle bit of bloom - ing luck.

G7 C C/G G7 C

WITCHCRAFT

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Lyric by Carolyn Leigh
 Music by Cy Coleman

Moderately

F6 G#dim7 Gm7 C7

Those fin- gers in my hair, _ that sly, come - hith - er stare _ that strips my con - science bare, it's

F6 F7 BbM7 BbM7

Witch - craft. _ And I've got no de - fense _ for it; the heat is too in - tense _ for it.

Ab6 G7#5 CM7 C7 FM9 F6 F

What good would com - mon sense _ for it do? _ 'Cause it's Witch - craft _ wick - ed

Gm7/C C7 FM9 F6/9 FM9 F6/9 Bm7b5 E7b9

Witch - craft. _ And _ al - though I _ know _ it's strict - ly ta - boo, _

Am F/A Am6 F/A Am Gm

When you a - rouse the need _ in me, my heart says, "Yes, in - deed" _ in me, pro - ceed with

Eb/G Gm7 C7 Gb7 F6 G#dim7

what you're lead - in' me to!" _ It's such an an - cient pitch, _ but one I

Gm7 C7 C7b9 F6

would - n't switch _ 'Cause there's no nic - er witch _ than you! _

THE WORLD IS WAITING FOR THE SUNRISE

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Words by Eugene Lockhart
 Music by Ernest Seitz

Slowly

C G7#5 Am G7#5 C Am E7 F Em7 A7 D7 Dm7 G7#5

Dear one The World Is Wait - ing For The Sun - rise; ev - 'ry rose is heav - y with dew. The

C G7#5 Am G7#5 C Am E7 F Em7 A7 Dm7b5 G7 C

thrush on high, his sleep - y mate is call - ing and my heart is call - ing you! _

WORK SONG

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Words by Oscar Brown Jr.
Music by Nathaniel Adderley

Medium
Cm7



Break-in' up big rocks — on uh chain gang, break-in' rocks an' serv-in' my time.
I com-mit the crime, — Lawd o' need-in', crime o' be-in' hun-gry and poor.
Judge he say, "Five years — hard — la-bor, on the chain-gang you goin' t' go."
Wan-na see my sweet — hon-ey ba-by, wan-na break this chain off an run;

Gm7 G7



Break-in' rocks ou' chere — on the chain gang 'cause I been con-vict-ed o' crime.
Left the gro-cer store — man a' bleed-in', when he caught me rob-bin' his store.
Heard the judge say "Five — years o' lab-or." Heard my wo-man scream — "Law-dy, no!"
wan-na lay down some — where it's shad-y, Lawd, it sure is hot — in the sun.

Cm7

3



Hol' it ste-a-dy right there — while I hit it. There I rec-kon that — ought-ta git it. Been



work-in', an' work-in', but I still — got so terri-ble long to go! —

C7

F7

D7

G7#5

1-3
Cm6

4
Cm6/9

WILLOW WEEP FOR ME

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Words and Music by Ann Ronell

Slowly



Wil-low Weep For Me, — Wil-low Weep For Me, — Bend your branch-es green, — a-long the stream

Am7 G/B G7 C9 D#9 C9 Am7 D7 G F7 E7 Am7 D7



— that runs to sea. — Lis-ten to my plea, lis-ten wil-low and weep for me. —



Gone my lov-er's dream, — love-ly sum-mer dream. — Gone and left me here — to weep my tears

Am7 G/B G7 C9 D#9 C9 Am7 D7 G Dm7b5 G7b9



— in-to the stream. Sad as I can be, hear me wil-low and weep for me. —

Cm Cm/Bb Am7b5 D7b9 Gm 3 G7 Cm Bb9

Whis - per to the wind, — and say that love has sinned — to leave my heart a - break - ing and

Ab7 G7 Cm Cm/Bb Am7b5 D7b9 Gm 3 G7

mak - ing a moan, — mur - mur to the night, — to hide her star - ry light, — so

Cm7 F9 Bbm7 Eb9 Ab7 D7 D7#5 G 3 C7

none will find me sigh - ing and cry - ing all a - lone. Oh weep - ing wil - low tree, —

G 3 C7 G 3 Am7 3 G/B G7

weep, in sym - pa - thy, — bend your branch - es down — a - long the ground — and cov - er me, —

C9 Db9 C9 3 Am7 D7 G C7 G6/9

When the shad - ows fall, bend oh wil - low and weep for me. —

YARDBIRD SUITE

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By Charlie Parker

Fast

C Fm7 Bb7 C Bb7 A7 D7

1. G7 Em7 A7 Dm7 G7 2. G7 C F#m7 B7#5 3

Em F#m7b5 B7b9 Em7 A7

Dm7 Em7b5 A7 D7 G7 Db7

C Fm7 Bb7 C Bb7 A7

D7 G7 3 C

WOULDN'T IT BE LOVERLY

(From "MY FAIR LADY")

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throughout the World.

Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately

F Bb Gm7 C7 F G7 C7 F C7/E

All I want is a room some - where, far a - way from the cold night air, with one e -

Am7b5/Eb D7 Bbm/Db F/C F#dim7 Gm7 Gm7b5 C7 F Bb Gm7 C7

nor - mous chair; oh, Would - n't It Be Lov - er - ly? Lots of choc' - late for me to eat;

F G7 C7 F C7/E Am7b5/Eb D7 Bbm/Db F/C C9

lots of coal mak - in' lots of heat; warm face, warm hands, warm feet, oh, Would - n't It Be

F C C#dim7 G7/D G7 C E7/B Am E/G# C7/G F6 E7

Lov - er - ly. Oh, so lov - er - ly sit - tin' ab - so - bloom - in' - lute - ly still! I would

Am D7 G C#dim7 Gm7 C7 F Bb Gm7 C7

nev - er budge 'til spring crept o - ver the win - dow sill. Some - one's head rest - in' on my knee;

F G7 C7 F C7/E Am7b5/Eb D7 Bbm/Db F/C Dm Gm7 C7

warm and ten - der as he can be; who takes good care of me. Oh, Would - n't It Be

F C7 F Bb F

Lov - er - ly? Lov - er - ly! Lov - er - ly! Lov - er - ly! Lov - er - ly!

WRAP YOUR TROUBLES IN DREAMS

(And Dream Your Troubles Away)

Copyright 1931 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed

Words by Ted Koehler and Billy Moll
Music by Harry Barris

Moderately Slow

C G7 C6 G7 C6 E7 Am D9 Am7 D9

When skies are clou - dy and gray, they're on - ly gray for a day, So Wrap Your Trou - bles In Dreams and

Dm7 G7 C G9#5 C G7 C6 G7 C6 E7 Am

dream your trou - bles a - way. Un - til that sun - shine peeps thru, there's on - ly one thing to do, just

D9 Am7 D9 Dm7 G7 G9#5 C Bm7 E7 Am B7

Wrap Your Trou- bles In Dreams and dream your trou- bles a - way. Your cas - tles may tum - ble, that's

E7 A7 D7 G7 G9 C E7 Am B7 E7 A7

Fate, af - ter all, — life's real - ly fun - ny that way. No use to grum - ble, just smile as they fall, —

D7 G7 C G9#5 C G7 C6 E7

Were - n't you King — for a day? Say! Just re - mem - ber that sun - shine al - ways fol - lows the

Am D9 Am7 D9 Dm9 G9 G9#5 1. C G9#5 2. C Fm6 C6/9

rain. So Wrap Your Trou- bles In Dreams and dream your trou - bles a - way. When way.

YES INDEED

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Words and Music by Sy Oliver

Peppy

F Bb F Bb Eb Bb C7 F Db7 Gm7 GbM7

VERSE

Yes In - deed, — Yes In - deed — I've got that feel - in' in me, Yes In -

F Bb F F Dm7 Gm7 Gm7/C F Bb F

CHORUS

deed. — You will shout when it hits you Yes In - deed. — Yes you'll shout, when it
out if it's in you Yes In - deed. — Makes you shout, "Jack it

Gm7 C13 F7#9 F7 B13 Bb13

hits you Yes In - deed; when the spir - it moves you, you'll shout "Hal - le - lu - jah." —
sends you," Yes In - deed; when that jive starts jump - in', you'll shout "Let me in there." —

Bbm6 F Dm7 Gm7 Gm7/C F Bb 1. F 2. F

— When it hits you, — you'll hol - la "Yes In - deed" — It comes
— When it hits you, — you'll hol - la "Yes In - deed" —

YOU CAME A LONG WAY FROM ST. LOUIS

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By John Benson Brooks and Bob Russell

Moderately, with an even beat

The musical score is written in a single system with 12 staves. It features a melody line in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked 'Moderately, with an even beat'. The lyrics are written below the notes, and chord symbols are placed above the staff. The lyrics are: 'You Came A Long Way From St. Lou - is, You climbed the lad - der of suc - cess. I've seen the Town and Coun - try Cars that were parked out in front of your fan - cy ad - dress. You Came A Long Way From St. Lou - is, you broke a lot - ta hearts be - tween. I've seen a gang of gloom - y { guys gals } who were do - in' all right 'til you came on the scene. You came here from the mid - dle West, and cer - tain - ly im - pressed the pop - u - la - tion here - a - bouts. Well, ba - by, I got news for you, I'm from Mis - sou - ri, too, so natch - er - ly I got my doubts. You got - 'em drop - pin' by the way - side, a feel - in' I ain't gon - na know. You Came A Long Way From St. Lou - is, but ba - by, you still got a long way to go. You Came A Long Way From St.'

Chord symbols: Eb, Ab, Eb, Bb7, Eb, Ab, Eb, Eb/G, Ab, Fm9, Bb9, Eb, Ab, Eb, Bb7, Eb, Eb/G, Ab, Fm9, Bb9, Eb, Ab, Eb, N. C., Ab, Abm7, Db7, Eb, N. C., Ab, Abm7, Fm7b5, Bb7, N. C., Eb, Ab, Eb, Bb7, Eb, Ab, Eb, Bb7, Eb, Eb/G, Ab, Fm9, Bb9, Eb, Ab, Eb, N. C., Eb, Ab, Eb.

YESTERDAYS

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Words by Otto Harbach
Music by Jerome Kern

Slowly

Dm6 Bm7b5 Em7b5 A7b9 Dm BbM7 Em7b5 A7b5 Dm C#dim7 Dm/C G7/B Bb7 Dm/A Abdim7 C7/G F7 Bm7b5 E13



Yes - ter - days, Yes - ter - days, days I knew as hap - py, sweet se - ques - tered days.

A7#5 D9 G7b9 C13 Cm7 F9 BbM9 Eb9 Dm Em11 Eb9 Dm Dm/C Bb7 A7



Old - en days, gold - en days, days of mad ro - mance and love. Then gay youth was mine,

Dm F7 Bb7 A7 Dm Dm/C# Dm7/C F9 Bm7b5 E7#5 E7 A7#5 D9



truth was mine, joy - ous free and flam - ing life, for - sooth, was mine. Sad am I,

G7b9 C9#5 C9 Cm7 F9 BbM7 Eb9 Dm6 Em7b5 Eb9 D6/9 G9 BbM7 Eb9#11 D6/9



glad am I for to - day I'm dream - ing of Yes - ter - days.

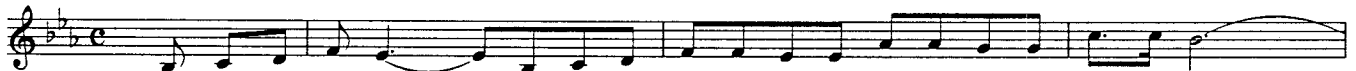
YOU BETTER GO NOW

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Words by Bickley Reichner
Music by Robert Graham

Slowly

Bb7 Eb Bb7#5 Eb Edim7 Fm7 Bb7



You Bet - ter Go Now, be - cause I like you much too much, you have a way with you.

Fm7 Bb7 Eb Bb7#5 Eb Edim7 Fm7 Bb7



You ought to know now, just why I like you ver - y much. The night was gay with you.

Eb Edim7 Fm7 Bb7 Eb Fm Gm Ab Fm7 Bb7



There's the moon a - bove and it gives my heart a lot of swing.

Eb Edim7 Fm7 Bb7 Eb F7 Fm7 Bb7



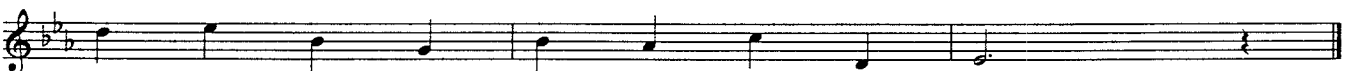
In your eyes there's love, and the way I feel it must be spring. I want you

Eb Bb7#5 Eb Edim7 Fm7 Bb7 Fm7 Bb7



so now, you have the lips I love to touch; You Bet - ter Go Now, you bet - ter

Eb C7 Fm7 Bb7 Eb Ab Eb



go, be - cause I like you much too much.

YOU CALL IT MADNESS (BUT I CALL IT LOVE)

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By Con Conrad, Gladys Du Bois,
 Russ Columbo and Paul Gregory

Moderately CM7 F9 GM9 C7 Bm7 E7

I can't for - get the night I met you, that's all I'm think - ing of; and

Am7 G#dim7 Am7 D7 G C7 G G7#5 CM7

now You Call It Mad - ness, but I call it love. You made a prom - ise to be

F9 GM7 C7 Bm7 E7 Am7 G#dim7 Am7 D7 G C6

faith - ful by all the stars a - bove; and now You Call It Mad - ness, I still call it

G G7 Dm7b5 G7 Dm7b5 G7 C E7 Am7

love. My heart is beat - ing, it keeps re - peat - ing for you con - stant - ly.

Bm7b5 E7 Bm7b5 E7 Am7 F9 D7 D♭9

You're all I'm need - ing, and so I'm plead - ing, "Please, come back to me!" You made a

CM7 F9 GM9 C7 Bm7 E7 Am7 G#dim7

play - thing out of ro - mance! What do you know of love? That's why You Call It

Am7 D7 G C7 GM7

Mad - ness, but I call it love. _____

YOU MADE ME LOVE YOU (I DIDN'T WANT TO DO IT)

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Words by Joe McCarthy
 Music by James V. Monaco

Slowly

C Em7 Ebm7 Dm7 G7 Dm7 G7

You Made Me Love You, I did - n't wan - na do it, I did - n't wan - na do it. You made me

Dm7 G7 C A7

want you, and all the time you knew it, I guess you al - ways knew it. You made me hap -

D7 Am7 D7

- py some - times, you made me glad, — but there were times, — dear, you made —

Dm7 G7 G7#5 C Em7 Ebm7 Dm7 G7

— me feel so bad. — You made me sigh for, I did - n't wan - na tell you, I

Dm7 G7 Dm7 B7#5 E7

did - n't wan - na tell you. I want some love that's true, yes I do, 'deed I do, you know I do.

A7 D7 Am7 D7

Gim - me, gim - me what I cry — for, you know you got the brand of kiss - es that I'd die — for,

C/G G# dim7 Am7 Dm7 G7 C Fm6 C6

you know You Made — Me — Love You. —

YOU'D BE SO NICE TO COME HOME TO

(From "SOMETHING TO SHOUT ABOUT")

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Words and Music by Cole Porter

Slowly Am Bm7b5 E7 Am E7 Am Gm9 C7

You'd Be So Nice — To Come Home To, — you'd be so nice — by the

Fm7 C7#5 Fm7 Dm7 B7b5 E7 E7b9 Am Am7/G F#m7b5

fire. — While the breeze on high, — sang a lull - a by, — you'd be all that

F7 B7b9 E7 F7b5 E7 Am Bm7b5 E7 Am E7 Am

I could de - sire. — Un - der stars, chilled — by the win - ter, — un - der an

Gm9 C7 F6 C7#5 F D#dim7 C/E F6

Aug - ust moon, burn - ing a - bove. — You'd be so nice, you'd be par - a -

F#dim7 C/G Ab7 D7b9 G7 C

dise to come home to — and love. —

YOU TURNED THE TABLES ON ME

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Sam Fox Publishing Company, Inc., Santa Maria, California, Sole Agent

Words by Sidney D. Mitchell
Music by Louis Alter

Moderately

Gm7 D7 Gm7 C7 C7#5 FM7

You Turned The Ta - bles On Me, _____ and now I'm fall - ing for you. _____

D7 Gm7 D7 Gm7 C7 C7#5 F7

You Turned The Ta - bles On Me _____ I can't be - lieve that it's true. _____ I al - ways

BbM7 Bbm6 Am7 Abdim7

thought when you brought the love - ly pre - sents you bought why had - n't you brought me more. _____ But

Gm7 G#dim7 Am7 D7 Db9 C7 D7 Gm7 D7

now if you'd come I'd wel - come an - y - thing from the five _____ and ten _____ cent store. _____ You used to call me the top; _____

Gm7 C7 C7#5 FM7 Cm7 G7/D Cm7/Eb F7b9 Bb6

you put me up on a throne. You let me fall with a drop _____ and now I'm out on my own. _____

Bbm6 FM7 G7

But af - ter think - ing it o - ver and o - ver, _____ I got what was com - ing to me. _____

Am7b5 D7b9 Gm7 C7 F6 Bb7 F6

Just like the sting _____ of a bee _____ You Turned The Ta - bles On Me. _____

YOU'RE MY EVERYTHING

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Words by Mort Dixon and Joe Young
Music by Harry Warren

Moderately

C B7sus B7 E7 A7 Dm Dm7

You're My Ev - 'ry - thing _____ un - der - neath the sun; _____ You're My Ev - 'ry - thing _____ rolled up in - to

G7 C A7b9 Dm7 G7 G#dim7 Am Am7 D7

one. _____ You're my on - ly dream, my on - ly real re - al - i - ty; _____ you're my i - dea of a per - fect per - son -

Dm7 G7 G7b9 C B7sus B7 E7 A7 Dm

al - i - ty. _____ You're My Ev - 'ry thing, _____ ev - 'ry - thing I need; _____ you're the song I sing _____

E7 F7#11 E7 Am C7/G C7#5 F

and the book I read. you're a - way be - yond be - lief and just to make it brief,

Fm6 C A7b9 Dm7 G7 1. C Ebdim7 Dm7 G7b9 2. C6 F9 C6/9

you're my win - ter, sum - mer, spring, my ev - 'ry - thing. You're My thing.

YOU'RE THE CREAM IN MY COFFEE

(From HOLD EVERYTHING)

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

Moderately

Eb Eb/G Gbdim7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7

You're The Cream In My Cof - fee. You're the salt in my stew. You will al - ways be

Eb Ab9 Eb Eb/G Gbdim7

my ne - ces - si - ty, I'd be lost with - out you. You're the starch in my col - lar,

Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7

you're the lace in my shoe. You will al - ways be my ne - ces - si - ty, I'd be lost with - out

Eb Eb7 Ab Ab+ Ab6 F7

you. { Most men tell love - tales and each phase dove - tails. You've heard each
You give life sav - or, bring out its fla - vor. So this is

Fm7 F7b5 Bb7 Bb7 #5 Eb6 Eb/G Gbdim7

known way, this way is my own way. } You're the sail of my love - boat
clear, dear, you're my Wor - cester - shire, dear. }
Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7

you're the cap - tain and crew. You will al - ways be my nec - es - si - ty

1. Eb Fm7 Bb7 2. Eb Ab9 Eb

I'd be lost with - out you. you.

YOUNG AT HEART

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Words by Carolyn Leigh
Music by Johnny Richards

Slowly

Fair - y tales can come true, it can hap - pen to you if you're Young At Heart.
know that it's worth ev - 'ry trea - sure on earth to be Young At Heart.

For it's hard, you will find, to be nar - row of mind if you're Young At Heart.
For as rich as you are, it's much bet - ter by far to be Young At Heart.

You can go to ex - tremes with im - po - si - ble schemes, you can
And if you should sur - vive to a hun - dred and five look at

1. laugh when your dreams fall a - part at the seams and life gets more ex - cit - ing with each pass - ing day, and
all you'll de - rive out of

2. love is eith - er in your heart or on the way. Don't you be - ing a - live, and here is the best part,

you have a head start if you are a - mong the ver - y Young At Heart.

YOUNG AND FOOLISH

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Words by Arnold B. Horwitt
Music by Albert Hague

Moderately Slow

Young And Fool - ish, why is it wrong to be Young And Fool - ish?
We have - n't long to be. Soon e - nough the care - free days, the sun - lit days go by.

Am#7 Am7 D7 Dm7 G7 CM7 Am7 Dm7 G7 C CM7

Soon e - nough the blue - bird has to fly. We were fool - ish, one day we

Gm7 C7 FM7 Em7b5 A7b9 Dm7 G9 C

fell in love. Now we won - der what we were dream - ing of? Smil - ing in the

E7 E7#5 Am7 Am#7 Am7 D9 D9b5 C/G A7#5 Dm7 G7 C Ab9 C6

sun - light, laugh - ing in the rain, I wish that we were Young And Fool - ish a - gain!

YOUNG LOVE

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By Errol Garner

Moderately

C A7b9 Dm7 G7 C A7b9 Dm7 G7 E7b9 Am Am#7 Am7

Dm7 Dm7/G C CM7 A7 Dm7 G7 C A7b9 Dm7 G7 C A7b9

Dm7 G7 Am Am#7 Am7 Dm7 Dm7/G G7b9 C F7 C C7 Fm7

Bb7sus Eb Fm7 Eb/G Fm7 Ebm7 Ab7sus Db Dm7b5

Dm11 G7 C A7b9 Dm7 G7 C A7b9 Dm7 G7 E7b9

Am Am#7 Am7 Dm7 Dm7/G G7/F Em7b5 A7 Dm7 Dm7/G G7b9 C

YOU'LL NEVER WALK ALONE

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Santa Monica, CA 90401)

Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately C

When you walk through a storm hold your head up high and don't be a - fraid of the
dark. At the end of the storm is a gold - en sky and the sweet sil - ver
song of a lark. Walk on through the wind, walk on through the rain, tho' your
dreams be tossed and blown. Walk on, walk on with hope in your heart and you'll
Nev - er Walk A - lone, You'll Nev - er Walk A - lone.

G/B F/A C/G
G Gm Dm Bb F Dm Bb F
Gm F E C7 F Fdim7 C/E Dm7b5
C Em F G7/F C/E E+ F D7/F#
C/G E+ FM7 F#7 G G7/F C/E E+ F G7 C Fm6 C

.....

Jingle bell rock

Bobby Helms (1933-1997)

26/12/2012

mf

5

1.

9

2.

13

18

23

D.C. al segno poi coda

p

CODA

27

Jingle Bells

Arranged by Ian Cantor

The first system of music is in 2/4 time with a key signature of one sharp (F#). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass clef accompaniment consists of chords: G2-B2, A2-C3, B2-D3, C3-E3, D3-F3, E3-G3, and F3-A3. A dynamic marking of *mf* is placed below the first measure.

The second system continues the melody and accompaniment. The treble clef melody includes notes G4, A4, B4, C5, B4, A4, G4, and F#4. The bass clef accompaniment continues with chords: G2-B2, A2-C3, B2-D3, C3-E3, D3-F3, E3-G3, and F3-A3.

The third system begins at measure 14. The treble clef melody has notes G4, A4, B4, C5, B4, A4, G4, and F#4. The bass clef accompaniment has chords: G2-B2, A2-C3, B2-D3, C3-E3, D3-F3, E3-G3, and F3-A3. A dynamic marking of *p* is placed below the first measure of the second half.

The fourth system begins at measure 21. The treble clef melody has notes G4, A4, B4, C5, B4, A4, G4, and F#4. The bass clef accompaniment has chords: G2-B2, A2-C3, B2-D3, C3-E3, D3-F3, E3-G3, and F3-A3. A dynamic marking of *mf* is placed below the first measure of the second half.

The fifth system begins at measure 27. The treble clef melody has notes G4, A4, B4, C5, B4, A4, G4, and F#4. The bass clef accompaniment has chords: G2-B2, A2-C3, B2-D3, C3-E3, D3-F3, E3-G3, and F3-A3. A dynamic marking of *f* is placed below the first measure of the second half. The system ends with a double bar line and a fermata over the final note.

Jurassic Park

tema dal film

John Williams (1932-)

22/01/2013

The musical score is written for a single melodic line in treble clef. It begins with a common time signature (C) and a tempo marking of *Largo*. The first staff (measures 1-5) features a slow, melodic line with a half note, a quarter note, and a dotted quarter note, all under a slur. The second staff (measures 6-10) includes a key signature change to one sharp (F#) and a tempo change to *rall.* (rallentando). The third staff (measures 11-14) returns to common time and *Largo*. The fourth staff (measures 15-18) changes to 2/4 time. The fifth staff (measures 19-21) features a series of eighth notes with accents. The sixth staff (measures 22-25) continues with eighth notes and accents. The seventh staff (measures 26-28) has a dynamic marking of *ff* (fortissimo) and a slur. The eighth staff (measures 29-32) has a dynamic marking of *mp* (mezzo-piano) and a slur. The ninth staff (measures 33-36) has a dynamic marking of *f* (forte) and a slur. The tenth staff (measures 37-39) includes a triplet of eighth notes. The eleventh staff (measures 40-42) includes a triplet of eighth notes and a key signature change to one sharp. The twelfth staff (measures 43-46) includes a dynamic marking of *f* and a key signature change to one sharp. The score concludes with a double bar line.

L'autunno

da "Il cimento dell'armonia e dell'invenzione"

Antonio Vivaldi (1678-1741)

28/10/2012

The image displays a musical score for the piece "L'autunno" by Antonio Vivaldi. The score is written in G minor (one flat) and 3/4 time. It consists of three staves of music. The first staff begins with a forte (*f*) dynamic and concludes with a piano (*p*) dynamic. The second staff starts with a forte (*f*) dynamic. The third staff begins with a piano (*p*) dynamic and ends with a double bar line. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and a fermata over the final note of the third staff.

L'inverno

da "Il cimento dell'armonia e dell'invenzione"

Antonio Vivaldi (1678-1741)

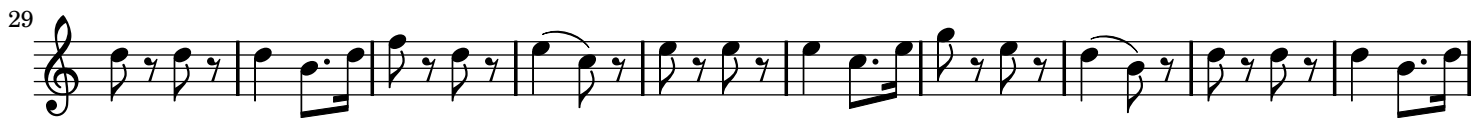
04/11/2012

The image displays a musical score for the first movement of Vivaldi's 'L'inverno' from 'The Four Seasons'. The score is written in treble clef with a common time signature (C). It consists of five staves of music, numbered 1, 3, 6, 9, 12, and 15. The first staff begins with a dynamic marking of *p* (piano). The second staff has a measure number of 3. The third staff has a measure number of 6 and includes a *tr* (trill) marking. The fourth staff has a measure number of 9 and includes two *tr* markings. The fifth staff has a measure number of 12 and includes *mf* (mezzo-forte) and *p* markings. The sixth staff has a measure number of 15 and includes a *mf* marking. The music features a mix of eighth and sixteenth notes, often beamed together, with various articulations and dynamics.

La corsa

Tromba in Sib

19/03/2012



La donna è mobile

aria dal "Rigoletto"

Giuseppe Verdi (1813-1901)

31/10/2012

The image shows a musical score for the aria 'La donna è mobile' from the opera 'Rigoletto' by Giuseppe Verdi. The score is written in treble clef, 3/8 time, and B-flat major. It consists of six staves of music, numbered 1, 7, 13, 19, 25, and 30. The first staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a dynamic of *f* > *p* and includes the instruction 'a tempo'. The fifth and sixth staves feature piano (*p*) dynamics and include triplet markings. The score concludes with a double bar line.

La donna nel mondo

tema dal film

Nino Oliviero (1918-1980), Riz Ortolani (1931-)

13/11/2012



La famiglia Addams

Vic Mizzy (1916-2009)

01/11/2012

5

La forza del destino

overture

Giuseppe Verdi (1813-1901)

18/07/2013

The musical score is written for a single melodic line in treble clef. It begins in 2/4 time with a key signature of two flats (B-flat and E-flat). The first measure is marked *ff* (fortissimo) and features a half note chord with a fermata. This is followed by a series of half notes, each with a fermata. At measure 11, the time signature changes to 3/8, and the dynamics shift to *p* (piano). The music consists of eighth notes, many of which are grouped in triplets. Measure 18 is marked *mp* (mezzo-piano). The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. At measure 42, the time signature changes to 2/4, and the dynamics return to *ff*. The piece concludes with a final cadence in 3/8 time at measure 96.

2
106

113

p

119

11

mp

134

138

sf

142

f

146

149

ff

152

156

ff *mf*

162

mf *p* *sf*

168

f *p*

175

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute. The score is written in treble clef and consists of 14 staves of music, numbered 106 to 175. The key signature is B-flat major (two flats). The time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by letters in italics: *p* (piano), *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *sf* (sforzando). Articulation marks such as accents (>) and slurs are used throughout. A section starting at measure 119 is marked with a double bar line and the number 11, indicating a first ending. The score concludes with a double bar line at measure 175.

La leggenda del Piave

E. A. Mario (1884-1961)

07/02/2013

mf

f

7

mp

13

20

f

27

34

42

La leggenda del Piave

squilli di tromba

E. A. Mario (1884-1961)

25/03/2013

2

8

16

23

6

36

43

La marsigliese

Inno nazionale francese

Claude Joseph Rouget de Lisle (1760-1836)

15/02/2013

15/02/2013

f *p*

5 *f*

10 *mf*

15

20 *ff*

26 1. 2.

La pantera rosa

Henry Mancini (1924-1994)

10/11/2012

The musical score is written in G major (one sharp) and common time (C). It consists of five staves of music. The first staff begins with a piano (*pp*) dynamic. The second staff ends with a mezzo-forte (*mp*) dynamic. The third and fourth staves feature triplet markings (3) over groups of notes. The fourth staff ends with a mezzo-forte (*mf*) dynamic. The fifth staff begins with a mezzo-forte (*mp*) dynamic. The piece concludes with a double bar line.

La primavera

da "Il cimento dell'armonia e dell'invenzione"

Antonio Vivaldi (1678-1741)

28/10/2012



La ritirata

marcia della marina militare

M° Tommaso Mario

08/02/2013

The musical score is written for a single melodic line in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with a dynamic marking of *f* (forte). The score is divided into measures, with measure numbers 6, 13, 19, 25, 30, 36, 42, 48, 54, 60, 66, and 73 indicated at the start of their respective staves. The piece includes several dynamic markings: *f*, *p* (piano), and *cresc.* (crescendo). There are also repeat signs with first and second endings. The score concludes with a final cadence.

2
79

85

91 *p* *crescendo*

100 *f*

105 *ff*

Detailed description: This musical score is for a single melodic line in G minor, spanning measures 79 to 105. The key signature has two flats (Bb and Eb). The score is divided into five systems. The first system (measures 79-84) features a melodic line with eighth and sixteenth notes, including a trill in measure 80. The second system (measures 85-90) continues the melody with dynamic markings of *f* and *mf*. The third system (measures 91-100) begins with a double bar line and a *p* dynamic, followed by a *crescendo* marking. It includes a trill in measure 91 and a triplet in measure 99. The fourth system (measures 101-104) starts with a *f* dynamic and contains two triplets. The fifth system (measures 105-108) concludes with a *ff* dynamic and a final cadence.