

JAZZ FAKEBOOK

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 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
- 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
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 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
-
- 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)

A FELICIDADE

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Words by Vinicius De Moraes
Music by Antonio Carlos Jobim

Moderate Bossa Nova

The musical score consists of ten staves of music for voice and piano. The vocal line follows the lyrics provided below. The piano accompaniment includes various chords and harmonic progressions.

Chords and Progressions:

- Staff 1: Cm, Ab9, Cm, Cm#7, Cm7, Cm6, Gm/D, D7b9, Gm, Fm7, Bb7, EbM7
- Staff 2: E6, C7b9, Fm7, Fm7/Eb, Dm7b5, G7, Cm, Fm, Bbm7, Eb7, A7b5
- Staff 3: Ab, G7, Cm, Dm7b5, G7, Cm, Dm7b5, G7/G7#5, Cm (To Coda)
- Staff 4: Fm7, Bb7b9, Eb, Ab7, Eb, Bbm7, Eb7, Eb7#5
- Staff 5: A6, Fm7, B7, Eb, Am7b5, D7#5
- Staff 6: Am7b5, D7#5, Gm7b5, C7b9, Fm7b5, Bb7, Eb, Dm7b5
- Staff 7: G7, Cm, Dm7b5, G7, G7#5, Cm (D.S. al Coda)
- Staff 8: Cm, Dm7b5, G7, G7#5, Cm (Coda Cm)
- Staff 9: Cm, Ab9, Cm, Cm#7, Cm, Cm6, Cm, Cm#7, Cm7, Cm6, Cm
- Staff 10: Cm, Tris-te, za não tem fim.

Lyrics:

Tris - te za não tem fim. Fe - li - ci - da - de sim. A
 fe - li - ci - da - de co - moa go - ta. Deor - val - ha - nu - ma pe - ta la de flor.
 Bril - ha tran - qui - la de - pois de le - veos - cil - la. E cai co - mōu - na la - gri - ma de - a - mor.
 A fe - li - ci - da - de do po - bre pa - re - ce. A gran - de lu - sāo do car - na -
 val. A gen - te tra - bal - ha o a - ho en - tei - ro. Por un mo - men - to de -
 son - ho. Pra - fa - zer a fan - ta - si - a. De rei ou de pi - ra - tāou jar - di - nei - ra.
 E tu - do se a ca - bar na quar - ta fei - ra Tris - rar.
 Pre - ci - sa que ha - ja ven - to sem pa - rar. Pre - ci - sa que ha - ja ven - to sem pa -
 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/D G7 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

F7

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

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 *j* 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 *j* C C#dim7

got to find a place — where I — won't see that haunt-ing face. — A place — where
go find a place } I can go to lose — those mel - an - chol - y Af - ter Hours — blues.

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

AFTER YOU'VE GONE

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• Renewed 1946 MORLEY MUSIC CO.
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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

The musical score consists of eight staves of music with lyrics underneath. The chords are indicated above the staff. The lyrics describe a Native American pony named Navajo who lived near the Alamo, sang songs, and watched the people wash laundry. He then walked along a railroad track with his friend, a fly, who sang to him as they slept.

Chords:

- Staff 1: F, Bb/F, F, Bb/F, F
- Staff 2: C7, Cdim, C7, Gm7, C7 sus C7**9**, F
- Staff 3: Bb/F, F, Fdim, F, Bb/F, F
- Staff 4: C7, Cdim, C7, Gm7, C9, C7**9**, F6, F7
- Staff 5: Bb, F, F7, Bb, Bb m6, F, A7
- Staff 6: Dm, G9, C7, F
- Staff 7: Bb/F, F, Bb/F, F, C7, Cdim, C7
- Staff 8: Gm7, C9, C7**9**, 1. F6, Abdim, Gm7, C7 | 2. F6

Lyrics:

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

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. — They

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 washin' their fri - jo - les in Duz and Lux; — A

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

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

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

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

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

AH-LEU-CHA
(Also Known As AH LEV CHA)

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By Charlie Parker

Bright tempo
Gm7

The sheet music consists of six staves of musical notation. The first staff starts with a treble clef, common time, and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one flat. The third staff starts with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff starts with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. Various chords are indicated above the staves, including C7, F, Em7, A7, D7, G7, Gm7, and C7. Performance markings such as '3' and 'b' are also present.

AIN'T MISBEHAVIN'

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Inc. (Rightsong Music, Publisher)

Words by Andy Razaf
Music by Thomas Waller and Harry Brooks

Slowly

Eb Edim7 Fm7 F#dim7 Eb/G G7#5 Ab6 D9
 No one to talk with, all by my - self, no one to walk with, but I'm hap - py on — the shelf,
 Eb/G C7 Fm7 Bb9 G7 C7 F7 Bb7 Eb Edim7

 Ain't Mis - be - hav - in' I'm sav- in' my love for you. I know for cer - tain
 Fm7 F#dim7 Eb/G G7#5 Ab6 D9 Eb/G C7

 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'
 Fm7 Bb9 Eb Ab Eb D7b9 G7 Cm Ab7/C

 I'm sav - in' my love for you. Like Jack Horn - er in the cor - ner,

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 Bl9 Ab9 Eb6/9

me and my ra - di - o, Ain't Mis - be - hav - in' I'm say - 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

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

Gm7 C7 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

The sheet music consists of six staves of musical notation. The first staff begins with a B-flat 6th chord. The second staff starts with a B-flat 6th chord, followed by a section labeled '1.' and '2.'. The third staff continues with a B-flat 6th chord, followed by chords B-flat dim 7, A-flat dim 7, and A-flat dim 7. The fourth staff starts with a G-flat 9th chord, followed by F9 and B-flat 6. The fifth staff continues with B-flat 6. The sixth staff concludes the piece.

ALL ABOUT RONNIE

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By Joe Greene

Moderately with feeling

The sheet music consists of ten staves of musical notation. The lyrics are as follows:

All A - bout Ron - nie, there's so much to tell, All A - bout Ron - nie,
I know { her } so well. { Her } mag - i - cal fin - gers, their sense of em - brace.
{ His } per - fume } 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 } 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.

Chords indicated in the music include E-flat 9th #11, B-flat 6, C major 7, F major 7, B-flat 6, A7 AbM7, A7 B-flat 6, Dm7 b5, G7, C major/E major, G7/D, C major, G major 7, C major 6/E flat, G major 7, B-flat 6, C major 7, F major 7, C major 6/E flat, D major 7, G7, C major 7, E-flat 9th #11, F major 9, B-flat 6/F, Dm7 b5, G major 7 b9, C major 7 b5, F major 7, B-flat, C major 7, E-flat major 7, B-flat 6/F, Dm7 b5, G major 7 b9, C major 7 b5, F major 7, B-flat, C major 9, F major 7 #5, N.C., B-flat 6, G flat, B-flat.

ALL BLUES

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JAZZ HORN MUSIC CORP.

By Miles Davis

Moderately
G7

ALL OF ME

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Words and Music by Seymour Simons and Gerald Marks

Moderately

ALL OF YOU

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the Cole Porter Music & Literary Property Trusts. Chappell & Co.,
Inc., Publisher

Words and Music by Cole Porter

Moderately

A♭/E♭

E♭

Fm7b5

B♭7 b9

A♭/E♭

Gm7 C7b9 Fm7 Bb7 Ab/Eb Eb

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

Fm7b5 Bb7b9 Ab/Eb Eb Gm7 C7

trol of you, and han - dle e - ven the heart and soul of you. So

Absus Am7b5 D7b9 G7#5 D9 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 D6 D6 Eb 6/9

You. I love the You. —

This musical score consists of four staves of music. The first three staves are in common time, while the fourth staff begins with a measure in 6/9 time. The vocal line includes lyrics such as 'East, West, North and the South of you.', 'trol of you, and han - dle e - ven the heart and soul of you.', 'love, at least, a small per - cent of me, do, — for I love All Of', and 'You. I love the You. —'. The chords indicated above the staves are Gm7, C7b9, Fm7, Bb7, Ab/Eb, Eb, Fm7b5, Bb7b9, Ab/Eb, Eb, Gm7, C7, Absus, Am7b5, D7b9, G7#5, D9, C7, Fm, C7/G, Fm/Ab, Bb7, 1. Eb, Fm7, Bb7, 2. Eb, D6, D6, Eb 6/9, and 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 Dm7 G7

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

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 Dm7 Dm7 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. —

This musical score consists of six staves of music. The vocal line includes lyrics such as 'You are the prom - ised kiss of spring - time That makes the lone - ly win - ter seem', 'long. — You are the breath - less hush of eve - ning That', 'trem - bles on the brink of a love - ly song. — You are the an - angel glow —', '— that lights a star. — The dear - est things I know — are what you are.', 'Some day my hap - py arms will hold you, And some day I'll', and 'know that mo - moment di - vine, When All The Things You Are, are mine. —'. The chords indicated above the staves are Fm7, Bbm7, Eb7, AbM7, Dm7, G7, Cm7, Fm7, Bb7, EbM7, AbM7, Am7b5, D7b9, GM7, E7#9, Am7, D7, GM7, CM7, F#m7b5, B7, EM7, C7#5, Fm7, Bbm7, Eb7, AbM7, Dm7, Dm7, Gb9, AbM7, Bdim7, Bbm7, Eb9, AbM7, and Some day my hap - py arms will hold you, And some day I'll know that mo - moment 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

The sheet music consists of ten staves of musical notation for voice and piano. The lyrics are written below the notes. Chords are indicated above the staff. Measure numbers are present at the beginning of each staff. The tempo is moderately slow.

Chords:

- Am, Bb9, Bb6, Bb+, Bb7, Gm, Em7b5, A7b9, Dm, G7, G7#5, CM7, Bm7b5, E7b9, Am, Am6, Bb9, Bb6, Bb+, Bb7, Gm, Dm, G7, G7#5, CM7, Ab, Ab+, Ab6, Eb7, Ab, Ab+, Ab6, Ab+, Eb7, Ab, Ab+, D7, Bbm7, Eb7, Gm7b5, C7, Fm, C7, E7, Am, Am6, Dm, Bm7b5, E7, Am, Dm, C6, C.

Lyrics:

All, ————— Or Noth - ing At All. ————— Half a love nev - er ap -
pealed to me. ————— If your heart nev - er could yield to me, ————— then I'd
rath - er have noth - ing at all! ————— All ————— Or Noth - ing At All!
Am6 Am Am6 Am 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 + Ab 6 Ab + Ab Ab + Ab 6 Ab + Eb7 Ab Ab +
But, please, don't bring your lips so close to my cheek. ————— Don't smile or I'll be
D7 Ab Eb9 Eb+ Eb7 Bbm7 Eb7 Bbm7 Eb7 lost be - yond re - call. ————— The kiss in your eyes, the touch of your hand makes me
Bbm7 Eb7 Gm7b5 C7 Fm D7 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

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' featuring eight staves of music. The key signature is B-flat major (two flats). The tempo is Medium bounce. The chords are: Bbm7, Bm7 E9 Bbm7, Bm7 E9 AM7, Ab 7, GM7, Gb 7 Gb m7, Gm7 C9 Gb m7, Gm7 C9 FM7, A7#5 19, Dm7, G13 G7#5 Cm7, F7b9, Am7b5 D7b9, Gm7, Em7b5 A7b9, Fm7 Bb7, Bbm7, Bm7 E9 Bbm7, 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)' featuring eight staves of music. The key signature is B-flat major (two flats). The tempo is With Pep. The chords are: Bb/D Dbdim7 F7/C, F7, 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 rhaps - o - 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."

AMAZING GRACE

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Traditional

Moderately

Sheet music for "Amazing Grace" in G major. The lyrics are:

A - maz - ing Grace! How sweet the sound that saved a wretch like me! I once was lost, but now am found; was blind, but now I see. A - see.

The chords are indicated above the staff: G, G/B, C, G, D7sus, D7, G.

After the first verse, it continues with a second part starting with G7/B, C, G, D7, Em, G/B, Am9, D7, followed by a repeat sign and the lyrics "I once was lost, but now am found; was blind, but now I see. A - see." The chords for this section are G7/B, C, G, D7, Em, G/B, Am9, D7, 1.G, 2.G, C/G, G.

AMONG MY SOUVENIRS

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Words by Edgar Leslie
Music by Horatio Nicholls

Moderately

Sheet music for "Among My Souvenirs" in E♭ major. The lyrics are:

There's no - thing left for me; of days that used to be I live in mem- o - ry A - mong My Sou - ve - nirs. Some let - ters tied with blue, — a pho - to - graph or two, I see a rose from you A - mong My Sou - ve - nirs. A few more to - kens rest with - in my trea - sure chest, and tho' they do their best to give me con - so - la - tion. I count them all a - part, And as the tear drops start, I find a bro - ken heart A - mong My Sou - ve - nirs.

The chords are indicated above the staff: E♭, C7b9, Fm7, Bb7, Bb9#5, E♭, E♭/G, Gbdim7, Fm7, Bb7, Bb9#5, E♭, E♭, E♭7, Ab6, Fm7, Bb7, Bb9#5, E♭, E♭/G, Gbdim7, Fm7, Bb7, Bb9#5, E♭, C7b9, Fm7, Dm7b5, G7, Cm7, F9, Bb7#5, E♭, E♭/G, Gbdim7, Fm7, Bb7, Bb9#5, E♭, E♭/G, Gbdim7, Fm7, Bb7, Bb9#5, E♭, E♭, Cm7, Fm, Bb7, E♭, Abm6, E♭.

ANGEL EYES

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Words by Earl Brent
Music by Matt Dennis

Slow Blues

Cm7 Ab7/C Cm6 Ab9/C Cm9 Am7b5 Eb13 AbM7 G7b5 Dm11

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

Cm9 Ab7/C Cm6 Ab9/C D7b9 Ab9 G7b9 | 1. Cm7 Ab9 G7b9 | 2. Cm

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

Bb m9 Eb7b9 AbM9 F7b9 Bb m9 Eb 7 b 9 AbM9 DbM9 Am9 D7b9

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

GM7 CM9 C#m7 F#7b5 Dm7 G7#5 Cm9 Ab7/C

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

Cm6 Ab 9/C Cm9 Am7b5 Dm7 G7b5 G7 Cm9 Ab7/C

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

Cm6 Ab9/C D7b9 Ab9 G7#5 Cm Cm/Bb Ab9 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

Bb7 Bb7 Bb7

Eb7 Bb7

G7 Cm7 F7 Bb7 F7

AND ALL THAT JAZZ

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Words by Fred Ebb
Music by John Kander

Quickly C G7# 5

C G7

Ab 7

C Em7b 5/Bb A7 Ab 7 G7 C G7# 5 Db Ab 7# 5

Db Ab 7# 5

Db Ab 7

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

A7

Db Fm7b 5 Bb 7 Eb 7b 9 Ab 7 Db A7

D A7# 5 D

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

A7

Bb 7 D

B7 E7b 9 A7 D G7 C

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

lyrics:

Come on, babe, — why don't we paint the town, — And All That Jazz! — I'm gon-na
rouge my knees — and roll my stockings down. — And All That Jazz! — Start the car, — I know a
whoop - ee spot — where the gin is cold — but the pi - an - o's hot. — It's just a
nois - y hall — where there's a night - ly brawl. — And All That Jazz!

Slick your hair — and wear your buckle shoes — And All That Jazz! — I hear that
Fa-ther Dip is gon-na blow the blues — And All That Jazz! — Hold on hon, — were gon-na
bun - ny hug, — I bought some as - pi - rin — down at U - nit - ed Drug — in case we
shake a - part — and want a brand new start — to do that jazz!

Oh, — I'm gon-na see my She-ba shim-my shake — (And All That Jazz!) — Oh,
— she's gon-na shim-my till her gar-ters break. — (And All That Jazz!) — Show
— her where to park her gir-dle. — Oh, — her moth - er's blood - d' cur - dle if she'd hear — her
ba - by's queer for all that jazz! — Find a flask, — we're play-ing

G7#5 C

fast and loose — And All That Jazz! — And All That Jazz! — Right up here — is where I
store the juice, — And All That Jazz! — And All That Jazz! — Come on babe — we're gon - na
brush the sky. — I bet - cha luck - y Lin - dy nev - er flew so high, — 'cause in the
C Em7b5/Bb A7 Ab7 G7 C

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

G7#5 C

G7 Ab7 C

No, I'm

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

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

APPLE CORE

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By Gerry Mulligan

Medium Fast

Fm

G7 C7

Fm

G7 C7

Ab Fm7 Bb7 Eb7 | 1. Ab C7 | 2. Ab

F7b9 Bbm9#7 Eb7 Ab C7 Fm G7 C7

Fm G7 C7 Ab Fm Bb7 Eb7 To Coda Ab

D.C. al Coda **ABM7/C B6 Bb7 A7 AbM7**

CODA

APPLE HONEY

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By Woody Herman

Medium Jump

The musical score for "APPLE HONEY" consists of ten staves of music. The first staff begins with a pickup followed by a measure in Bb6, Gm7. Subsequent chords include C9, F9, Gm7, Ddim7, C7b9, F13, Bb6, Gm7, C9, and F9. The second staff starts with Bb6, Gm7, Gb9 #5, F13, Bb6, Gm7, C9, F13, Gm7, Ddim7, C7b9, and F13. The third staff includes Bb6, Gm7, Cm9, F13, Bb6, Gm7, Gb9 #5, F13, Bb6, D9, Eb9, D9, and Gm6. The fourth staff contains C9, F13, Bb6, Gm7, Gb9 #5, F13, Bb6, D9, Gb7 #5, F13, Bb6, Gm7, C9, F13, Bb6, Gm7, Gb7 #5, F13, Bb6, D9, Gm6, C7, D7, and C7. The fifth staff ends with F13. The sixth staff begins with C9, F13, F7 #5, Bb6, Gm7, Cm7, Gb7, F7, Gm7, Ddim7, Cm7, and F13. The seventh staff includes BbM9, Bb7/Ab, Eb6/G, Gb9, F13, C7, F7, Bb6, and a final measure. 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?"

AREN'T YOU GLAD YOU'RE YOU

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Words by Johnny Burke
 Music by James Van Heusen

Moderately

The musical score for "AREN'T YOU GLAD YOU'RE YOU" consists of two staves of music. The first staff includes chords F, F/A, Bb6, Bdim7, C, C7, F, Gm7/C, F, and C7. The lyrics for this staff are: "Ev - 'ry time you're near a rose, aren't you glad you've got a nose? And if the dawn is". The second staff includes chords F, Abdim7, C/G, G7, C7sus, C7, F, F/A, Bb6, G#dim7, A, Bm7, and E7. The lyrics for this staff are: "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_b E_bm D_b E_bm D_b

E_bm D_b E_bm D_b

E_bm D_b A_b7 D_b

E_bm D_b

C7 F B7 E B7 E B7

E_b A7 D Ab7 Db

E_bm D_b

AU PRIVAVE

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By Charlie Parker

Fast

F7 F#dim7 Gm7 C 7b9 F7 Cm7 B9
Bb7 b9 Bb7 F7 Gm7 Am7 D7b9 Gm7
C 7sus F7 D7 1. Gm7 C 7b9 2. G7 C 7b9
(Solos)

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
The fall - ing leaves ____ drift by the win - dow, ____ the Au - tumn Leaves, ____ of red and gold. I see your
Am7 D7 GM7 CM7 F#m7b5 B7 Em Am Em F#m7b5
lips, ____ the sum - mer kiss - es, ____ the sun - burned hands ____ I used to hold. Since you went a - way -
B7 Em Am7 D7 GM7 E7b9 F#m7b5
the days grow long, ____ and soon I'll hear ____ old win - ter's song. ____ But I miss you most of
B7b9 Em Em/D C#m7b5 CM7 F#m7b5 B7b9 Em Am Em
all my dar - ling, ____ when Au - tumn Leaves start to fall.

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
Ba - by, Won't You Please Come Home, 'cause your mam - ma's all a - lone.
D7 Em7 Gm6/Bb A7 E7 D9 D7b9
I have tried ____ in vain, nev - er no more to call your name. ____

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 Cdim7 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 E7 Am7 D7 Ab7 G6

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

BAGS' GROOVE

© Copyright 1958 WEMAR MUSIC COPR.

By Milt Jackson

Medium Swing

Am

BAGS' NEW GROOVE

Copyright © 1960 by MJQ Music, Inc.

By Milt Jackson

Moderately bright

A BALLAD

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By Gerry Mulligan

Very slow

The musical score consists of ten staves of music. The first staff starts with a C major chord. Subsequent chords include A7b9, Dm7, Db7#11, CM7, C6, F#m7, C7b9, BM7, Em7, A7#5b9, 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

The musical score consists of two staves of fast-paced music. The first staff starts with an F major chord. Subsequent chords include 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

G7

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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Music Group, Santa Monica, CA 90401)

Lyric by Stanley Styne
Music by Donald Kahn

Moderately

CM7

F#7

FM7

Bb7

A7

Am7

D7

Dm7/G

G9 G9#5 CM7



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

F#7

FM7

Bb7

A7

Am7

D7

Dm7

G7

Gm9

C9



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

FM7

Fm7

Bb7

Em7

A7

Am7

Ab7

G7#5 CM7

F#7



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

FM7

Em7b5

A7

Dm7

Dm7/G

G7b9

1.C

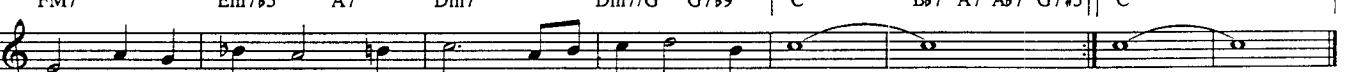
Bb7

A7

Ab7

G7#5

2.C



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

love. —

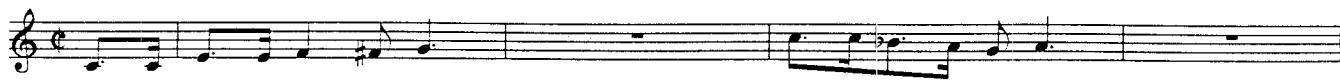
BASIN STREET BLUES

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Words and Music by Spencer Williams

Moderately

VERSE



Won't-ch-a 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/Ab Bbm6

1, 3. Fm/C Gm7b5 C7 Em

2, 4. Fm/C Gm7b5 C7 Em Fm7

Bb7#9 EbM7 Ebm7 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**

Φ 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 - ble 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 Bb7

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

1. A7 Dm6

Mil - lion - aires, e - ven squares, whis - tie 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_b F7/C B_b/D Dm7b5 E_b E_bm G_m 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

Em7b5 E_b7 B_b/D Ab7 D_b F7 B_b F7/C B_b/D Dm Gm7/D

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

A7/E To Coda ♫ Bm Bm/A G7 D Gm C7 F7

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

F#7/A# B7 C7 F# F#m Gm C7 F7

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

♪ CODA D/A A7/G D9/F# A7/E Bm/D F#7/C# Bm Bb7 D

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

Gm7b5 D Gm7b5 D D9/F# 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# 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_b

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

F7 Bbm7 E_b7

- '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 Ballantine 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 Cdim7 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 Cdim7 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 Cdim7 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 | 1. C Am Dm7 G7 | 2. C F C
wild - ered am 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; _____

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 Cdim7 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

B♭M7 B♭6

B♭7 #5

E♭6 A♭7 B♭M7 G7 A♭7 G7

Cm7 F9 Dm7 Cdim7 Cm7 F7#5#9 B♭M7 B♭6

B♭7 #5 E♭6

A♭7 B♭M7 B♭6 G7 A♭7 G7 Cm7

F9 Dm7 Cdim7 Cm7 F7#5#9 B♭6

Repeat ad lib.

BIRDLAND

© 1977 & 1978 Mulatto Music (BMI)

By Joe Zawinul

Brightly

N.C.

1,2 | 3. | § | 1. | 2. | Gm

F/G F/B♭ E♭/B♭ Dm7 F/C Cm7 F/B Em Gm/ C F/E♭ Em F Gb G Em

Gm/CF/C G G pedal

To Coda ♦ 1. | 2. |

G C G

C G Bm7b5 G Bm Em G/B CM7 Cm7b5 Bm7 E7 Am7 G/BC6 C/D G Bm Em C6

Cm7b5 D7sus CM7 1. Am CM7/E Am7/D | 2. Am CM7/E Am7/D G Bm Em G/D

Cm7b5 C9 Bm7 E7 Am G/B C6 C/D G Bm Em Am7/D Cm7b5 C9 Bm7

E7 Am G/B C6 C/D G

3 times G7 Gb7 F7 E7 1.6 E7 D7 D67 C7 7. E7 D7 D67 C7 G

D.S. al Coda ♦ CODA G G/B Em G/B CM7 Cm7b5 Bm7 E7

Am G/B C6 C/D G G/B Em C6 Cm7b5 G/D G/C G/C Am Em7 C/D G

Bm Em G/D Cm7b5 C7 Bm7 E7 Am G/B C6 C/D G Repeat and Fade

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

BLUE 'N BOOGIE

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New York, NY. Copyright Renewed.

Music by John "Dizzy" Gillespie & Frank Paparelli

Moderately Fast
Bb

Bb6 B7b5 Bb6 Eb9
Bb6 Eb9 Bb6
Cm7 Cbm7 Bb6

BLUE AND SENTIMENTAL

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By Count Basie, Jerry Livingston, and Mack David

Slowly, with a lift

Eb7 Db7 C7 F9 B9#5 Bb9 F9 B9#5 Bb9 Eb Edim7 Fm7 Bb7
Blue And Sen - ti - men - tal, my dreams are blue dreams, Just won't come true dreams, I find.
Eb Db7 C7 F9 B9#5 Bb9 F9 B9#5 Bb9 Cm7 Bdim Bbm7 Eb7
Blue And Sen - ti - men - tal, I can't for - get you, My heart won't let you out of my mind. It
Ab6 Adim7 Eb/Bb E9b5 Eb9 Ab6 Adim7 Eb/Bb Cm7 Fm7 Bb7
rains all the time since you said good - bye. The skies, and my eyes, and my heart all cry.
Eb7 Db7 C7 F9 B9#5 Bb9 F9 B9#5 Bb9
Blue and Sen - ti - men - tal. If you don't want me. Why do you haunt me and
Eb9 D9 Db9 C9 F9 Gb7 Fm7 Bb7 Eb
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

BbM7#11 A7#9 Dm9 D67 Cm9 F7b9 BbM7 A7#5#9

Dm6/9 E7#5#9 Am9 Dm9 BbM7#11 A7#9 b9 Dm6.9

BLUE CHAMPAGNE

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

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

Slowly

F Abdim7 C7/G C7 F D67 Gm7b5 C7 F Ab dim7

Blue Cham - page, — pur - ple shad - ows and Blue Cham - page, — 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 —

Gm7b5 C7 1. F Dm7 Gm7 C7 2. F Bb 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 - le dream we knew seems to o - ver - take me like a boom - er - ang.

F G9 D67 Gm7 C7 F Abdim7 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 —

D67 Gm7b5 C7 F D7 Gm7b5 C9 F

with my mem - 'ries and Blue Cham - page, — to toast the dream that was you. —

BLUE HAZE

© 1965 Prestige Music

By Miles Davis

Moderately

BbM7 Cm7 BbM7 Bb7 EbM7 EsM6
 Dm6 Ddim7 EbM7 EbM7 F7 BbM7
 Cm7 BbM7 Bb7 EbM7 EbM6 Dm7
 Ddim7 EbM7 Ebm Bb

BLUEBERRY HILL

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 Music Corp.

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

Moderately

Eb7 Ab Eb Bb7
 I found my thrill _____ on Blue - ber - ry Hill, _____ on Blue - ber - ry Hill _____
 Eb EbM7 Eb6 Eb7 Ab Eb
 — when I found you. — The moon stood still — on Blue - ber - ry Hill. —
 Eb Db7 Eb Ab6 Eb
 — And lin - gered un - til — my dreams came true. — The wind in the wil - low played —
 EbM7 Ab6 Eb EbM7 Eb7 D7 Gm D7 Gm D7
 — love's sweet mel - o - dy; — but all of those vows we made — were ne - ver to
 G Bb7 Eb7 Ab Eb
 be. — Tho' we're a - part, — you're part of me still — for you were my
 Bb7 Eb Db7 1. Eb Eb7 | 2. Eb Ab6 Eb
 thrill — on Blue - ber - ry Hill. — I found my Hill. —

BLUES IN THE CLOSET

© 1955 Orpheus Music, Inc.
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By Oscar Pettiford

Medium swing
G

Musical score for 'Blues in the Closet' featuring two staves of music. The first staff starts with a G major chord, followed by a G7 chord, then a C7 chord. The second staff continues with a G major chord, followed by E7, Am7, D7, and G chords. The music consists of eighth-note patterns.

BLUES IN THE NIGHT

© 1941 (Renewed) WARNER BROS. INC.

Words by Johnny Mercer
Music by Harold Arlen

Blues tempo

Musical score for 'Blues in the Night' featuring three staves of music. The lyrics are integrated into the melody. Chords include Bb7, E7, Bb7, F7, C7, F7, Bb, Bb7, Eb7, Bb, Eb9, F7, Bb, F7, C7, F7, Bb, F7, C7, Eb9, Ebm6, F7, D7, C+, and C7. The lyrics describe a woman's journey from Memphis to St. Joe, her sweet talk, and her blues.

My ma - ma done tol' me — when I was in { knee-pants, } my ma - ma done tol' me, — { Son! Hon! } A A blow; — I

Nat - chez to Mo - bile, — from Mem-phis to St. Joe, — where - ev - er the four winds —

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 — a a

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, — } man is a two-face, — } a wor - ri - some thing who'll leave ya t' sing the Blues — In The

Night, Now the rain's a - fall - in', hear the train a - call - in', whoo-ee, — (my ma - ma done tol' me. —)

Hear dat lone-some whis - tie blow - in' 'cross the tres - tie, 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, o' song,

G7**9** 1. Gm**7b** 5 C7 F7 Cm7**b** 5 F7 2. Gm**7b** 5 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
(whistle) From ♦ CODA
From Night. (hum)

Bb 7 C7**9** 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 Elyton
Music by John Green

Slowly, with expression

Ebm7 Bb 9 Ebm7 Ab7 DbM7 Gb7 Fm7 Edim7

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

To Coda ♦ 1. D6 Fm7 Bb7**9**

Ebm7 Ebm7/Db Cm7b5 F7 Bbm7 Ebm9 Ab7#5
Why have - n't you seen it?
I tell you I mean it,
I'd glad - ly sur - ren - der
I'm all for you, Bod - y And Soul!

And
I'm all for you, Bod - y And
my self to you, Bod - y And

2. D6 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

D.C. al Coda

C9 B9 Bb9 E9#11
chance to prove, dear,

♦ CODA Db
Soul!

(THE ORIGINAL)
BOOGIE WOOGIE

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By Clarence "Pine Top" Smith

Moderately bright

F
B_b
B_b6 C7 B_b7 F
F7
B_b7 F F7
C7 B_b7 C7 F B_b7 F6
B_b7 F6
C7 B_b9 F B_b B_b9 F

BLUESETTE

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New York, NY

Words by Norman Gimbel
Music by Jean Thielemans

Moderate Waltz

G F#m7 b5 B7 b9 Em7 A7 b9 Dm7 G7 CM7
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 don't des - pair. Some Some blue
C6 Cm7 F9 BbM7 Bbm7 E9 AbM7 Ab
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.
 Em7 A7 Dm7 G7 CM7 C6 Cm7 F7
 Get set, Blues - ette, true love is com - ing.
 Your trou - bled heart soon will be hum - ming. Hum

BbM7 Bb6 Bbm7 Eb9 AbM7
 Doo - ya, doo - ya,

Am7b5 D7b9 Bm7 Bb7 Am7 D7 G F#m7b5
 Doo - oo - oo Blues - ette.
 Pret - ty lit - tie 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 wrappedin 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

The musical score consists of two staves of music. The first staff begins with a Gm chord, followed by a series of eighth-note patterns. The second staff begins with a D7 b9#5 chord, followed by G6, Gm, Cm, Fm7 b5, Gm, F6, Eb M7, D7 b9, and Gm chords. The lyrics are: "It began as an experiment, a little new, but with the time cleverly spent. It woke up musical minds and, boy, it sure made a dent and so we know that Be-bop lives. Dizzy, Bird and Miles, they did it their way, swing time people didn't figure it could stay, but they split wouldn't you know because the time was pas-sé and so they know that Be-bop Lives. And when there was a cat who then started to scat, it made impressions that, establishing a school, became a popular pas-time, for bop when in its prime would differ-entiate the hot from the cool."

BOPPLICITY (BEBOP LIVES)

© 1981 Sophisticate Music

Music by Miles Davis
Lyrics by Ray Passman & Hollie Ross

Medium swing

The musical score consists of two staves of music. The first staff begins with an Fm7 chord, followed by Gm7, AbM7, Bb7, EbM7, Bbm7, E7#5#9, AbM7, Fm7, and EbM7/G chords. The lyrics are: "It began as an experiment, a little new, but with the time cleverly spent. It woke up musical minds and, boy, it sure made a dent and so we know that Be-bop lives. Dizzy, Bird and Miles, they did it their way, swing time people didn't figure it could stay, but they split wouldn't you know because the time was pas-sé and so they know that Be-bop Lives. And when there was a cat who then started to scat, it made impressions that, establishing a school, became a popular pas-time, for bop when in its prime would differ-entiate the hot from the cool."

Fm7 Gm7 AbM7 *g* Bb7 EbM7 Bbm7 Eb7#9

Se-cond, third gen- er - a - tions still blow all the flat - ted fifths that we cer-tain-ly know, like

AbM7 Fm7 EbM7/G AbM7 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 D9 C9 G7 F9 Eb7#9

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 D9 Cm7 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 -

I. Fm7 D7#5 Dm7 G7 **2.** Fm7 Ab9 G9#5 C

'cause I was Born To Be Blue. 'cause I was Born To Be Blue.

Abm7 D9 Abm7 D9 Abm7 D7#9

When I met you the world was bright and sun - ny; when you left the cur - tain fell. -

Gbm7 Dm7 G9 Gm7 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 ♫ CODA Fm7 Ab9 G9#5 C

tel. Well, 'cause I was Born To Be Blue.

THE BREEZE AND I

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Words by Al Stillman
Music by Ernesto Lecuona

Rhumba

E_b6

E6

E_b6

The Breeze And I are say-ing with a sigh — that you no long-er care.
 Bb7 Cm7 Fm7 Fm7/Bb Gm7 Cm7 Fm7
 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.

BUD'S BLUES

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By Sonny Stitt

Moderately

A_b B_bm7 E_b7
 B_b7 Ddim7 E_bm7 F7 1. B_bm7 E_b7 A_bM7 2. B_bm7 E_b7
 A_bM7 Cm7 F7 E_b
 D_bm7 G_b7 Cm7 F7 Bm7 E7 B_bm7 E_b7
 A_b B_bm7 E_b7
 D_b7 Ddim7 E_bm7 F7 B_bm7 E_b7 A_bM7

BUDO

• 1956 BEECHWOOD MUSIC CORP.

By Miles Davis & Bud Powell

Medium Swing

B_b E_b7 B_b B_b7 E_b7

B_b Cm7 Dm7 G7 Cm7 F7 B_b

BUTTON UP YOUR OVERCOAT

(From "FOLLOW THRU")

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and Stephen Ballantine 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 hooch- 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 | I. 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

Bb 7 E7 Bb 7 G7
 Cm7 F7 Bb 7 Cm7 F7

BYE BYE BLACKBIRD

© 1926 (Renewed) WARNER BROS. INC.

Words by Mort Dixon
Music by Ray Henderson

Moderately

F

D7

Gm7

C9

F

F/A

A**b**dim7

Gm7

C7

Gm

E**b**/G

The musical score for "Bye Bye Blackbird" consists of four staves of music. The first staff starts with a F major chord. The lyrics "Pack up all my care and woe, here I go sing-ing low, Bye Bye Black-bird." are followed by a Gm6 chord and an E**b**/G chord. The second staff begins with a C7 chord. The lyrics "waits for me, sug-ar's sweet, so is she, Bye Bye Black-bird." continue, followed by a Gm7 chord and a C7 chord. The third staff starts with a D7 chord. The lyrics "me, oh what hard luck sto-ries they all hand me. Make my bed and light the light, I'll ar-ive late to-night," are followed by a Gm7 chord and a C7 chord. The fourth staff starts with a Gm7 chord. The lyrics "black - bird _____ bye bye." are followed by a C7 chord. The score concludes with a section starting with a 1st F chord, followed by a Dm7 chord, a Gm7 chord, and a C7 chord. This is followed by a section starting with a 2nd F chord, a Bb chord, a Bbm6 chord, and an F6 chord. The lyrics "bye." are repeated at the end.

BYE BYE BLUES

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Words and Music by Fred Hamm, Dave Bennett,
Bert Lown and Chauncey Gray

Moderately

C

A**b**7

C

B7 B**b**7 A7

D9

D7

G7

G7**b**9

CM9

The musical score for "Bye Bye Blues" consists of four staves of music. The first staff starts with a C major chord. The lyrics "Bye Bye Blues, _____ Bye Bye Blues." are followed by an A**b**7 chord. The second staff starts with a D**b**dim7 chord. The lyrics "shin-ing, No more pin-ing, just we two" are followed by a Dm7 chord and a G7 chord. The third staff starts with a C major chord. The lyrics "smil-ing thru. _____ Don't sigh, don't cry" are followed by an A**b**7 chord. The fourth staff starts with a C major chord. The lyrics "Blues. _____ Blues." are followed by a G7 chord. The score concludes with a section starting with a 1st C chord, followed by a G7 chord. This is followed by a section starting with a 2nd C chord, followed by an F7 chord, and then a C major chord.

CALDONIA (WHAT MAKES YOUR BIG HEAD SO HARD?)

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Words and Music by Fleecie 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-zzy '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-zzy '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-zzy 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

CM7 Am7 Dm7 G7 CM7 Gm7 C7 9 F6 Bb 9 Em7 Am7

Ab 7 D7 9 G7 9 CM7 Eb 9 AbM7 DbM7 CM7

Lov - in' Dat Man____ of mine._____

CANDY

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and Kramer-Whitney, Inc. (c/o The Welk Music Group,
Santa Monica, CA 90401)

Words and Music by Mack David, Joan Whitney and Alex Kramer

Slowly

EbM7

Ebm

Ebm7 Dm7

Dbm7 Cm7

Can - dy I call my sug - ar Can - dy be - cause I'm sweet on Can - dy

Cm7/F F7 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,

Cm7 F7 Bb 7#5 EbM7 Ebm Ebm7 Dm7 Dm7

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.

C.C. RIDER

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Words and Music by Chuck Willis

Moderate Blues

The musical score for "C.C. Rider" is in moderate blues style. It features three staves of music with lyrics. The first staff starts with Eb. The second staff starts with Ab. The third staff starts with Bb. Chords indicated include Eb 7, Ab, Ab 7, Eb, Bb 7, 1. Eb, Ab 9, Eb, Bb 7, and 2. Eb. The lyrics describe a person's departure and return, mentioning a girl and a new girl.

Yes C. _____ ing C. a - way Ri - der, girl see what you have done.
go - ing a - way ba - by, and I won't be back 'til fall.
— Yes, yes, yes, C. C. Ri - der, see what you have done.
Yes, dar - ling, going a-way ba - by, won't be back 'til fall.
made me love you, I now your man has come.
find me a new girl, I won't be back at all.

THE CAPE VERDEAN BLUES

© 1965 Ecaroh Music, Inc.

By Horace Silver

Moderate Samba

The musical score for "The Cape Verdean Blues" is in moderate samba style. It consists of ten staves of music with chords indicated above each staff. The chords include Cm, Db 7, Cm, G7, Ab 7, G7, Ab 7, G7, Db 7, Cm, G7, Ab 7, Cm, Db 7, Cm, G7, Ab 7, G7, Db 7, Cm, Db 7, Cm, G7, Ab 7, G7, Bb 7, B7, Bb 7, Cm, Db 7, Cm, G7, Ab 7, Cm, D7, Ab 7, G7, Cm, Db 7, Cm, Bb 7, B7, Bb 7, Cm, Db 7, Cm, G7, Ab 7, G7, Cm, Dc al Coda, D7, Cm. The score includes a To Coda section and a CODA section.

CARIOCA

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(Intersong Music, Publisher)

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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

Cm

G7

Say, have you seen that Ca - ri - o - ca? Cm It's not a fox-trot or a pol - ka. G7 It has a lit - tle bit of
 new rhy - thm, a blue rhy - thm that sighs. Cm G7 Cm 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 Dm7 there'll be true love G7 in her eyes. You'll dream
 C#dim7 Dm7 G7 Dm7 G7 C — of the new Ca - ri - o - ca. It's theme G7 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 andlights are gone G7 and we're say - ing good - bye.

CAROLINA MOON

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Words & Music by Benny Davis & Joe Burke

Moderately Slow

G

G/B

C

Cm6

G

D7

G

Car - o - lin - a Moon keep shin - ing, shin - ing on the one who waits for me.

Am7 D7 G

G/B

C

Cm6

G

D7

Car - o - lin - a Moon I'm pin - ing, pin - ing for the place I long to

G

C

G

A7

be. How I'm hop - ing to - night you'll go, go to the right win - dow, scatter your light,

Am7 D7#5 G

G/B

C

Cm6

say I'm all right, please do. Tell her that I'm blue and lone - ly,

G

A7

D7

G

C

G6

dream - y Car - o - lin - a Moon.

THE CAT WALK

• Copyright 1960-1964 CRITERION MUSIC CORP.

By Gerry Mulligan

Medium $\frac{2}{4}$ B_b B_b/D E_b Edim7 B_b D_b7 C7 B7 B_b B_b/D E_b Edim7 B_b

1. Cm7 F7

B_b Eb Fm7 B_b 7 Eb Fm7 B_b 7 Eb Eb 7/G Ab Adim7

Eb Edim7 B_b D_b7 C7 B7 B_b Eb Edim7 B_b To Coda \oplus

A7 B_b D.S. al Coda

⊕ CODA B_b Edim7 B_b Edim7 B_b Edim7 B_b Edim7 A7 B_b

CHARMAINE

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New York, NY 10019

Words and Music by Lew Pollack and Erno Rapee

Slowly with expression

E_b E_bM7 E_b 6 E_b Edim7 Fm7 B_b 7

(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_b 7 Fm7 B_b 7 B_b 7#5 E_b Edim7 Fm7 B_b 7

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_b Gm_b 5 C7 Fm C7 Fm C7 9

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_b 9 E_b C7#5 F9 Fm7 B_b 7 B_b 7#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_b Fm7 B_b 7#5 **2. E_b**

you. _____ (Man) I you. _____

THE CHAMP

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Sub-publisher CRITERION MUSIC CORP.

By Dizzy Gillespie

Very Fast ALM7

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The score consists of four staves of sheet music. Chords labeled include A♭, B♭ m7, E♭ 7#5, A♭, Am7, Dm7, and A♭. The lyrics 'O'er the land of the free' are written below the first staff.

CHASING THE BIRD

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

By Charlie Parker

Fast

F Gm7 C7 F D7 Gm7 C7

F7 Bb Bdim7 1. F D7 Gm7 C7

2. Gm7 C7 F Em7 A7 D7

G7 Gm7

C7 F Gm7 C7 F D7

Gm7 C7 F7 Bb Bdim7 Gm7 C7 F

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



Bm7b5 E7 Am BbM7 Em7b5 A7b9 Dm Em7b5 A7b9 Dm Dm/C



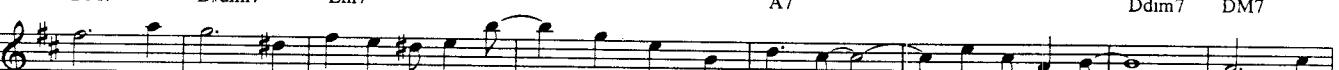
Bm7b5 E7b9 Em7b5 A7b9 Dm D7 Gm Gm/F A7/E A7



Dm Dm/C Bm7b5 E7b9 A7b9 Dm Em7 A7#5



DM7 D#dim7 Em7 A7 Ddim7 DM7



F#m7 Fdim7 Em7 E7



Em7b5 A7b9 DM7 Dm7/C# Bm7 E7 F# F#7 Bm7 Bbm7



Am7 D7b9 GM7 C9 F#m7 B7 B7#5 E7



Em7/A A7/G F#m7 B7b9 E7 Em7/A A7 D



CHELSEA BRIDGE

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By Billy Strayhorn

Moderately

Chords: E \flat 9# 11, D \flat 9# 11, E \flat 9# 11, D \flat 9# 11, B \flat 9, E \flat m7, A \flat 13, D \flat 6, Fine.

1 C7 B9 B \flat 9 | 2 D \flat 6 C9 B9 F#m7 B7 EM7 C#m7 F#m7 F9

Bm7 E7 AM7 Am7 D7 GM7 Gm7 D \flat 9# 11 C9 B9 B \flat 9 D.S. al Fine

CHEROKEE (Indian Love Song)

Copyright 1938 The Peter Maurice Music Co.Ltd. London, England. Renewed

By Ray Noble

Smoothly

Chords: B \flat 6, F7#5, Fm7, B \flat 9, E \flat M7, E \flat m, A \flat 7, B \flat 6, Gm7, C9, To Coda \oplus .

Sweet Child sweet In - dian maid - en, since your first love I keeps met you, I can't for - get you, you, of the prai - rie, your day I'll call hold you, my heart en - thrall - ing, you, sweet In - dian maid - en, one

Cm7 1 G7 \flat 9 Cm7 F7#5 2 F7 B \flat C#m7 F#7 BM9 B7

Cher - o - kee sweet - heart. Cher - o - kee. Dreams of sum - mer - time, of

Bm7 E7 A AM7 A6 Am7 D7 GM7 Gm7 C9

lov - er - time gone by, throng my mem - o - ry so ten - der - ly and

D.C. al Coda

Cm7 F7#5

\oplus CODA Cm7 F7 B \flat B \flat M7

sigh. My Cher - o - kee

CHERYL

• 1947 ATLANTIC MUSIC CORP.
• Renewed and assigned 1975 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

N.C. C7 Gm7
C7 F7 C7
Em7b5 A7 Dm7 G7 C7 Dm7 G7

CHOO CHOO CH' BOOGIE

• 1945 RYTVOC, INC.
Renewal • 1973 RYTVOC, INC.

Words and Music by Vaughn Horton, Denver Darling and Milton Gabler

Medium Boogie

F7

I'm head - in' for the sta - tion with my pack on my back,___ I'm tired of trans - port-a - tion in the
gon - na set - tie down be - side the rail - road track,___ and live the life o' Ri - ley in a

Bb7

back of a . hack.____ So when I hear the rhy - thm of the click - e - ty clack,____ and
beat - en down shack.____ I love to hear a whis - tle I can peep thru the crack,____ and

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

E_b6 B_b7 E_b6 Fm7 B_b7 E_b6 B_bm7 E_b9 Ab G7 #5 Cm7 Abm6

Chest - nuts roast-ing on an op - en fire, Jack Frost nip-ping at your nose. Yule - tide car - ols be - ing

E_b Am7 D7 GM7 Abm7 D_b9 G_bM7 Fm7 B_b7 E_b6 B_b7

sung by a choir and folks dressed up like Es - ki - mos. Ev - 'ry bo - dy knows a tur - key and some

E_b Fm7 B_b7 E_b6 B_bm7 E_b9 Ab G7 #5 Cm7 Abm6 E_b Am7 D7

mis - tle - toe help to make the sea - son bright. Ti - ny tots with their eyes all a - glow will

Gm7 C7 Fm7 B_b7 E_b6 B_bm7 E_b9 B_bm7 E_b9 E_b7

find it hard to sleep to - night. They know that San - ta's on his way; he's load - ed

B_bm7 E_b9 AbM7 Abm7 D_b9

lots of toys and good - ies on his sleigh. And ev - 'ry moth - er's child is gon - na

G_bM7 Cm7 F7 Fm7 B_b7 b9 E_b6 B_b7

spy to see if rein - deer real - ly know how to fly. And so, I'm of - fer - ing this

E_b Fm7 B_b7 E_b6 B_bm7 E_b9 Ab G7 Cm7 Abm7

sim - ple phrase to kids from one to nine - ty - two. Al - though it's been said ma - ny

E_b Cm7 D7 F#dim7 Gm7 Cm7 Fm7 B_b7 b9 E_b6

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

E♭M7 Fm7 Gm7½5 C7½9 Fm7 B♭7 Fm
We'll be Close As Pag - es In A Book, my love and I. So close we can

C7 Fm7 B♭ B♭/A♭ G
share a sin - gle look, share ev - ery sigh. So close that be .

D7 G Cm7 Fm7 B♭7 Gm7 C7
fore I hear your laugh, my laugh breaks through; and when a tear starts to ap - pear,

Fm7 F7 Fm7 B♭7½5 E♭ B♭m7 E♭7 A♭ E♭7
my eyes grow mist - y too. Our dreams won't come tumb - ling to the ground, we'll hold them

A♭ A♭7/G♭ F7 Cm7 F7 B♭ F7 B♭7
fast. Dari - ing, as the strong - est book is bound, we're bound to last.

E♭M7 G7 Cm9 C7 Fm7 E9 E♭M7 Fm7
Your life is my life and while life beats a - way in my heart, we'll be Close As

Gm7½5 C7½9 Fm7 B♭9 E♭
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 Bm/½5 Em7½5 A7 Dm7 G9
I'm goin - 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 B♭m7 Fm B♭m Gm7½5
deep as a riv - er, Come Rain Or Come Shine. I guess when you met me it was just one of those

C7b5 F5#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 Gm7b5 F#m7 B7
 so - 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 B7 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 Eb 9 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 Edim Bb Bb 6 D7 Eb 7 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.
 Eb 9 F9 D7b9#5 G9 Cm9 F9 1. 2. Bb Eb Bb Edim7 Bb 6 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



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.
done.

Don't try — hid - in' — 'cause there is - n't a - ny use.
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

• 1946 ATLANTIC MUSIC CORP.
• Renewed and assigned 1974 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

F

Em7b5

A7

Dm7

G7

Cm7

F7



COUNT EVERY STAR

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Words by Sammy Gallop
Music by Bruno Coquatrix

Slowly and expressively

Count Ev 'ry Star — in the mid - night sky; count ev 'ry rose, — ev 'ry
 fire - fly, for that's how man - y times I miss you. Heav - en knows I miss you.
 Count ev 'ry leaf — on a wil - low tree; count ev 'ry wave — on a
 storm - y sea. Count Ev 'ry Star and dar - ling, when you do, you'll know the times I have
 cried for you. —

CRAZY RHYTHM

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Words by Irving Caesar
Music by Joseph Meyer & Roger Wolfe Kahn

Moderately Fast

GM7 . . . GM7/B Bdim7 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 Bdim7 Am7 D7 G6 D7 Dm7

you're too low - down; Cra - zy Rhy - thm, here's good-bye to you. They say that when a high - brow

G7 C G7 C Cm F9 E7

meets a low - brow walk- ing a - long Broad - way, soon the high - brow, he has no brow; ain't it a shame,

A7 D7 GM7 A7

and you're to blame. What's the use of Pro - hi - bi - tion? You pro - duce the

D7 G

same con - di - tion, Cra - zy Rhy - thm, I've gone cra - zy, too.

CUTE

• Copyright 1958 by International Korwin Corp.

Music by Neal Hefti
Words by Stanley Styne

Medium swing

Dm7 G9 C6 Em7 b5 A7 b9 Dm7 G9 Gm7 C7 Gm7 C9

Mind if I say you're Cute! In ev - 'ry way you're Cute!

FM7 Bb 9 C Am7 F#m7 b5 B7 EM7 Em7 b5 A7 b9

Those big blue eyes, that turned - up nose, that cool and care - free pose.

Dm7 G9 C6 Em7 b5 A7 b9 Dm7 G9 Gm7 C7 Gm7 C9

I mean I like your style, that sly in - tri - guing smile,

FM7 Bb 9 C Am7 Dm7 G7 b9 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 Cm5

Now you say you're lone- ly, you cry the long night thru; well, you can Cry ³ Me A Riv- er,

F9 Fm7 Fm7/Bb Eb6 D7 b9 G7 Cm C+ Cm6 Cm7

Cry ³ 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 ³ Me A Riv- er, Cry ³ Me A Riv - er,

Fm7 Fm7/Bb Eb6 Am7b5 D7b9 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 ³ Me A Riv- er, Cry ³ 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

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By Richie Cole

Slow Swing

EM7#11 Fm7 Bbm7 Eb13b9 AbM7 Eb13b9 EM#11 Fm7 Bbm7 Eb13b9 AbM7 Em7 Ab7

1, 3 Time to hit the high - way;— me— time from to this move town on my — way.— This
2 Nine - ty - five will take — me— from this move town on my — way.— This
The
Dm7 Dm7 AbM7 Bbm7 Cm7 F7#9 Bbm7 EM7 AM7 To Coda ♪

dream has passed; the road beck-ons and I I'll fol - low. _____
jazz I've played shall re - main as I go roam-in'. _____

D. C. You've been so fine,— I'll re - turn a gain a new place and a
Fu - tures are hard to tell, D.C. al Coda But for now, D. C. I must bid a fond

1. AbM7 Bbm7 Eb7#11 | 2. AbM7 Bbm7 Eb7#11 ♪ CODA AbM7 EM7 FM7#11 F#m7 Bm7 E13b9 AM7

new time. Travel - in' fare-well. _____ 4. Nine - ty - five will take —

E13b9 FM7#11 F#m7 Bm7 E13b9 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 F7#9 Bm7 C#m7 F7#9 C#11 Bm7 FM7

roam- in. Fu - tures are hard to tell, But for now, D. C., —

BbM7 AM7 Bm7 E7#9 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

Eb m7 Ab 7 Dm7 G7 C bM7 Fm7 Bb7 Eb6 C7 B7 EbM7

1. N.C. 2. Bb m7 Eb 7 AbM7 Abm7 D7

GbM7 Fm7 N.C. Ebm7 Ab7 Dm7 G7 C bM7 Fm7 Bb7 Eb6

Cb7 Bb7 EbM7 Abm7 D7 GbM7 Ebm7 Ab7 Cb7 Bb7 EbM7

DARN THAT DREAM

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Corporation and Van Heusen Music Corp., New York

Lyric by Eddie DeLange
Music by Jimmy Van Heusen

Slowly

G B♭m7 E♭7 Am7 B7♭5 Em7 Em/D C♯m7 CM7 Bm7♭5 E7♭9 Am7 F7 Bm7 B♭dim7
 Darn That Dream I dream each night, You say you love me and you hold me tight, but when I a-wake you're out of sight. Oh,
 Am7 D7 Bm7 E7 Am7 D7 G B♭m7 E♭7 Am7 B7♭5 Em7 Em/D C♯m7 CM7 Bm7♭5 E7♭9 Am7 F7
 Darn That Dream. Darn your lips and darn your eyes, they lift me high a-bove the moon-lit skies, then I tum-ble out of
 Bm7 B♭dim7 Am7 D7♭9 G B♭7 E♭6 Cm7 Fm7 B♭7 Eb 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 B7♭9 E♭6 Cm7 Gm Gm7/F Em7♭5 Am7 D7 Eb 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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United Artists Music Co., Inc.

Words by Carl Sigman
Music by Luiz Bonfá

Slow bossa nova

Am Bm7b5 E7b9 Am Bm7b5 E7b9 Am Dm7 G7 CM7 Em7b5 A7b9
 A Day ___ In The Life ___ Of A Fool, _____ a sad ___ and a long, ___ lone - ly day, _____ I walk the
 Dm7 G7 CM7 FM7 Bm7b5 E7b9 Am Bm7b5 E7b9
 av - e - nue _____ and hope I'll run in - to _____ the wel-come sight of you _____ com - ing my way. _____ I
 Am Bm7b5 E7b9 Am Bm7b5 E7b9 Em7b5 A7b9 Dm
 stop ___ just a - cross___ from your door _____ but you're_ nev - er home _ an - y - more._____

Dm/C Bm7b5 E7b9 Am Am/G FM7 Bm7b5 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

Eb Abm Eb7 Db7 C7
 F7 Fm7 Bb7 1. Eb C7 Fm7 Bb7
 2. Eb Eb7 Eb7#5 AbM7 Abm7 Db7
 Eb C7 F7 Eb Fm7 Bb7
 Eb Abm Eb7 Db7 C7
 F7 Fm7 Bb7 Eb EbM7

'DEED I DO

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Words and Music by Walter Hirsch and Fred Rose

Moderately

The sheet music for 'DEED I DO' features a melody line with lyrics and corresponding chords. The chords include C, C9, F6, Fm6, C, D7, G7, Am7, Dm7, G7, C6, F7, C6, C9, F, E7, A7, D7, G7, and F. The lyrics describe a person's desire for someone, their gladness at finding them, and a final declaration of love. The music includes a first ending (1.) and a second ending (2.), leading to a D.C. al Coda section and finally a CODA section.

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

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

The sheet music for 'DEARLY BELOVED' features a melody line with lyrics and corresponding chords. The chords include G7, G11, G7, G11, G7, G11, G7, G11, CM7, Am7, Dm7, G7, Dm7, G7, CM7, E♭m7, A♭7, G7, G11, G7, G11, G7, G11, G7, G11, CM7, Am7, D7, D7 b9, Dm7, G7, Dm7, G7, C6. The lyrics express a deep emotional connection between two people, mentioning angels, fate, and destiny.

Dear - ly Be - lov - ed. How clear - ly I see, Some - where in hea - ven you were fash - ioned for me,
An - gels eyes — knew you, — An - gel voic - es led me to you;
Noth - ing can stop me fate gave me a sign; I know that I'll be yours come show - er or shine.
So I say — mere - ly. — Dear - ly Be - lov - ed be mine. —

DESAFINADO **(Slightly Out Of Tune)**

• Copyright 1959 and 1962 Editora Musical Arapua, São Paulo, Brazil
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**English Lyric by Jon Hendricks and Jessie Cavanaugh
Original text by Newton Mendonca
Music by Antonio Carlos Jobim**

Medium Bossa Nova

F G7b5 Gm7 C7 C7/Bb

Love is like a nev - er end - ing mel - o - dy; po - ets have com - pared it to a
 Am7b5 D7b9 Gm7 A7b9 D7 D7b9
 sym - pho - ny, a sym - pho - ny con - duc - ted by the light - ing of the moon,
 G7b9 Gbm7 F
 but our song of love is Slight - ly Out Of Tune. Once your kiss - es raised me to a
 G7b5 Gm7 C7 C7/Bb Am7b5 D7b9 Gm7
 fev - er pitch, now the orch- es - tra - tion does - n't seem so rich. Seems to me you've changed
 Bbm7 Eb7 FM7 Bm7b5 E7b9 AM7 Bbdim7 Bm7 E7
 — the tune we used to sing; like the Bos - sa No - va, love should swing. We
 A Bbdim7 Bm7 E7 A F#m7
 used to har - mo - nize, two souls in per - fect time. Now the song is dif - frent and the
 Bm7 E7 CM7 C#dim7 Dm7 G7
 words don't e - ven rhyme, 'cause you for - got the mel - o - dy our hearts would al - ways croon, and so what
 Gm7 F#dim G7 C7 C7b5 F G7b5
 good's a heart that's Slight-ly Out Of Tune. Tune your heart to mine the way it used to be;
 Gm7 C7 C7/Bb Am7b5 D7b9 Gm7 Bbm E7
 — join with me in har - mo - ny and sing a song of lov - ing. We're bound to get in tune a - gain be -
 FM7 Dm7 G7 Bbm
 fore too long. There'll be no De - sa - fi - na - do when your heart be - longs to me com - plete - ly.
 Eb9 G7 Gm7 C7 F6
 — Then you won't be Slight-ly Out Of Tune, — you'll sing a - long with me. —

DINAH

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Words by Sam M. Lewis and Joe Young
Music by Harry Akst

Medium swing

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 B bdim7 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 E,+ Em7/D C7b5 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 D6 Ab6 Bbm6

Ab6 Fm7 Bbm7 Eb7b9 Ab6 Fm7 Bbm7 Eb7b9

DO NOTHIN' TILL YOU HEAR FROM ME

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Words by Bob Russell
Music by Duke Ellington

Moderately Slow

DJANGO

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By John Lewis

Medium Swing

Musical score for DJANGO in 2/4 time, key signature of B-flat major (two flats). The score consists of three staves of music with corresponding chords indicated above each staff. The chords are:

- Staff 1: Fm7, Bbm7, Gm7b5, C7b9, Fm, F7, Bbm7, Eb9
- Staff 2: AbM7, Ab6, DbM7, Gm7b5, G7, C7, Fm9, Bbm9, Bbm6
- Staff 3: 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

Musical score for DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS in 2/4 time, key signature of C major. The score consists of eight staves of music with corresponding chords indicated above each staff. The chords are:

- Staff 1: C6, G7#5, CM7, Am7, Em7, Am7, D9
- Staff 2: Dm7, D#dim7, Em7, A7, Dm7, Ab7, G7
- Staff 3: C, G7#5, CM7, Am7, Em7, Am7, D9, Dm7, D#dim7
- Staff 4: C, G7#5, CM7, Am7, Em7, Am7, D9, Dm7, D#dim7
- Staff 5: Em7, A7, Dm7, G7, C, Cm7b5, F7, Bbm7, Eb9, Ab, F7
- Staff 6: Bbm7, Eb9, Ab, Am7, D9, G6, Em7, Am7, D9
- Staff 7: Dm7, G7, C6, G7#5, CM7, Am7, Em7, Am7, D9
- Staff 8: Dm7, D#dim7, Em7, A7, D9, G7b9, C

The lyrics are:

Do You Know What It Means To Miss New Orleans, and miss it each night and day? I
 know I'm not wrong, the feelin's gettin' stronger the longer I stay a-way. Miss the
 moss-cov-ered vines, the tall su-gar pines where mock-in'-birds used to sing. And I'd like to see the
 la-zzy Mis-sis-sip-pi a hur-ry-in' in-to spring. The moon-light on the bay-ou, a creole
 tune that fills the air; I dream a-bout mag-nol-ias in June, and soon I'm wish-in' that I was there.
 — Do You Know What It Means To Miss New Orleans when that's where you left your heart? And
 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/B♭ A7 Dm Dm/C E7/B♭ B♭7♭5 A9 Eb9 D9♯5 D7♯5b9

Hush now, Don't Ex - plain! Just say you'll re - main, I'm glad

D♭9 C9 FM7 B♭M7 Am7 B♭m6/D♭ C7♭9 B♭7 A7 Dm Dm/C Gm6/B♭ A7

you're back, Don't Ex - plain! Qui - et, Don't Ex - plain!

Dm Dm/C E7/B♭ B♭7♭5 A9 Eb9 D9♯5 D7♯5b9 D♭9 C9 F Bm7♭5 E7♭9 A7♭9

What is there to gain? Girl Boy { Skip that lip - stick, } Don't Ex - plain!

Dm7 Gm7 C7 FM7 B♭M7 Em7♭5 B♭7 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 B♭M7 Em7♭5 B♭7 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/B♭ A7 Dm Dm/C E7/B♭ B♭7♭5 A9 Eb9 D9♯5

Hush now, Don't Ex - plain! You're my joy and pain. My life's

D♭9 C9 F B♭6 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 Ddim7 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 Ddim7 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 - ffly dif - frent 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 C7#9 Fm

C7 Fm Bdim7 Cm7 F7

Bbm7 Eb7 Ab (Bbm7 Eb7)

DON'T TAKE YOUR LOVE FROM ME

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By Henry Nemo

Slow ballad

Dm7 FM7 Fm6 1 CM7

VERSE

You could take my cas - tie, that's if I had a cas - tie 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

Dm7 G7 G7#5 § CM7 Dm7 Em7 Ebdim7 G7/D G7 Dm7 G7

REFRAIN

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

Φ 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

To Coda ♫ Gm C7 F



B♭ F C7 F F7 B♭

F Dm7 G7 C7 D. S. al Coda

⊕ CODA F

DOODLIN'

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By Horace Silver

Medium swing

D♭7

DOXY

• 1963 PRESTIGE MUSIC CO., INC.

By Sonny Rollins

Medium groove

THE DUKE

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By Dave Brubeck

With a relaxed beat

CM7 FM7 G6 Am7 B7b9 Em7 Am9 Dm9 Fm7 B7 Eb D6M7 Cm7 Bm7
 Bbm7 Eb7 AbM7 1. D7 G7 2. D7 D6b7b9 CM7 Gb7 FM7 E7 D6 CM7 Bbm7 Abm
 Cm/G Fm6 Dm7b5 Db9b5 Ab9 Cm7b5 B9b5 Bbm7 Fm7/C Bb dim Ab G7#9 Fm9 D6/Eb Eb/Db CM7 FM7 G6 Am7 B7b9
 Em7 Am9 Dm9 Fm9 Bb7 Eb7 D6M7 Cm7 Bm7 Bbm7 Eb7 AbM7 D7 D6b7b9 CM7

THE EARL

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By Mel Powell

Bright F6 F# dim7 C 7/G, C 7 F6 F# dim7
 C 7/G, C 7 F E F/Eb Bb/D Bb m/Db
 Gm7 Gm/F Gm/E Gm/D 1. F/C C/Bb F/A C 7 2. F/C C/Bb F/A D6
 Ab/C Db Ab/Eb C7/E F6 F# dim7 G# dim7 Adim7 Bb m Ab/C
 Db Gm7b5 C 7 F6 F# dim7
 C 7/G, C 7 F6 F# dim7 C 7/G, C 7 F E F/Eb
 Bb/D Bb m/Db Gm7 Gm7/F Gm/E Gm/D F/C C 7 F6

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 Em7 Am7 A7 Am7

Up a - mong the stars we'll find a har-mon-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 E7b9 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

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 hand lane

C7 Gb M7 Bb 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 Bb 7 2. Eb Fm7 Eb Cm7 Fm7 Bb 7 Eb M7 Gb dim7

— There's a dance pa - lone - ly. — That spring of ours that start - ed so A - pril-heart-ed

Fm7 Bb 7 Eb M9 Eb m7 Ab 7 D6 Gb 7 F Eb 9 D7

seemend made for just a boy and girl. I nev - er dreamed, did you an - y fall could come in view so ear - ly,

D6 B7b 9 Bb 9 Eb M7 D7 D6 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

Gb M7 Bb 7 Eb B7 EM7 Eb

ne - ver have to share — An - oth - er Ear - ly Au - tumn. —

ECAROH

• 1984 by Ecaroh Music, Inc.

By Horace Silver

Mambo

Bb 7#9 Eb 7#9 Bb 7#5#9 Eb 7#9 Bb 7#5#9 Eb 7#9 Bb 7#5#9 Eb 7#9 B7#5#9 E7#9 B7#5#9 E7#9 B7#5#9 E7#9

B7#5#9 E7#9 AM7 D7b 5 D6 M7 Dm7 G7#9 CM7

Cm7 F7#9 F#7#9 G7#9 E7#9 F7#9 Gb 7#9 Eb 7#9 C7#9 D6 7#9 Bb 7#9 B7#9 Ab 7#9

G7#9 E7#9 F7#9 1. D7#9 2. D7#9 D7 Moderate Swing D6 M7 Gb 7b 5 D6 M7 G7b 5

G_bM7 Gm7 C9 F#m7 B9 EM7 Eb m7 Ab⁷ D_bM7 G_b7_b5
 D_bM7 G7_b5 G_bM7 Fm7_b5 B_b7[#]9 Eb m7_b5 Ab 7[#]5 D_bM9
 Ab m7 D_b7 G_bM7 Ab m7 B_bm7 Eb m7 Bm7 E7 A
 Ab 7_b9 D7 D_bM7 G_b7_b5 D_bM7 G7_b5 G_bm7
 Fm7_b5 B_b7[#]9 Eb m7_b5 Ab 7[#]5 D_bm9

ELSA

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By Earl Zindars

Medium Slow

E_b7/ B_b D_b7/ B_b E_bm7/ B_b Fm7/ B_b E_b7/ B_b D_b7/ B_b E_bm7/ B_b Fm7/ B_b
 E7/ A_b E_bm7/ A_b E7/ A_b E_bm7/ A_b E7/ A_b E_bm7/ A_b E7#11
 § E_bm7 Ab7 E_bm7 Ab7 D_bm7 G_b7 D_bm7 G_b7 Bm7
 E7 B_bm7 E_b7 Am7 D7 F7#11 Bm7
 E7 B_b7 Cm7/ B_b B_bm7 Cm7/ B_b B_bm7 Cm7/ B_b B_bm7 EM7/ A_b
 E_bm7/ A_b EM7/ A_b E_bm7/ A_b EM7/ A_b E_bm7/ A_b E7 D.S. al Coda
 N.C. To Coda ♫
 ♫ CODA EM7/ A_b E_bm7/ A_b EM7/ A_b E_bm7/ A_b
 Repeat and Fade

THE END OF A LOVE AFFAIR

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Words and Music by Edward C. Redding

Slow Ballad

Gm7 C7 FM7 Fm7 B♭ 7 E♭M7 E♭m7 Ab 7
 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

E♭m7 Ab 7 D♭M7 C7sus C7 1. F Dm7 2. F Dm7 G7
 else can you do at The End Of A Love Af - Fair? So I stare. Do they know, do they care, that it's

Dm7 G7 Dm7 G7 Dm7 G7 CM7 Am7 D7
 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

Dm7 G7 Gm7 C7 Gm7 C7 FM7 Fm7 B♭ 7 E♭M7
 all! So I smoke a lit - tle too much, and I drink a lit - tle too much, and the

E♭m7 Ab 7 E♭m7 Ab 7 D♭M7 C7sus C7 Cm7 F7
 tunes I re - quest are not al - ways the best, but the ones where the trum - pets blare! So I

B♭M7 E♭ 9 F G#dim7 Gm7 C7
 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

Gm7 C9 To Coda F6 Dm7 Gm7 C7 D.S. al Coda (with repeat)
 End Of A Love Af - Fair? So I Fair?

⊕ CODA F

EV'RY TIME WE SAY GOODBYE

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Words and Music by Cole Porter

Slowly

E♭M7 Fm7 B♭ 7 Gm7♭5 C7 Fm7 B♭ 7 B♭ 7/A♭ Gm7♭5 C7♭9 Fm7 B♭ 7 B♭m7 E♭ 7
 Ev - 'ry Time We Say Good- bye I die a lit - tie. Ev - 'ry Time We Say Good - bye I wonder

Abm7 Db 9 Eb/G Gdim7 Fm7♭5 B♭ 7 B♭m7 Eb 7 AbM7 Abm7 Db 9
 why a lit - tie. Why the gods a - bove me, who must be in the know, think so lit - tie

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 AbM7 AbM7 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 AbM7 AbM7 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

G7 C7 C7♯5 F6

Ev' - ry - bod - y Loves my Ba - by, but my ba - by don't love no - bod - y but me, no - bod - y but me.

A7 Dm6

A A♯dim7 E7/B E7 A Ab 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 Edim7 F7 Edim7 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. } That's why Ev' - ry - bod - y Loves My Ba - by,
I just let those kiss - es be, don't wash my face for weeks. }
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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Sales Corporation, New York.

Words by Tom Adair
Music by Matt Dennis

Slowly

Chords:

- Section 1: Cm9, F9, F7/E♭, Dm7, C♯dim7, Cm7, F7, F7/E♭
- Section 2: Dm7b5, G7, Ddim7, E♭m6, Dm7, G13
- Section 3: 1. Cm7, B7, B♭M7, G7 | 2. Cm7, B7, B♭6
- Section 4: Fm7, B♭7♯5, E♭M9, E♭6, Fm7, B♭7b9
- Section 5: E♭M9, Em11, A7♯5, DM9, D6, Gm7, C9
- Section 6: Cm7, F7, Cm9, F9, F7/E♭, Dm7, C♯dim7
- Section 7: Cm7, F7, F7/E♭, Dm7b5, G7♯5, Ddim7, E♭m6
- Section 8: Dm7, G13, G7♯5, Cm7, B7♯9, B♭6

Lyrics:

I make a date for golf and you can bet your life it rains,
I try to give a party and the never miss a thing, I've had the meas-les and the mumps,
and ev -'ry time I play an ace my

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,

Ev - 'ry-thing Hap - pens To Me. I Ev - 'ry-thing Hap - pens To Me. At

first my heart tho't you could break this jinx for me, that love would turn the trick to end des -
pair, but now I just can't fool this head that thinks for me, I've mort - gaged all my cas - ties in the

air. I've tel - e - graphed and phoned, I sent an "Air - mail Spec - ial" too, your

ans -wer was "Good - bye," and there was ev - en post - age due. I fell in love just once and then it

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. Start - ing Blow a here, start - ing now, hon - ey, Ev - 'ry - thing's Com - ing Up Ros - es! 1.

E♭ 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 E♭ 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 waited, know why I've been blue; prayed each night for some - one Ex - act - ly Like You. Why should we spend mon - ey on a show or two? No one does those love scenes Ex - act - ly Like You. You make me feel so grand, I want to hand the world to you. You seem to un - der - stand each fool- ish lit - tle scheme I'm schem- ing, dream I'm dream - ing. Now I know why moth - er taught me to be true. 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

B♭ 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 one night when the moon was full, 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 such a love with love ev - er - fan - cy. Learn - ing to trust is just for chil - dren in school. last - ing, but love fell out with me.

1. Am7 D7 Am7 D7 Gm Gm#7 Gm7 C7 Cm7 F7

2. Am7 D7 GM7 G7 Cm7 G7b9 Cm7 F7 B♭

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."

Verse 4

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

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:

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

Chorus:

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

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^b9 C9 G6 GM9 G[#]dim7 Am7
Am7/D G6 F6 F[#]6 G6 Am7 A^b13 G13

FESTIVE MINOR

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By Gerry Mulligan

Medium $\frac{2}{4}$ Fm B^b m Fm B^b m Fm B^b m

Eb7 Ab Eb 7 C^b 9 Fm 1. G7
C^b 9 2. G7 Gm^b 5 C7 Fm7/Eb Dm^b 5

Gm^b 5 C7 Fm D.S. al Coda \oplus CODA Fm

A FINE ROMANCE

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Words by Dorothy Fields
Music by Jerome Kern

Moderately C6 C^b 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 Ab13 G13 Dm7 Gdim7 G7 C6 A7 F#13 F13

should be like a cou - ple of the hot to - ma - toes, ____ but you're as cold as yes - ter - day's mashed po -
calm - er than the seal in the Arctic O cean, ____ at least they flap their fins to ex - press e -
E7 A7 D7 G7 C6 C^b 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 no in - insults, and all
G7 C6 C7 A7 Dm7 A7 Dm7 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 mussed the crease in your blue serge pants! I nev - er get the chance.
Dm7 G^b9 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

The musical score consists of two staves of music. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The music is in common time and includes lyrics in parentheses. Chords are indicated above the notes. The score begins with a treble clef, a key signature of one sharp (F#), and a tempo of 'Slowly'. The lyrics are: G6 A13 D13 G9 D9#11 C9. The music then transitions to a bass clef, a key signature of one sharp (F#), and a tempo of 'Slowly'. The lyrics are: Bb7 Ab7 Gb6 GM7 GM7 Am7 Bm7 Am7 GM7 GM7 Am7 Bm7 Am7. The music continues with various chords and lyrics, including: GM7 Am7 Bm7 D9 C9, D9 C9, G6, GM9 G#dim7 Am7 Am7/D D13b9 G6 D9 D9 Am7/D G6, Ab13 G6 Ab9 GM9 D9 C9, GM9 Am7 Bm7 Bbm7 Am7, Am7/D D13b9 G7 Gdim/D D7b9 G6 G/B G/D G/B G/D G/B G/D, G/B D7 Ab6 Adim7 Gb7 F7 Gb7 F7, Bbm7 Bdim7 C6 Am7 G9 C E9 E9 Gb7 F7, Adim7 Gb7 F7 Gb7 F7 Bbm7 Bdim7, Bbm7 Bbm7/Eb Ab6 Gb6 G6 Ab6 Eb D, D(bass) E(bass) Am9 Ab13, G13 GM7 Am7 Bm7 Am7 GM7 GM7 Am7 Bm7 Am7 GM7 D9.

FINE AND MELLOW

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Words and Music by Billie Holiday

Moderately Slow Blues

The musical score consists of ten staves of music. The first staff begins with a Fm6 chord, followed by Bb7, F, F7, and Bb7. The lyrics are: "My man don't love me, treats me oh so mean, my man he don't love me, treats me aw - ful mean, he's the low - est man that I've ev - er seen. He wears". The second staff starts with Bb9, followed by F, Cdim, C7, Bb7, F, C7, and C7sus. The lyrics continue: "high - draped pants, stripes are real - ly yel - low; he wears high - draped pants, stripes are real - ly yel - low. But when he starts in to love me he's so Fine And". The third staff begins with F, C7sus, Fm6, Bb7, F, and ends with F. The lyrics are: "Mel - low. Love will make you drink and gam - ble, make you stay out all night long.". The fourth staff starts with F7, Bb7, and ends with F. The lyrics are: "Love will make you drink and gam - ble, make you stay out all night long.". The fifth staff begins with C7sus, Bb7, F, C7, and ends with F N.C. The lyrics are: "Love will make you do things that you know is wrong.. But if you treat me right ba - by, I'll stay home ev - 'ry day; if you treat me right ba - by, I'll stay home ev - 'ry day.". The sixth staff starts with Bb7, F, F7, Bb7, F, and ends with F. The lyrics are: "But you're so mean to me ba - by, I know you're gon-na drive me a - way. Love is just like a fau - cet, it turns off and on; Love is like a fau - fet it turns off and on.". The seventh staff begins with Fm6, Bb7, F, F7, Bb7, Bb9, and ends with F. The lyrics are: "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 D9 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 Bbm7 Bbm7 Eb9 A6
 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 D9 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 1 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

Sheet music for "FLYING HOME" in Medium Bounce style. The music is arranged in eight staves. Chords are indicated above each staff. The first staff starts with Ab 6. Subsequent staves include chords such as Ab 7/Gb, Fm, E7, Eb 7, Ab 6, Ab 7/Gb, Fm, E7, Eb 7, Ab 6, Ab 7, A9, Ab 6, Ab 7sus, Ab 7, C, Db, Bb 7, A7/E, Eb 7, Adim7, Bb m9, Eb 7, Ab 6, Ab 7/Gb, Fm, E7, Eb 7, Ab 6, Ab 7/Gb, Fm, E7, Eb 7, Ab 6, Ab 7/Gb, Fm, E7, Eb 7, Ab.

A FOGGY DAY

(From "A DAMSEL IN DISTRESS")

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Words by Ira Gershwin
Music by George Gershwin

Medium Swing

Sheet music for "A FOGGY DAY" in Medium Swing style. The music is arranged in six staves. Chords are indicated above each staff. The lyrics are: 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

Chords: F, Am7b5, D7b9, Gm7, C7, F, Dm7b5, G7, Gm7, C7, FM7, Cm7, F7, BbM7, Bbm6, FM7, Am7, D7, G9, Gm7, C7, F, Am7b5, D7b9, Gm7, C7, F, Dm7b5.

G7 Gm7 C7 Cm7 F7 BbM7 Eb7 F Gm7

had - n't passed, — for sud - en - ly, — I saw you there — and through fog - gy Lon - don
 Am7 Bb m6 Am7 Dm7 Gm7 C7 1.F Gm7 C7 2.F Bb 7 Bb m6 FM7
 town the sun was shin - ing ev - 'ry - where. A where.

FOOL THAT I AM

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the World

Words and Music by Carole Bayer Sager and Bruce Roberts

Slowly

G Gsus D7sus D7 Gsus F G7

Oh I tried to make the best of in' 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 }
 S 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 ♫ CODA Am7 Bm7
 still love you Fool That I Am
 Em7 C Bm Am7 D7sus D7 N.C. G
 would I still love you

FOOTPRINTS

• 1976 Miyako Music

By Wayne Shorter

Medium Swing
Cm9

The musical score consists of two staves of music. The top staff starts with a Cm9 chord, followed by a measure of eighth notes. A bracket above the staff indicates a 5-measure repeat. The bottom staff begins with an AbM7 chord, followed by another 5-measure repeat bracket. The chords listed below the staves are F7b5, F13, E9b5, A9, and Cm9.

FOR ALL WE KNOW

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Music, Inc. and Leo Feist, Inc., New York, NY.

Words by Sam M. Lewis
Music by J. Fred Coots

Moderately

The musical score for "For All We Know" includes lyrics and chords. The chords listed are Eb6, Cm7, F9, Bb7, Fm7, Bb7, Eb6, Gm7b5, C7b9, Fm, Fm7b5, Bb7, F#dim7, EbM7/G, Gbdim7, Fm7, Bb7, Eb6, Cm7, F9, Bb7, Eb6, Gbdim7, Fm7, Bb7, Eb6, min-ute, I'll hold out my hand and my heart will be in it, For All We Know this may, Bb7, Fm7, Bb7, Eb6, Gm7b5, C7b9, Fm, on - ly be a dream, we come and go like a rip - ple on a stream, Fm7b5, Bb7, F#dim7, EbM7/G, D7, G7, Gm7b5, C7b9, So love me to - night, to - mor - row was made for some, To - Fm7, Bb7, Fm7/Bb, Bb7 b9, Eb6, Cm7, Fm7, Bb7 b9, 1. Eb6, Cm7, Fm7, Bb7 b9, 2. Eb6, Abm7, Eb6, mor - row may nev - er come, For All We Know, For Know.

FOR EVERY MAN THERE'S A WOMAN

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Lyric by Leo Robin
 Music by Harold Arlen

Slowly Fm Fm/A_b 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 B_b7 Abm C7 D_b7 C7 Fm G7#5 C9 Fm

wise men know it was ev - er so, since the world be - gan woman 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. D_b7 C7 2. D_b7 C7 Ab Adim7

Where is she, where is the woman for me? For woman for me? Find the one,

B_bm7 E_b7 Ab B_b7 D_b9 C9 Fm Fm/A_b

find the one, then to - geth - er you will find the sun. For ev - ry heart there's a

C7/G C7 Fm Fm/E_b B_b/D D_b7 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 B_bm7 Eb 7 AbM7

A_bm7 D_b7 EbM7 G_bm7 C_b7 Fm7 B_b7

1. EbM7 G_bm7 B7 Fm7 B_b7 | 2. G_bm7 G_bm7 C_b7 Fm7 B_b7 EbM7

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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 1. F Abdim7 Gm7 C7 C9#5 2. F Bbm7 Eb9 F

I hope you do be - lieve me _____ I've giv - en you my heart. _____ I heart. _____

FOR YOU, FOR ME, FOR EVERMORE

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Words by Ira Gershwin
Music by George Gershwin

Slowly

E_b F7 Fm7 B_b 7 Fm7 B_b 7 E_b F7 Fm7 B_b 7 Fm7 B_b 7

For You, For Me, For Ev - er - more, — it's bound to be for ev - er - more. — It's

B_b m7 E_b 7 B_b m7 E_b 7 A_b Cm7 F7 B7 B_b 7#5 B_b 13 E_b

plain to see, we found by find-ing each oth - er, the love we wait - ed for. — I'm yours, you're

F7 Fm7 B_b 7 Fm7 B_b 7 B_b m7 E_b 7 A_b D_b 9 E_b Gm7

mine, and in our hearts — the hap - py end - ing starts. — What a love - ly world this

Fm7 B_b 7 E_b Cm7 F9 F7 Fm7 E_b/B_b Fm7/B_b B_b 7 1. E_b Gdim7 F7 B_b 7 2. E_b 6

world will be with a world of love in store For You, For Me, For Ev - er - more! — For more! —

FOUR BROTHERS

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By Jimmie Giuffre

Up Tempo

B♭ 7 B♭m7 E♭ 7♯ 5 Ab F7 B♭m7

To Coda ♦

Cm7 F7 1. B♭m7 E♭ 7 Ab B♭m7 E♭ 7♯ 5 Ab C♯m7 F♯ 7

Bm7 Em7 A7 Dm7 Dm7 G7 C A7♯ 9

Dm7 G7 Cm7 F7 D.S. al Coda ♦ CODA

B♭ m7 E♭ 7♯ 5 Ab

FOUR OTHERS (Lighthouse)

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By Jimmy Giuffre

Moderately

B♭ Gm7 Cm7 F7 B♭ Gm7 Cm7 F7

B♭ Gm7 Cm7 F7 Cm7 F7 1. Cm7 F7 B♭ F7 2. Cm7 F7 B♭

D7 G7 C7 C7♯ 9

F7♯ 5 B♭ Gm7 Cm7 F7 Cm7 F7 B♭ Gm7 Cm7 F7

B♭ Gm7 Cm7 F7 Cm7 F7 Cm7 F7 B♭ Cm7 F7

Cm7 F7 B♭ Cm7 Cdim7 Cm7 F7 B♭ 7♯ 11

FRANKIE AND JOHNNY

Copyright © 1968 by HAL LEONARD PUBLISHING CORPORATION

Traditional

Moderate Blues

Frankie and John - ny were sweet-hearts. Oh! What a cou - ple in love. Frank-ie was loy - al to John - ny, just as true as stars a - bove. He was her man, but he done her wrong.

This is the end of my stor - y, and this is the end of my song. Frank-ie is down in the 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

E_b, Gm7_{b5}, C7, Fm7, Am7_{b5}, D7, Gm7, Fm7, B_b 7, Gm7, C7, Fm7, Ab m7, D7, Eb, Dm7, G7, Cm7, F7, Fm7, B_b 7, Eb, Gm7_{b5}, C7, Fm7, Am7_{b5}, D7, Gm7, Fm7, B_b 7, Gm7, C7, Fm7, Ab m7, D7, Gm7, Gm7_{b5}, C7, Fm7, Eb, F#M7, Eb

FROSTY THE SNOW MAN

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Publisher)

Words and Music by Steve Nelson and Jack Rollins

Moderately

The musical score consists of eight staves of music in common time, featuring a treble clef and a key signature of one sharp (F#). The vocal line is accompanied by a piano or guitar, indicated by the chord symbols placed above the staff.

Chords:

- C (1st staff)
- C7
- F
- F#dim7
- C/G
- F
- F#dim7
- C/G
- G7
- C
- G7
- C
- A7
- Dm7
- G7
- C
- F
- F#dim7
- C/G
- Dm7
- G7
- C
- G
- E79
- Am7
- D7
- Dm7
- G7
- C
- C7
- F
- F#dim7
- C/G
- F
- F#dim7
- C/G
- A7
- Dm7
- G7
- C
- G7
- 1. C
- 2. C
- C

Lyrics:

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 - ly, was hot that day, — so he said "Lets run and we'll

C/G G7 C G7 C C7

but - ton nose — and two eyes made out of coal. Fros - ty the snow man is a
have some fun — now be - fore I melt a - way." Down to the vil - age, with a

F F#dim7 C/G F F#dim7 C/G A7 Dm7 G7

fair - y tail they say, — he was made of snow but the chil - dren know — how he came to life one
broom- stick in his hand, — run - ing here and there all a - round the square, — say - in', "catch me if you

C F F#dim7 C/G Dm7 G7 C G

day. There must have been some mag - ic in that old silk hat they found. For when they placed it
can." He led them down the streets of town right to the traf - fic cop. And he on - ly paused a

E79 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

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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 Inc., publisher

Words and Music by Cole Porter

Fast Tempo

The musical score consists of six staves of music. The first staff starts with Fm, followed by Dm7b5, Gm7, C7, Bbm6, Fm, Ebm7, Ab7, and DbM7. The lyrics include "From This Mo - ment On," "you no for more me blue dear, songs, on - ly two for on - ly whoop - dee -". The second staff begins with Gb9, followed by Ab, [1] Abdim7, Gm7, C7, [2] Bbm7, Eb7, and Ab7. The lyrics continue with "tea, doo dear, songs, From from This Mo - ment On." The third staff starts with Db, Gb9, Ab, Ebm7/Gb F7, and Eb/Bb. The lyrics include "Mo - ment On. For you've". The fourth staff begins with Bb7, E7, Ebdim7, E7, C7b9, and Fm. The lyrics include "got the love I need so much, got the skin I love to touch. Got the arms". The fifth staff starts with Dm7b5, Gm7, C7, Bbm6, Fm, Ebm7, Ab7, Db, Dbm7, and Gb9. The lyrics include "— to hold me tight, got the sweet lips to kiss me good - night, From This". The sixth staff begins with Ab, Bdim7, Cm7, F7, Bb7, Bbm7/Eb, E7, and Ab. The lyrics include "Mo - ment On, you and I, babe we'll be rid - in' high, babe.". The final staff starts with Eb, Bb7, E7, A7, and ends with "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

The musical score consists of two staves of music. The top staff starts with C7, followed by Ab 7, G7, C9, and C7b 9. The lyrics include "Love makes me treat you the way that I do,". The bottom staff starts with F7b 9, F7b 5, Bb 9# 5, Bb 9, Eb 6, G7, C7, and Ab 7. The lyrics include "Gee Ba - by, Ain't I Good To You! There's noth - in' too good for a".

**(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 Em7**b**5 A7 Dm7**b**5 G7**b**9 CM7 Am7

I need your love so bad - ly, I love you, oh, so mad - ly, but
thought at last I'd found you, but oth - er loves sur - round you,
what's the good of schem- ing, I know I must be dream-ing,
but and } I Don't Stand A

To Coda ♩ 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#m7**b**5

just for a tend - er kiss or two, _____ you might dis - cov - er

B7**b**9 E9 G7#5 D.S. al Coda

that I'm the lov - er meant for you, and I'd be true. But

♩ CODA C F9 C6

You! _____

GETTING TO KNOW YOU

From ("THE KING AND I")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score includes lyrics for each staff, with some lines continuing across multiple staves. Chords are indicated above the staff at the beginning of each line.

Chords:

- Staff 1: C, CM7, C6, Dm7, G7, Dm7, G7
- Staff 2: Dm7, G7, CM7, Am7, Dm9, G7, C, CM7, C6, C7, FM7, F6
- Staff 3: FM7, Am7, D7, Dm7, G7, C, CM7
- Staff 4: C6, Dm7, G7, Dm7, G7, Dm7, G7, C7
- Staff 5: FM7, F6, Dm7, G7, CM7, C7, F, CM9, A7
- Staff 6: Dm7, G7, C6, Am7, D7, Dm7, G7, C6

Lyrics:

Get - ing To Know You, get - ting to know all a - bout you. ————— Get - ting to like you,
 get - ting to hope you like me. ————— Get - ting to know you, put - ting it my way, but nice - ly —————
 ————— you are pre - cise - ly ————— my cup of tea! ————— Get - ting to know you,
 get - ting to feel free and eas - y ————— when I am with you, get - ting to know what to say.
 ————— Have - n't you no - ticed? Sud - den - ly I'm bright and breez - y, ————— be - cause of all the
 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

The musical score consists of three staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score includes lyrics for each staff, with some lines continuing across multiple staves. Chords are indicated above the staff at the beginning of each line.

Chords:

- Staff 1: Gm, Gm6
- Staff 2: Gm, Gm/F
- Staff 3: Gm, Gm/E

Lyrics:

Get Out Of Town ————— be - fore it's too late, my love, —————
 Get Out Of Town, ————— be good to me, please. ————— Why wish me harm? —————

F7/E♭ F6/D D♭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
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

E♭M7 E♭7 A♭6 E♭M7 E♭7 A♭6 B♭m7 E♭7 B♭m7 E9b5 E♭9 A♭M7 A6
Then 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;
A♭m A♭m6 Gm7 C7b9 Fm9 B♭7 E♭6 1 CmGm7 Fm7 B♭7 2 A♭7 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 B9 Fm7 B♭7
lots o' friends, ____ crowd- in' 'round the door, when you're gone and spend - in' ends, ____ they don't come no more. Rich re -
E♭M7 E♭7 A♭6 E♭M7 E♭7 A♭6 B♭m7 E9 E♭9 B♭m7 E9b5 E♭9 A♭M7 A6 A♭m A♭m6
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 B♭7 E♭6
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

The musical score consists of eight staves of music for a single voice. The first staff starts with FM7 and G7 chords. The lyrics describe a girl's appearance and her walking. The second staff begins with Gm7 and Gb7 chords, featuring a vocal line with "ah!" exclamations. The third staff uses GbM7 and G9 chords, with lyrics about watching her. The fourth staff uses D9 and Gm7 chords, with lyrics about love and giving one's heart. The fifth staff uses Eb9 and Am7 chords, with lyrics about looking straight ahead. The sixth staff uses C7b95 and FM7 chords, with lyrics about the girl's walks. The seventh staff uses Gm7 and G7b5 chords, with lyrics about her smile and lack of notice. The eighth staff concludes with FM7 and G7 chords, with a final statement about her lack of notice.

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

she pass - es each one — she pass - es goes "ah!" —
she pass - es, each one — she pass - es goes "ah!" —

Oh, — but I watch her so sad - ly. — How . . .

— can I tell her I love her? — Yes, — I would give my heart

glad - ly, — but each day when she walks to the sea, she looks straight a - head not at

me. — Tall and tan and young — and love - ly, The Girl — From I - pa - ne

- ma goes walk - ing, and when — she pass - es I smile, — but she does - n't see.

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

The musical score consists of eight staves of music. The first staff starts with G, D7, G, G7, C. The second staff starts with G, Em7, Am7, D7, G, Em7, Am7, D7, G. The third staff starts with D7, G, G7, C. The fourth staff starts with G, Em7. The fifth staff starts with Am7, D7, G, C, Cm, G. The sixth staff starts with G, Gdim7, G, Dm7, G7, Cm. The seventh staff starts with Cm/Bb, A7, Am7 b5, D7, G. The eighth staff starts with D7, G, G7, C. The ninth staff starts with G, Em7. The tenth staff starts with Am7, D7. The eleventh staff starts with 1. G, G# dim7, Am7, D9. The twelfth staff starts with 2. G, Cm6, G. The lyrics are: You've got to give a lit - tle, take a lit - tle and let your poor heart break a lit - tle; that's the sto - ry of, that's The Glo - ry Of Love. You've got to laugh a lit - tle, cry a lit - tle be - fore the clouds roll by a lit - tle; that's the sto - ry of, that's The Glo - ry Of Love. As long as there's the two of us, we've got the world and all it's charms. And when the world is through with us we've got each oth - er's arms. You've got to win a lit - tle, lose a lit - tle and al - ways have the blues a lit - tle; that's the sto - ry of, 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

The musical score for "The Glow Worm" consists of five staves of music with lyrics. The first staff starts with a C major chord and includes lyrics about a glow-worm. The second staff begins with a C/E chord and continues the narrative. The third staff starts with a G7/D chord and introduces a chorus. The fourth staff begins with a Dm7 chord and continues the narrative. The fifth staff begins with a G7 chord and concludes the song. Chords are indicated above the staff, and lyrics are written below the notes.

Original Chorus: Shine, lit - tie gow - worm, glim mer, (glim mer)

Chorus: Glow, lit - tie glow - worm, fly of fire, —
Glow, lit - tie glow - worm, glow and glim - mer,
Glow, lit - tie glow - worm, turn the key on,
Shine, — lit - tie glow - worm, glim mer, (glim mer)

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!

This night could use a lit - tie 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 - tie glow - worm, glim - mer, (glim - mer,) shine, — lit - tie glow - worm, glim - mer! (glim - mer!)

When you got - ta glow, you got - ta glow, — glow, lit - tie glow - worm, glow.
I got — a gal that I love so, — glow, lit - tie glow - worm, glow.
I got — a gal that I love so, —
Light — the — path, be - low, a - bove, — and

Fine for 3rd Chorus

Glow, lit - tie glow - worm, — Put on a show — worm, — Glow lit - tie glow - worm, — lead us on to love!

Fine for 4th Chorus

GOIN' OUT OF MY HEAD

Copyright © 1964 Vogue Music (c/o the Welk Music Group, Santa Monica, CA 90401)

Words and Music by Teddy Randazzo and Bobby Weinstein

Moderately slow rock

The musical score for "Goin' Out Of My Head" consists of five staves of music with lyrics. The first staff starts with a Cm7 chord and includes lyrics about the speaker's thoughts. The second staff begins with a CM7 chord and continues the narrative. The third staff starts with a Cm7 chord and continues the narrative. The fourth staff begins with a CM7 chord and continues the narrative. The fifth staff begins with a C7#5 chord and concludes the song. Chords are indicated above the staff, and lyrics are written below the notes.

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, —
— o - ver you. — I want you to each want me, I but 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
 don't e - ven know that I ex - 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 D69 | 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

1. EbM9 C9 B9 Bb9 | 2. EbM9

gone, Gone With The Wind.

GOOD BAIT

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By Tadd Dameron & Count Basie

Medium Swing

B_b Gm7 Cm7 B7 B_b Cm7 F7 B_b B_b7
 Eb Ab7 Dm7 D_bm7 Cm7 B7 B_b (F7) Eb Cm7 Fm7 E7 Eb
 Fm7 B_b7 Eb Eb7 Ab D_b7 Gm7 G_bm7 Fm7 E7 Eb F7
 B_b Gm7 Cm7 B7 B_b Cm7 F7
 B_b B_b7 Eb Ab7 Dm7 D_bm7 Cm7 B7 B_b

THE GOOD LIFE

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Words by Jack Reardon
 Music by Sacha Distel

Slowly

A_b Gm7 C7
 Oh, The Good Life full of fun seems to be the i - deal. Yes, The
 Fm Dm_b5 G7 B_bm7
 Good Life lets you hide all the sad - ness you fell. You won't real - ly fall in
 G_b7 A_b C7 Fm Fm7
 love for you can't take the chance. So be hon - est with your - self, don't try to
 B_bm7 E_b7 A_b Gm7
 fake ro - mance. It's The Good Life to be free and ex - plore the un - known.
 C7 Fm Dm_b5 G7
 Like the heart - aches when you learn you must face them a - lone, Please re -

B_bm7 G_b7 A_b F7

mem - ber I still want you, and in case you won - der why. Well, just
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
when you think that he is your pal, — you look for him and find him fool - ing 'round some oth - er gal. Then you
rave; — you e - even crave — to see him lay - ing in his grave. — So, if your man is nice, take
my ad - vice — and hug him in the morn - ing, Kiss him ev - 'ry night. — Give him plen - ty lov - in',
treat him right. — For a good man, now - a - days, — is hard to find.

GOODBYE PORK PIE HAT

© 1975 Jazz Workshop, Inc.

By Charles Mingus

Slow Ballad F7#9 D_b9 G_bM7 B7b5 E_b7 D_b7 E_b7 F7

B_bm7 D_b7 G7b5 C7 D7 G7 D_b7 G_bM7

B7 B_b7 C7 E_b7 F7#9 D_b7 G_bM7 B7 Fm11

GREENSLEEVES

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Traditional

Slowly

Slowly

Em D D# dim 1. Em F# 7 B
A - las, my love, — you do me wrong to cast me off — dis - cour - teous - ly. And
I have loved you oh, so, long

2. Em B7 Em Am Em G D D# dim
light - ing in your com - pa - ny. Green - sleeves was all my joy.
Green - sleeves was my heart of gold, and

1. Em F# 7 B
Green - sleeves was my de - light.

2. Em B7 Em Am Em
who but my la - dy Green - sleeves.

GROOVIN' HIGH

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Music by John "Dizzy" Gillespie

Moderately Fast

E♭6 Am E7♯5 Am7 D9 E♭6
Gm D7♯5 Gm7 C9 F7 Fm C7♯5
Fm7 B♭9 E♭M7 Gm7 F♯m7 Fm7 E7
E♭6 Am E7 Am7 D9 E♭6
Gm D7♯5 Gm7 C9 F7 Fm C7♯5
Fm7 B♭9 Fm D7 B♭9 Gm7 F♯m7 Fm7 E7

GUESS WHO I SAW TODAY

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Words and Music by Murray Grand and Elishe Boyd

Moderately

The musical score consists of ten staves of music. The first staff begins with Gm7, followed by C7b9, F, Dm7, Gm7, C7, and F. The lyrics are: "Guess Who I Saw To-day, my dear! I went in town to shop a-round for some-thing new and thought I'd". The second staff starts with Gm7, C7, A7, D7, Gm7, C7b9, F, and Dm7. The lyrics are: "stop and have a bite when I was through. I looked a-round for some-place near, and it oc-". The third staff continues with Gm7, C7, F, Gm7, C7, A7, and D7. The lyrics are: "curred to me where I had parked the car I'd seen a most at-tract - ive French ca - fé and bar.". The fourth staff starts with Gm7, C7b9, F, GbM7, F, Bbm7, Eb7, and Ab. The lyrics are: "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". The fifth staff continues with Bbm7, Eb7, AbM7, Ab6, Am7, and D9. The lyrics are: "eyes be - came ac - cus - tomed to the gloom, I saw two peo - ple at the bar who were so". The sixth staff starts with GM7, G6, Am7, D9, G7, Gm7, and C7b9. The lyrics are: "much in love that ev - en I could spot it clear a - cross the room. Guess Who I Saw To - day, my". The seventh staff continues with F, Dm7, Gm7, C9, C7/Bb, Am7, D7, Gm, C7, and A7. The lyrics are: "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". The eighth staff starts with Dm, G7, D9, F/C, Dm7, Gm7, C7b9, D7, and F6. The lyrics are: "through. Guess Who I Saw To - day! I saw you!". The music concludes with a final staff ending on a note over a fermata.

THE GYPSY

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Words and Music by Billy Reed

Moderately Slow

The musical score for 'The Gypsy' consists of four staves of music in common time. The key signature changes frequently, indicated by various chords above the staff. The lyrics are written below the notes. Chords include CM7, Em7, A7#5, A7b9, D7, Dm7, G7, Dm7b5, G7b9, C, C#dim7, Dm7, G7, CM7, Em7b5, A7#5, A7b9, D7, Dm7, G7, Dm7b5, 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, Dm7b5, D9, Db9, C6, Bb6, B6, C6/9, and D7.

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.

HALF NELSON

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By Miles Davis

Medium Swing

The musical score for 'Half Nelson' consists of three staves of music in common time. The key signature changes frequently, indicated by various chords above the staff. The lyrics are implied by the title and the chords. Chords include 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♭ Bdim7 C7 F F/A B♭ Bdim7 C7

Let me tell you 'bout a boy I know. He is my ba - by and he lives next door _____
(girl) (She) (she) Bdim7

F F7 F7#5 B♭ G7 C7sus F

Ev - 'ry morning 'fore the sun comes up_ he brings my cof - fee in my fav - 'rite cup_ That's why I
(she) C7sus F

F A7 Dm B♭7 G7 C7sus F

know, _ yes, I know., Hal - le - lu - jah, I just love him so. _____
B♭6 Bdim7 F F7

B♭9 A♭9 G7 C7

Now if I call him on the tel - e - phone, and tell him that I'm all a - lone.,
(her) (her) C7

F F/A B♭ Bdim7 C7 F F/A B♭ Bdim7 C7

by the time I count from one to four, I hear him on my door._____
F F/A B♭ Bdim7 C7 F F/A B♭ Bdim7 C7

F F7 F7#5 B♭ G7 C7sus F B♭7 F

In the eve - ning when the sun goes down, when there is no - bod - y else a - round _____
F F7 F7#5 B♭ G7 C7sus F B♭7 F

F A7 Dm B♭7 G7 C7sus F B♭7 F

he kiss - es me_ and he holds me tight. He tells me "Ba - by ev - 'ry - thing's all right." That's why I
(she) (she) (And) (Dad-dy) F B♭7 F

F F/A B♭ Bdim7 C7 F F/A B♭ Bdim7 C7

know, _ yes, I know., Hal - le - lu - jah, I just love him so. _____
(her)

HAPPY TALK
(From "SOUTH PACIFIC")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Brightly

Musical score for "HAPPY TALK" from "SOUTH PACIFIC". The score consists of six staves of music with lyrics. The key signature is F major (one sharp). The tempo is Brightly. The chords used include FM7, F7#5, Bb, G7, C7sus, Gm7, C7, and F. The lyrics describe a dreamer's desire to talk about things they'd like to do, having a dream come true, and making music. A section for a Trio is indicated, followed by a final section labeled "D.C. al Fine".

FM7 F7#5 Bb G7 C7sus Gm7 C7 F

Hap - py Talk, keep talk- in' Hap - py Talk, _____
 F7 BbM7 Eb9 F Talk a - bout things you'd like to do.
 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 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. _____
 Gm7 C7 Bb/D D#dim7 C7/E
 bird learn - in' how to fly, Mak - in, all de mu - sic he can make. _____
 C D.C. al Fine

HAVE YOU MET MISS JONES?

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Words by Lorenz Hart
Music by Richard Rodgers

Medium Swing

Musical score for "HAVE YOU MET MISS JONES?" by Lorenz Hart and Richard Rodgers. The score consists of eight staves of music with lyrics. The key signature is F major (no sharps or flats). The tempo is Medium Swing. The chords used include F, F#dim7, Gm7, C7, Am7, Dm7, and Gm7. The lyrics describe meeting Miss Jones and her unique qualities, including her understanding and the speaker's admiration for her. The score concludes with a section for a Trio, indicated by two endings: 1. F, Dm7, Gm7, C7 and 2. F.

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. _____

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-tur-ne born in Har - lem. _____ That mel-an- choly strain _____

Eb7 D7b9 1. Gm6 N.C. 2. Gm6

the dark-ness is taun-ting me. _____ Oh! what a sad re-frain, _____

Bb13 Fm7 Bb13 Fm7 Bb13 Fm7 Bb13 B13 Bb13

mel-o-dy cling-s_ 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

Eb9 Bbm7 Eb9 Bbm7 Eb9 D9 B9 A9 1. G9 C9 F7

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 _

2. G9 F9 Eb9 D9 Gm9 D7#5 Gm6 N.C. Gm6 Cm6

wails _ the long _ night _ thru. _____ Tho' with the dawn it's gone, _____ the mel-o-dy lives ev- er _____

Eb7 D7b9 Gm6 Cm6 Gm6 Gm

for lone-ly hearts to learn _____ of love in a Har-lem Noc-tur-ne. _____

HAUNTED HEART

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Words by Howard Dietz
Music by John Green

Slowly with expression

Eb6 Bb7 b9 Eb6 Gbdim7 Fm7 Bb7 Eb6 Edim7 Fm7 Bb7 Fm7 Bb7

In the night _____ though we're a-part _____ there's a ghost of you with-in my Haunt-ed Heart, _____

Fm7 Edim7 Ebm6 Dm7 b5 Edim7 Eb6 EbM7 Eb6 Gbdim7 Fm7 Bb7 #5 EbM9 Cm7 Fm9 Bb7 Eb6

ghost of you _____ my lost ro-mance. _____ Lips that laugh, _____ eyes that dance, _____ Haunt-ed Heart _____

Bb7 b9 Eb6 Gbdim7 Fm7 Bb7 Eb6 Bb7 Bbm7 Eb7 Bb7 Eb7 Ab Eb6/G

won't let me be. _____ Dreams re-peat a sweet but lone-ly song to me. _____ Dreams are dust, it's

Fm7 F#dim7 E_b/G G_bdim7 Fm7 B_b7 Gm7 C7 Fm7

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

B_b9 B_b7 b9 E_b E_b6 E_b Fine E_bdim7 Fm7 E_bM7 E_b E_bdim7 B_b7 B_b7 #5 E_bM7

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

A_b9 Fm7/B_b B_b7 #5 E_b Fm7/B_b B_bdim7 Fm7/B_b B_b7 B_b6 E_bdim7/B_b

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 A_b6 B_b7 E_bM7 Fm B9 #5 B9 b5 B_b9 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

B_b Gm B_b M7/D D_b 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 D_b dim7 Cm7 F7 B_b Gm Fm7

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

B_b 7 E_b M7 Am7 b5 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 B_b D_b 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 B_b B_b7/D E_b E_bdim7 B_b/F F7 B_b6

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

The musical score consists of ten staves of music. The first staff starts with CM9, followed by Dm7, Em7, Dm7, CM7, A7 b9, Dm7, G7, Dm7 b5, and G7. The lyrics mention "brave young lov - ers and fol - low your star, be brave and faith - ful and true." The second staff continues with Eb M7, G7, Dm7, G7 sus G7, 1.C, Dm7, G7, 2.C, C7, F, Gm7, and Am7. The lyrics mention "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". The third staff includes Gm7, FM9, Gm7, FM7, F6, Bm7, E7, Am9, and D7. The lyrics mention "heels, and to fly down a street in a trance. You fly down a street on a chance that you'll meet and you". The fourth staff includes Dm7, A7#5, Dm7, G7, CM9, Dm7, Em7, Dm7, CM7, and A7 b9. The lyrics mention "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". The fifth staff includes Dm7, G7, Dm7 b5, G7, Eb M7, G7, Dm7, G7, Gm, C7, and F. The lyrics mention "lone. All of my mem- 'ries are hap - py to - night, I've had a love of my own. I've had a". The sixth staff includes Fm, E7, A7, Dm7, Ab9, G7 b9, and C. The lyrics mention "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

The musical score consists of six staves of music. The first staff starts with Dm7, G7, CM7, F7, Em7, A7, Cm7, and F7. The second staff continues with Cm7, F7, 1. Bb 13, B13, 2. Dm7 b5, G7 b9, Cm7 b5, F7 b9, and Dm7. The third staff includes G7 b9, Cm7 b5, F7 b9, Em7, A7, Eb m7, Ab7, Dm7, and G7. The fourth staff includes CM7, F7, Em7, A7, Cm7, F7, Bb 13 b5, and B13 b5. A bracket labeled "Repeat for solos" covers the last three staves.

HERE'S THAT RAINY DAY

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Words by Johnny Burke
Music by James Van Heusen

Slowly

Sheet music for 'Here's That Rainy Day' in G major, 4/4 time. The lyrics are:

May - be I should have saved those left - ov - er dreams; fun - ny, but Here's That Rainy Day.
 Here's That Rainy Day they told me a - bout, and I laughed at the thought that it
 might turn out this way. Where is that worn out wish that I threw a - side, Af - ter it
 brought my lov - er near? Fun - ny how love be - comes a cold rain - y day. Fun - ny that
 rain - y day is here. here.

Chords: GM9/F# Bb 7 / F E7 b5 Eb M7 Eb 6 Am7 D7 D7 b5 b9 GM7
 Dm7 G7 Cm7 F9 Bb M7 E9 Eb M7 Am7
 D9 D7 b5 b9 GM7 Am7 D7 GM9 GM9/F# Bb 7 / F E7 b5 Eb M7 Eb 6 Am7
 D7 D7 b5 b9 GM9 Dm7 G9#5 CM7 Am7 D7 D7/C Bm7 Em7 A7 b5 A7 Am7
 D7 Am7 D7 b5 b9 [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

Sheet music for 'High Society' in C major, 4/4 time. The lyrics are:

We're gon - na be in High So - ci - e - ty. We'll strut on down to the
 fin - est part of town, I don't have rings and all those fan - cy things, but as
 long as you love me I'm in High So - ci - e - ty! While you go get your hat, I'll put
 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
 dish - es in the sink. Leave the ash - es in the tray, I'll be ready in a wink. We're

Chords: G7+5 C G7#5 C G7#5 C F C C#dim7 G7/D D#dim7 C/E Am7
 D7 Dm7 G7 G7#5 C G7#5 C G7#5 C F C C7
 F6 F#dim7 C/G E7/G# A7 D7 G7 To Coda ♪ C Dm7 D#dim7 C/E Gm7 C7
 FM7 F6 Gm7 C7 FM7 F6 Am7 D7
 GM7 G6 Am7 D7 G G7#5 D.S. al Coda CODA C F C
 dish - es in the sink. Leave the ash - es in the tray, I'll be ready in a wink. We're

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 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 D67 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 D67 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

E6 A6M7 Gm7 Fm7 Eb A6M7 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_b6 A_bM7 D_b9 C₉_b5 F7 B9_b5 B_b9 To Coda ♪ E_b6 Cm7 F7 B_b9

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

Fm7 B_b7 Fm7 B_b7 EbM7 Eb6 E7_b5 E_bM7 E_b6 E_b 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
 Eb/G F#dim7 Eb/G F#dim7 Fdim7 Eb6 E7_b5 D.C. al Coda

gets you low, but once you get that glow. Oh!

CODA E_b

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_b7 EbM7 Am7_b5 D7 Gm7 Am7_b5 D7 GM9

Moon! There is no moon a - bove when love is far_ a - way too, 'till it comes true
 Am D7 Bm7 B_b7 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_b7 EbM7 Am7_b5 D7 GM7

heav - en, how near, how far! The dark- est night would shine if you would come to me soon.
 Am7 D7_b9 Bm7 B_b7 Am7 Am7/DD7 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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Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY for the U.S.A. and Canada

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

Moderately

Musical score for 'How Inensitive' featuring lyrics and chords:

Dm7 Ddim7 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. _____

BbM7 EbM7 Em7b5 A7b9

How _____ un- moved and cold _____ I must have seemed _____ when she told me so - sin - cere -
Vague _____ drawn and sad, _____ I see it still, _____ all her heart-breakin_ that last -

Dm7 Db7 Cm7 Bdim7 Bbm7

ly. _____ Why, _____ she must have asked, _____ did I just turn - and
look. _____ How, _____ she must have asked, _____ could I just turn - and

Em7b5 A7b9 Dm7 D7 Cm7 F7 Bm7 E7b9

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 Em7b5 A7b9 2. A7 Dm Dm6

when a love __ af - fair__ is o - ver? _____ 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 Bbm9 E9#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 G7b9 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 Bbm9 E9#11 D9 G9 CM7 Am7 Dm9 G7b9

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 allfea - ture my smiles; _____ the As - tor - bilts 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 Bb m9 Eb 9#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.

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 Bb 7 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

E♭6 E♭M7 B♭7 E♭m7 D♭m7 G♭9 C♭6 A♭m7 A♭m7/G♭

When-ev-er skies look grey to me — and trou-ble be-gins to brew, —

Fm7♭5 B♭7 E♭m6 Cm7♭5 F7 B♭7 E♭6 Fm7 B♭7

when-ev-er the win-ter-winds be-come too strong, I Con-cen-tate On You. —

E♭6 E♭M7 B♭7 E♭m7 D♭m7 G♭9 C♭6 C♭/B♭

When for-tune cries "nay, nay!" to me — and peo-ple de-clare "You're through," —

A♭m7 D♭7 G♭M7 BM7 F7 B♭7 E♭6 A♭6 E♭ E♭7

when-ev-er the blues be-come my on-ly song, I Con-cen-tate On You. — On your

A♭M7 A♭m7 E♭ Gm7 C7 Fm7 B♭7 E♭M7 E♭7 A♭M7

smile so sweet, so ten-der, — when at first {my} kiss {you} de-cline. — On the light in your

D♭7 G♭M7 G/F E♭m7 E♭m/D♭ Cm7♭5 F7 B♭ B♭M7 B♭7 E♭

eyes, when {you} sur-ren-der — and once a-gain our arms in-ter-twine. — And so when

E♭M7 Am7♭5 D7 B♭m7 E♭7 A♭M7 Dm7♭5 G7 Gm7♭5

wise-men say to me — that love's young dream nev-er comes true. — To prove that

C7♯5 Fm F♯dim7 F7♭5/C♭ B♭7 1. E♭ Fm7 B♭7 2. E♭6 A♭6 E♭6

wise-men can be wrong, I Con-cen-tate On You. — — — — — I

Fm7 B♭7♭9 E9 E♭6/9

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

I Could Have Danced All Night I Could Have Danced All Night! and still have begged for more. I could have spread my wings and done a thou - sand things I've nev - er done be - fore. I'll nev - er know what made it so ex - cit - ing, — why all at once my heart took flight. I on - ly know when he be - gan to 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

Modeartely Slow

If they asked me I Could Write A Book, a - bout the way you walk and whis - per and look, I could write a pre - face on how we met, so the world would never forget, and the sim - ple se - cret of the plot is just to tell them that I love you a . lot, then the world dis - cov - ers as my book ends, how to make two lov - ers of friends. If they friends.

I COVER THE WATERFRONT

© 1933 (Renewed) WARNER BROS. INC.

Words by Edward Heyman
Music by John Green

Moderately

The musical score consists of eight staves of music in common time, key of C major (indicated by a sharp sign). The vocal line is accompanied by piano chords. The lyrics are written below the notes. Measure numbers are indicated above the staff.

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#7 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#7 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

The musical score consists of two staves of music in common time, key of F major (indicated by a sharp sign). The vocal line is accompanied by piano chords. The lyrics are written below the notes. Measure numbers are indicated above the staff.

FM7 Am7 D7 G7 Dm7 G7 Gm7 C7 Gm7 C9 To Coda ♪ 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 Em**b**5 A7 D7
 you _____ what a fool I used to be. Now I found two eyes just a lit - tle bit blu -
 G9 D.C. al Coda ♦ CODA F B_b9 F
 er, I found a heart just a lit - tle bit tru - er. 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#m7b5 B7 F#m7b5 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

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

F F/A Abdim7 Gm Bb m C7 Gm9 C7
 I Don't Want To Set The World On Fire _____ I just want to start _____ a flame in your heart _____
 A7 D7 G7 C7 F F/A Abdim7 Gm Bb m C7
 In my heart I have but one de - sire _____ and that one is you _____
 Gm9 C7 F Eb6 E6 F6 Cm7 F7 Cm7 F7
 no oth - er will do. _____ I've lost all am - bi - tion for world - ly ac - claim
 Bb M7 Dm G7 Dm G7 Dm G7
 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
 C7 C7#5 F F/A Abdim7 Gm Bb m C7
 be - lieve_ me! I Don't Want To Set The World On Fire, _____ I just want to start _____
 Gm9 C7 1F Abdim7 Gm C7 2F
 a flame in your heart. _____

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 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_b Dm7 C_ddim7 Cm7 Cm7/F F7_#5

I Left My Heart In San - Fran - cis - co, — high on a hill, it calls to me. To be where lit - tle ca - ble cars — climb half-way to the stars! — The morn - ing fog — may chill the air I don't care! My love waits there in San - Fran - cis - co, —

F9 E_b9 D7 G7_#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_b9 B_b6 A_b6/9 A6/9 B_b6/9

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_b9 CM7 Am7 D9_b5 D7_b9 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_b9 G9 CM7 Dm7 G7_b9

quar - rel but then — how we love mak - ing up a - gain — Lu - cy kiss - es like no one can,

CM7 Am7 D9_b5 D#dim7 Em7 Am7 D7 F#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

The sheet music for "I Love Paris" is in 2/4 time with a key signature of one flat. It features two staves of musical notation with lyrics underneath. The first staff starts with a pickup followed by "I Love Par-is in the spring-time," leading to a bridge section with chords Dm7 b5, G7, and Cm. The second staff continues with "I Love Par-is in the fall," followed by another bridge section with chords C6, Dm7, C6/E, Dm7, C6, Dm7, C6/E, Dm7, C6, Dm7, Em7, Ebdim7, and G7/D. The lyrics "siz-zles." and "I Love Par-is ev-ry mo-ment," are followed by a return to the original section with chords Dm7, G7, F, F#dim7, C/G, A7, and a final section starting with "I Love Par-is, why, oh why do I Love Par-is?" This section includes chords G7, 2. Dm7, G7, Em7, A7, Dm7, G7, and C. The lyrics "Be-cause my love is near." are repeated with the same chord progression.

I LOVES YOU PORGY

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Words by Ira Gershwin and DuBose Heyward
 Music by George Gershwin

Moderately

§ FM7

B♭ M7

C 7/G

F

The sheet music for "I Loves You Porgy" is in common time with a key signature of one flat. It features three staves of musical notation with lyrics underneath. The first staff starts with a pickup followed by "I wants to stay here, but I ain't wor-thy." The second staff begins with "You is too de-cent to un-der-stan', for when I." The third staff starts with "If you kin see him keep me, he hyp-no-tize me, when he wid you take hol' of me." The lyrics continue with "If you kin see him keep me, he hyp-no-tize me, when he wid you take hol' of me." The fourth staff starts with "with his hot han'. an' I'd be glad." The fifth staff starts with "Some-day, I know he's com-in' back to call me, he's goin' to han-dle me an' hol' me so." The sixth staff starts with "Cm6 F# 9 G9 Gm6 D♭ Fm6 C7#9." The lyrics "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" are at the bottom.

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 - prii 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 G7b5/Db C7 Bbm7 Eb7
 sing a - gain the old, melo - die: "I Love You" that's the
 E/F E9 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 E9 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 C1359 Fm7 Bb 7 #5 Eb M7 Dm7 b5 G7 #5

Cm Cm7/Bb Am7b5 D7b9 Gm7 C7 Fm7 Bb7#5b9 EbM7 G7 *g* AbM7 Adim7
 Bb7 Bdim7 Cm7 Cm7/Bb Am7b5 D7b9 Gm7b5 C7 b9 Fm7 Bb7#5
 Gm7 B/F# Fm7 Bb7 G Ab dim7 Cm7 Bbm7 Abm7 Gbm7
 Fm7 Ab/Bb Bb7#5 *g* 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 *g* 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

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
E♭M7 Fm7 Gm7 Fm7 E♭M7 Fm7 Gm7 C7 Fm7 B♭7 Fm7 B7 Fm7 B♭sus

I SEE YOUR FACE BEFORE ME

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Words by Howard Dietz
Music by Arthur Schwartz

Moderately Slow

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
E♭ Gm7 C7 Fm7 B♭7 E♭ Am7b5 D7 Gm7 C7
theme. It does - n't mat - ter where you are, I can see how fair you are. I close my eyes and there you are,
Fm7 B7#5 E♭M7 Fm7 Gm7 Fm7 E♭ Fm7 Gm7 C7 Fm7 B7
al - ways. If you could share the mag - ic, if you could see me too. There would be noth - ing
Fm7 B7 Fm7 B7sus E♭7 A♭6 A♭M7 E♭dim7 E♭ Bbm7 E7 A♭6 D♭9
trag - ic in all my dreams of you. Would that my love could haunt you so; know - ing I want you so,
E♭ C7 b9 Fm7 B7 b9 E♭ 1. Fm7 B7 | 2. B7 E♭
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 C7b5 F6 Fm6 G7 G7#5 C C7dim7 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 C7b5 F6 Fm6 G7 G7#5 C C7 Fm C

bliss in some-one el-s'e'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 C7b5 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

All - ways Be In Love With You. _____ Sweet - You. _____

I WILL WAIT FOR YOU

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Francis Lemarque, LaVerne (Seine)
Copyright © 1964 Vogue Music and Jonware Music Corp., (c/o The Weik
Music Group, Santa Monica, CA 90401)

English Words by Norman Gimbel
Music by Michel Legrand

Moderately

The musical score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes lyrics for the first section. The second staff begins with an Em7b5 chord. The third staff starts with a Dm chord. The fourth staff concludes with a final section labeled 'Fine'.

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

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.

Interlude

Gm7 C7 BbM7

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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the U.S.A. and Canada

English Lyric by Albert A. Beach
French Lyric and Music by Charles Trenet

Moderately

The musical score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat (Bb), and a common time signature. It includes lyrics for the first section. The second staff begins with a Bb7 chord. The third staff starts with an Ebb6 chord. The lyrics continue through the end of the piece.

I wish you blue - birds in the spring to give your heart a song to sing; and then a kiss, but more than

this I Wish You Love. And in Ju - ly a lem - on - ade to cool you in some leaf - y

glade; I wish you health and more than wealth, I Wish You Love. My break-ing heart and I a -

A_bm6 A_bm7 Gm7 C7 b9 Fm7 F9 B_b7
 gree that you and I could nev-er be so with my best, my ver-y best, I set you free.

Gm7 b5 C7 b9 Fm7 B_b9 E_bM7 Fm7 Gm7 G_bdim7 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. B_b7 B_b7 b9 E_b Fm7 Gm7 b5 C7 b9 2. B_b7 E7 E_b6 A_b9 E_b6/9
 fall, I Wish You Love. I wish you fall, I Wish You Love.

I'LL BE AROUND

TRO - © Copyright 1942 and renewed 1970 Ludlow Music, Inc., New York, NY.

Words and Music by Alec Wilder

Slowly, with expression

CM7 Dm7 Em7 FM7 G 7 G_# dim7 F/A G 7/B CM7 Am7 Dm7 G7 b9 C B_b m E_b 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 G 7 CM7 Dm7 Em7 FM7 G 7 G_# dim7 F/A G 7/B CM7 Am7
 Your lat-est love can nev-er last, and when it's past I'll Be A-

Dm7 G7 b9 C6 F C6 D_b7/Ab Gm7 Gm9/C C7 D_b7/Ab Gm7 C 7 b9 FM7 F6
 round when { he's } she's gone. Good-bye a-gain, and if you find a love like mine, just

Ab 7/E_b Dm7 Dm9/G G7 b9 CM7 Am7 Dm7 G7 b9 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

G 7 G_# dim7 Dm7/A G 7/B C Am7 Dm7 G 7 b9
 see you're meant for me, so, I'll Be A-round when { he's }

1. C B_b m9 E_b 9 Ab M9 Ab 6 G 7 2. C Dm7 Fm C Dm7/G C
 gone.

I WON'T DANCE

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

Words by Oscar Hammerstein & Otto Harbach
Screen Version by Dorothy Fields & Jimmy McHugh
Music by Jerome Kern

Moderately

The musical score consists of eight staves of music. The first four staves are for a single vocal line, while the remaining four staves are for a second vocal line.

Chords and Key Signatures:

- CM9, E♭7, Dm7, G7, CM7, C♯dim7, Dm7, G7 (Top Staff)
- B♭13, A7, Dm7, G7, C, CM7, C7, FM7 (Second Staff)
- Fm, G7 b9, To Coda ♫ 1. C6, E♭7, Dm7, D♭13 | 2. C6, F7, C7 (Third Staff)
- FM7, Fm, G7 b9, C, Dm7, G7, A♭M7 (Fourth Staff)
- A♭7, D♭M7 (Fifth Staff)
- D♭7, B, C9 (Sixth Staff)
- E7, Am7, Dm9, G7, D.S. al Coda (Seventh Staff)
- ♪ CODA C6, C7, FM7, Dm7, G7b9, CM7, E♭9, A♭M7, D♭M9, C6 (Eighth Staff)

Lyrics:

Top Staff (He):

- I Won't Dance!
- Don't ask me;
- (She) I Won't Dance!
- Don't ask me;

Second Staff (He):

- I Won't Dance!
- You're love - ly
- Why should I?
- I Won't Dance!

Third Staff (He):

- I Won't Dance,
- ma - dame, with you.
- My heart won't let my feet do

Fourth Staff (He):

- But oh! what you do to me.
- I'm like an ocean wave that's

Second Staff (She):

- I Won't Dance!
- Mer - ci beau - coup!
- I know that mu - sic leads the

Third Staff (She):

- things they should do!
- bumped on the shore; -
- I feel so

Fourth Staff (She):

- ab - so - lute - ly stumped on the floor!
- (She) When you dance you're

Fifth Staff:

- charm - ing and you're gen - tle
- 'spec - ially when you do the "Con - ti -

Sixth Staff:

- nen - tal." (He) But this feel - ing is - n't pure - ly ment - tal; for hea - ven

Seventh Staff:

- rest us, I'm not as - bes - tos. And that's why

Eighth Staff (Coda):

- 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

The musical score consists of two staves of music. The first staff starts with Eb, G7, Fm, C7, Fm, C7, Fm, Bb 7, Eb, Fm7. The lyrics are: "I'll Be Seeing You in all the old familiar places that this heart of mine embraces all day thru." The second staff starts with F# dim7, Eb/G, Cm7, Fm7, Bb 7, Bb 7#5. The lyrics continue: "In that small cafe; the park across the way, the children's carou-sel, the chest-nut trees, the wishing well." The third staff starts with Eb 6, Bb 9#5, Eb, G7, Fm, C7, Fm, C7. The lyrics are: "chest-nut trees, the wishing well. I'll Be Seeing You in ev'ry love-ly summer's day, in ev'ry-thing that's 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 looking at the moon, but I'll Be See-ing You! You!" The fourth staff ends with a 12-bar blues progression: 1. Eb, Fm7, Bb 7, Bb 7#5; 2. Eb, Fm7, Em7, Eb 6.

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

The musical score consists of three staves of music. The first staff starts with C6, G7b9, CM7, Bm7, E7#5, F6, A7/E, Dm7, D9. The lyrics are: "I'll Get By as long as I have you. Tho' there be rain and dark-ness too, I'll not com-plain, I'll see it through." The second staff starts with G7, Eb dim7, G7/D, G 7, G 7#5, C, C# dim7, Dm7 G9, C6, G7b9. The lyrics continue: "dark-ness too, I'll not com-plain, I'll see it through. Pov-er-ty may come to me, that's true. But what care I, say I'll Get By as long as I have you." The third staff ends with a 12-bar blues progression: 1. G 7b9, C6, Am7, Dm7, G 7; 2. C6, Ab M7, Ab 6, Db M9, C6/9.

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 Gdim7 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 nev - er you.

Fm7 Bb7 EbM7 Gm7 Gdim7 Fm7 Bb7 EbM7 Fm7 Gm7 Gdim7 Fm7 Bb7 Eb7 AbM7 Ab6 D69 Eb Gm7 C7

Fm7 B7#5 Bb7 1. Eb Gdim7 Bb7/F EbM7 Gm7 Gdim7 2. Eb

I'LL REMEMBER APRIL

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• 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 - dle in - to glow - ing ash - es, for flames and love live such a lit - tle while. I Am7b5 D7 D7/C Bm7 E9 Am7 D7b9 GM7 G6

alone, where we have walked to - geth - er, I'll Re - mem - ber A - pril — and be glad. I'll Cm7 F7 BbM7 Gm7 Cm7 F7 BbM7 B6

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 -

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
 ♩ Am7 b5 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 - alarm fi - re now. I nev - er made love by

Bm7 Em7 Cm7 b5 Cm7 F7 Bbm7 Eb7 Am7 b5 D7b9 Cm7 b5 C9

lan - tern shine, I nev - er saw rain - bows in my wine; but now that your lips are

Bm7 E7 b5 b9 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 A♭7 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 E♭m7 A♭7 D♭M7

I'll Take Ro - mance. mance. So my lov - er when you want me, call

B♭m7 E♭m7 A♭7sus 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 A♭7 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.

alone, 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 Cm75 F#7 Cm75 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 E7**b9**

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

G D+ Bm7 E9 A7 Am7 D7 D7b9 G Cm G

G7 G9 C G+ C6 B7 Bb7 A7

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 Gm7 D7 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 E6 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

Liltingly

F Dm7 Gm7 C 7 F Dm7 Gm7 C 7 F FM7 Em7 b5
I'm Old Fash - ioned, I love the moon-light, I love the old fash - ioned things; _____
A7 Dm7 G 7 Dm7 D7 Gm7 Gm Ab dim7
the sound of rain up - on a win - dow pane, the star - ry song that A - pril
Am7 Ab 7 D6 M7 C 7 F6 Dm7 Gm7 C 7 FM7 E7 sus Bb 7 b5 A E7/B
sings. _____ This year's fan - cies are pass - ing fan - cies, but sigh - ing sighs,
A/G D7 E7 F# dim7 Gm7 C 7 F Dm7 Gm7 C 7 F Dm7
hold - ing hands there my heart un - der - stands. I'm Old Fash - ioned, but I don't
Gm7 C 7 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 C 7 F6 Bb 7 F6
stay old fash - ioned with me. _____

I'M SITTING ON TOP OF THE WORLD

• 1925 LEO FEIST, INC.
• Renewed 1953 WAROCK CORP.

Words by Sam M. Lewis and Joe Young
Music by Ray Henderson

Moderately F FM7 F7 B_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_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_b E7 F Dm Dm7 7 Dm7 Dm6

"Glor - y Hal - elu - 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_b F C9#5 F G7 G7 5/D_b

I'm go - ing to fall, I'm Sit - ting On Top Of The World, just roll - ing a long,
C7 1. F D7 G7 C7#5 2. F B_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_b A_b 7 Gm7 Cm7 Fm7 B_b 7 B_b m7 E_b 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_b / A_b Am7 5 D7 Gm7 C7 Am7 5 D7 9 Gm7 C7 Fm7 B_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_b A_b 7 Gm7 Cm7 Fm7 B_b 7 B_b m7 E_b 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_b 7 B_b / A_b 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_b m7 D7 Gm7 C7 9 Fm7 Fm7 B_b B_b 9 E_b Fm7 B_b 7 E_b 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 GOT YOU UNDER MY SKIN

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 throughout the World.

Words and Music by Cole Porter

Moderately

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics "I've Got You _____ Un - der My Skin," are followed by chords Fm7, Bb7, EbM7, Gm7b5, C7b9, Fm7, Bb7, and EbM7. The second staff continues with "I've got you _____ deep in the heart of me," with chords Cm7, Fm7, Bb7, Bb7/Ab, Gm7, C7, Fm7, and Bb7. The third staff begins with "so deep in my heart, ____ you're real - ly a part of me." The lyrics continue through the fourth staff: "I've Got You _____ Un - der My Skin." The fifth staff begins with "I tried so _____ not to give in, ____ I said to my - self, 'this af -". The sixth staff continues with "fair nev - er will go so well." The seventh staff begins with "But why should I try to re - sist when, dar - ling, I know so well ____". The eighth staff begins with "I've Got You _____ Un - der My Skin." The ninth staff begins with "I'd sac - ri - fice an - y - thing, ____ come what might, for the sake of hav - ing you near, ____ in spite of a warn - ing voice that". The tenth staff begins with "comes in the night and re - peats and re - peats in my ear: ____ 'Don't you know, lit - tle fool, ____". The eleventh staff begins with "you nev - er can win, ____ use your men - tal - i - ty, ____ wake up to re - al - i - ty." The twelfth staff begins with "BbM7 E7 AbM7 D7 EbM7 Gm7b5 C7b9". The thirteenth staff begins with "But each time I do, just the thought of you makes me stop be - fore I be - gin, 'cause I've". The fourteenth staff begins with "Fm7 Bb7b9 1. Eb Gm7 C7 | 2. Eb Fm7 E9 Eb M9". The fifteenth staff concludes with "Got You _____ Un - der My Skin. I've Skin."

IF EVER I WOULD LEAVE YOU

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throughout the World.

Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately, with expression

The musical score consists of ten staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and measure numbers are placed below the staff where applicable. The lyrics are written below the vocal line, corresponding to the chords. Measure numbers are placed below the staff where applicable.

Chords and Measures:

- Staff 1: Cm7, F7, Bb M9, Gm (Measures 1-4)
- Staff 2: Cm7, F7, Bb M9, Bb 7, Eb, Cm7, F7, Bb M9 (Measures 5-8)
- Staff 3: Gm, Cm7, G 7/D, Cm/Eb, Cm7, Bdim7, Cm7, F7, Cm7 (Measures 9-12)
- Staff 4: F7, Bb M9, Gm, Cm7, F7, Bb M9, Bb 6 (Measures 13-16)
- Staff 5: Bb 7, Eb, Cm7, F7, Bb M9, Gm, Cm7, G 7/D (Measures 17-20)
- Staff 6: Cm/Eb, F7b 9, Bb, D, D+, G, Em7, A7, D, DM7 (Measures 21-24)
- Staff 7: D6, F#, F#+, B, Em7, A7, D (Measures 25-28)
- Staff 8: F7, N.C., Cm7, F7, Bb M9, Gm (Measures 29-32)
- Staff 9: Cm7, F7, D7 sus D7, Gm7, Bb 7, Eb M7, Ab 9 (Measures 33-36)
- Staff 10: Bb 6, C9, F9, Cm7, F7b 9, Bb 6, Bb, Cb M7, Bb (Measures 37-40)

Lyrics:

If Ev - er I Would Leave You, it would - n't be in sum - mer. See - ing you in
 sum - mer I nev - er would go. Your hair streaked with sun - light, your lips red as flame,
 your face with a lus - tre that puts gold to shame! But if I'd ev - er leave you,
 it could - n't be in au - tumn. How I'd leave in au - tumn I ne - ver will know.
 I've seen how you spar - kle, when fall nips the air. I know you in au - tumn
 and I must be there. And could I leave you run - ning mer - ri - ly through the snow?
 Or on a win - try eve - ning when you catch the fi - re's glow?
 If Ev - er I Would Leave You, how could it be in spring-time, know-ing how in
 spring I'm be - witched by you so? Oh, No! not in spring-time! Sum - mer, win - ter or
 fall! No, nev - er could I leave you at all!

IF I WERE A BELL

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By Frank Loesser

Medium Bounce

G9 **Gm7** **B♭ m/C** **F** **C/E** **Fm**

Ask me how do I feel, ask me now that we're cosy and cling - ing. Well sir, Well sir,

F# dim7 **E♭ 7** **D7** **G9** **Gm7♭5** **C 7**

all I can say is If I Were A Bell, I'd be ring - ing. From the Yes, I
all I can say is if I were a bridge I'd be burn - ing.

F **F7** **B♭** **Gm7♭5 C 7♭9** **F** **F7** **B♭** **Gm7♭5 C 7♭9**

mo - ment we kissed to - nite, that's the way I've just got to be - have. Boy, if
knew my mor - ale would crack from the won - der-full way that you looked. Boy, if

F **B♭ 9**

I were a lamp I'd light, or if I were a ban - ner I'd wave. Ask me
I were a duck I'd quack, or if I were a goose I'd be cooked. Ask me

G9 **Gm7** **B♭ m/C** **F** **C/E** **Fm**

how do I feel, lit - tle me with my qui - et up - bring - ing. Well sir,
how do I feel, ask me now that we're fond - ly ca - ress - ing. Pal, if

F# dim7 **E♭ 7** **D7** **G9** **Gm7♭5** **C 7**

all I can say is if I were a gate I'd be swing - ing. And if
I were a sal - ad I know I'd be splash - ing my dress - ing. Or if

F **B♭** **A♭ dim 7** **F** **E7♯5** **E♭ 7** **D9 D7♭9** **Dm7** **G9♭5**

I were a watch I'd start pop - ping my spring, or If I Were A Bell I'd go
I were a sea - son I'd sure - ly be spring, or If I Were A Bell I'd go

Fm7 Dm7 B♭ M7 C9 **1. F** **Gm7 G♯ dim7 A7 D7♭9** **2. F** **E♭ F**

"ding dong, ding dong ding."
Ask me ding."

I'VE HEARD THAT SONG BEFORE

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Words and Music By
Sammy Cahn and Julie 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 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 Dm7 b5
 re - calls a fa - vor - ite dream, a dream that brought you so close to me.
 G7 2. Dm A7 Dm C 7#5 F Bb 9
 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 G 7/F Ebm Ab9 Dm7 G7 Cm7b5 F7b9 Bb Dbdim7 1. Cm7 F7#5 Bb
 Blow Go, Ill Wind, blow a - way, let me rest to - day. You're blow-in' me no good, no good.
 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 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 B_b Am7b5 D7b5b9 G7 G7/F E_bm7 A_b9 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 B_b E_bm7 A_b7 B_b A_b6/9 B_b6/9
 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 lift

E♭ Edim7 Fm7 F♯ dim7 E♭/G Gm7**♭5** C 7**♭9** Fm7 C 7**♯5**

Im - ag - i - na - tion is fun - ny, it makes a cloud - y day sun - ny, makes a bee think of

Fm7 B♭ 9**♯5** Gm7 C 7**♭9** Fm7 B♭ 7 N.C. E♭ Edim7 Fm7 F♯ dim7 E♭/G Gm7**♭5**

hon - ey, just as I — think of you. — Im - ag - i - na - tion is cra - zy, your whole per - spec - tive gets

C 7**♭9** Fm C7**♯5** Fm7 B♭ 9**♯5** E♭ E♭ M7 B♭ m7 E♭ 9 A7

haz - y, starts you ask - ing a dai - sy, what to do — what to do? —

A♭ M7 Am7**♭5** D7 Gm7 C 7**♭9** C ♯ dim7

Have you ev - er felt a gen - tle touch and then a kiss and then and then

Dm7 Gm7 Cm7 F7 Fm7 B♭ 9 B♭ 7**♯5** N.C. E♭ 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

E♭/G Gm7**♭5** C 7 Fm Fm7**♯5** Fm7 Dm7**♭5** G 7**♯5** G7**♭5**/D♭

go a - round wil - ly - nil - ly. For ex - am - ple, I go a - round want - ing you —

C 7**♭9** Fm7 Fm7/B♭ B♭ 7**♭9** E♭ D♭ 6/9 E♭ M9

and yet, I can't im - ag - i ne 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 b9 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 b9 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 b5/E E G#m7 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#m7 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 Bb

Who's the liv - in' dol - ly with the beau - ti - ful eyes?—
First I held her light - ly and we start - ed to dance—

E♭

What a pair o' lips, I'd like to
then I held her tight - ly what a

try 'em for size.—
dream - y ro - mance.—

I'll just tell her, "Ba - by, won't you swing it with me?"—
And I said, "Hey, ba - by it's a quar - ter to three.—

B♭

F7

Hope she tells me "may - be," what a wing it will be.—
There's a mess of moon-light won't-cha share it with me?"—

So, I said po - lite - ly, "Dar - lin'"—
"Well," she ans - wered, "Mis - ter don't - cha

B♭

E♭

G♭ 7

B♭

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♭

D♭ dim7 Cm7

F7♭ 9

B♭

D♭ dim7 Cm7

F7♭ 9

In The Mood, — that's what she told me, In The Mood, — and when she told me,

B♭

D♭ dim7 Cm7

F7

Fdim7

F7 G♭ 9 F9

B♭

In The Mood, — my heart was skip - pin', it did - n't take me long to say, "I'm In The Mood— now."

D♭ dim7 Cm7

F7♭ 9

B♭

D♭ dim7 Cm7

F7

Fdim7

In The Mood, — for all her kiss - in', In The Mood, — her cra - zy lov - in'

B♭

D♭ 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♭ 9 F9

2. F7 G♭ 9 F9

B♭

In The Mood — now."

In The Mood — now.

B

B♭

F7

B♭

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 C 7 Am Ab dim7 C 7/G C 7 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 C 7 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 C 7 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 Ab 7

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." _____
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
flight, my thoughts all stray to you. In The Still Of The Night,
While the world is in slum - ber, oh, the times with-out num - ber, dar - ling, when I say to
you; "Do you love me as I love you? Are
you my life - to - be, my dream come true? Or will this dream of mine
fade out of sight like the moon, grow - ing dim, on the rim of the
hill in the chill, still of the night? night?

INDIANA (Back Home Again In Indiana)

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Words by Ballard MacDonald
Music by James F. Hanley

Upbeat Swing

The musical score for "Indiana" consists of four staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. Chords include F7, E7, Eb7, D7, G7, C7, and F. The lyrics describe the singer's return to Indiana. The second staff begins with F7, Bb, Bdim7, F/C, D7, G7, and Gm7, continuing the nostalgic imagery of the landscape. The third staff features C7 (N.C.), F7, E7, Eb7, D7, G7, Em7, A7, Dm, Bbm, and ends with a repeat sign. The fourth staff concludes with F, Em7, A7, Dm, Dm/C, Bdim7, F, Gm7, C7, and F, with the final lyrics about the Wabash river.

INFANT EYES

© 1965 Miyako Music

By Wayne Shorter

Slow Ballad

The musical score for "Infant Eyes" is a slow ballad in 3/4 time. It uses a treble clef and a key signature of one flat. The chords listed are Gm7, Fm7, Eb M7, A13b9, Gb M7, F9sus, Eb m7, Bb 9sus, Bb 7, Eb M7, EM7/D#, Eb M7#11, EM7, BM7, Bb 9sus, Ab m7, Eb 9sus, D7b 9, Gm7, Fm7, Eb M7, A13b9, Gb M7, F9sus, Eb m7, and Bb 9sus. The music is characterized by sustained notes and harmonic movement.

INNER SPACE

© 1973 Litha Music

By Chick Corea

Medium-Up Swing

N.C.

AM7

CM7b5

DbM7

EM7b5

The musical score for "Inner Space" is in 3/4 time with a treble clef and a key signature of one sharp. It includes chords such as N.C., AM7, CM7b5, DbM7, EM7b5, EbM7, DM7b5, Dbm, Cm7b5, and AM7b5. The score features eighth-note patterns and grace notes, typical of Chick Corea's jazz-influenced compositions.

D_bm

EM7_b5 G_bM7 E E_bM7 E7 E_b7 break... To Coda \oplus

AM7_b5 CM7_b5 D_bM7_b5 EM7_b5 E_bM7 EM7_b5 E/F

E_bm7 DM7_b5

D.S. al Coda CODA AM7_b5

CM7_b5 D_bM7_b5 EM7_b5

E_bM7_b5 DM7_b5 FM7_b5 EM7_b5 E_bM7_b5 DM7_b5 FM7_b5 EM7_b5 E_bM7_b5 DM7_b5

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Words by Steve Graham
Music by Ray Wetzel

Medium Swing

C6

{ It's begin - ning,
Trum - pets driv - in' }

In - ter - mis - sion Riff.

{ Real - ly spin - ning,
Come a - live in }

D6

D9

D6

C6

G7

In - ter - mis - sion Riff.

{ Keep that or - gan go - ing
High - er, go - ing high - er, }

and keep that mu - sic flow - in'.
those horns will catch on fire.

C6

Hear that beat of
Sax es rid din' }

In - ter - mis - sion Riff.

{ Feel that heat of
Trom bones slid in' }

D6

D9

D6

C6

G7

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 D67 C7 D67 A7 D7 1. Gm C7 Eb7 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 Eb7 Db Gm Eb7 Ab E7 Bdim7 Ab

my! Wa - doo, (Wa - doo,) zim bam bod - die - oo. (zim bam bod - die - 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 D67 C7 D67 A7 D7 1. Gm C7 Eb7 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 'till ole Phar - ah's daugh - ter she fished him, she says, from that

2. Gm Gm7 Fast Eb7 Db Gm Eb7 Ab E7 Abdim7 Ab

stream. Wa - doo, (Wa - doo,) zim bam bod - die - oo. (zim bam bod - die - oo.)

D7 Eb7 Fm6 D7 Gm D

Hoo - dle ah da wa da, (Hood - dle ah da wa da,) Scat - ty wah. (Scat - ty wah.) Yeah! It

Tempo one

Gm C Gm C Gm C Gm C7 D67

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 D67 A7 D7 Gm Eb7 Ab

deb - ble's a vil - lun, but 'tain't ne - ces - sa - ri - ly so. To get in - to Heb - ben don'

AbM7 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 C
 wid a grain of salt. Me - thus' - lah lived nine hun - dred years, Me - thus' - lah lived nine hun - dred

Gm C7 D67 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
 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/E♭ D♭7 C Fm Fm/E♭ 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, } him, —

E♭7 C7 Fm Fm/E♭ D♭7 C

— } Yes, I love { her. } him. — } I'm gon - na walk up to { her } gate —

Fm Fm/E♭ D♭7 Fm/C Fm7♭5/C♭ B♭7 E♭7

and see if I can get it straight, 'cause I want { her. } him. — } I'm gon - na ask { her: } 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 just } a crea - ture that has al -

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 } he's } gone and made a change.

Fm C7/G Fm/A♭ C7/G Fm B13 B♭7 E♭7 A♭9 G9 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 G6 C9 Bm7 E7 Am7 D7 G Dm7 G7

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

C C#m7 F#7 Bm7 E7 Am7 D7 D7 D7/C Bm7 E7 Am7 D7

say that I had spring fev - er, but I know it is - n't spring. I am

G6 C9 Bm7 E7 Am7 D7 G Dm7 G7

star - ry - eyed and vague - ly dis - con - tent - ed, like a night - in - gale with - out a song to sing. Oh,

C C#m7 F#7 Bm7 E7 Am7 D7 G Dm7 G7 C

why should I have spring fev - er when it is - n't e - ven spring? I keep wish - ing I were

Dm7 G7 C Am7 Am7/G F#m7b5 B7

some - where else walk - ing down a strange new street; hear - ing words that I have nev - er heard from a

Em7 A7 Am7/D D7 G6 C9 Bm7 E7 Am7 D7

{man girl} I've yet to meet, I'm as bu - s y as a spi - der spinn - ing day - dreams I'm as

G Dm7 G7 C C#m7 F#7 G6/9/B Em7

gid - dy as a ba - by on a swing. I have - n't seen a cro - cus or a rose - bud, or a

Am7 D9 D7/C B7 E7 A7 Cm7 F7 Bm7 Em7 Em7/D

rob - in on the wing. But I feel so gay in a mel-an - cho - ly way that It Might As Well Be

A7/C# Cm7 F9 Bm7 Em7 Am7 D7 G C6 G

Spring. It Might — As Well Be Spring! —

The musical score consists of eight staves of music in common time, key signature of one sharp (F#). The vocal line is in soprano range. Chords are indicated above the staff. The lyrics are integrated with the melody, with some words in parentheses indicating they are spoken. The score includes a variety of chords such as G6, C9, Bm7, E7, Am7, D7, G, Dm7, G7, C, C#m7, F#7, Bm7, E7, Am7, D7, G, Dm7, G7, C, F#m7b5, B7, Em7, D9, D7/C, B7, E7, A7, Cm7, F7, Bm7, Em7, Em7/D, and G. The vocal part starts with a eighth-note rest followed by eighth-note patterns. The lyrics describe various springtime sensations and sights, including a willow in a wind-storm, a puppy on a string, a nightingale without a song, and a spider spinning a web. The final line is a call to action, '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

Chords and lyrics:

- Section 1: Gm9, C7#5, FM9, Cm9, F7#5, BbM9
- Section 2: Bb m9, C7b9, FM7, F7, Bb m7, D9, C9, D9b5
- Section 3: C7, Gm9, C7#5, FM9, Cm9, F7#5, BbM9
- Section 4: Bb m9, Eb 9, FM7, Gm7, Am7b5, D7, G9
- Section 5: Gm9, C7b9, 1. F, Ab dim7, Gm7, C7, 2. F, Bb m7, F/A, Ab dim7, Gm7, Gm7, F6
- Section 6: 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

Chords and lyrics:

- Section 1: Cm, Cm/Bb, Am7b5, Ab9, G7b9, Cm, Cm/Bb, Am7b5, Ab9, G7b9, Cm7
- Section 2: Fm7, Am7b5, D7b9, Gm7b5, C7, 1. F9, F7/Eb
- Section 3: wrong face, wrong smile, it's not { her } face, but such a charm - ing face, that It's All Right, With
- Section 4: Dm7b5, G7, Ab9, G7b9, 2. F9, Fm7, Bb7, Eb, Ab9, Eb, Fm7, Gm7b5, C7b9
- Section 5: Me, It's the All Right, With Me, You can't know how hap - py I
- Section 6: am that we met, I'm strange - ly at - tract - ed to you, There's some - one I'm

C7**b**9 F7 Fm7 B**b**7 E**b**M7 A**b**M7 Dm7**b**5 A**b**9 G7**b**9
 try - ing so hard to for - get, don't you want to for - get some - one too? — It's the
 Cm Cm/B**b** Am7**b**5 A**b**9 G7**b**9 Cm Cm/B**b** Am7**b**5 A**b**9 G7**b**9 Cm7 Fm7
 wrong game — with the wrong chips, tho' your lips are tempt - ing they're the wrong lips,
 Am7**b**5 D7**b**9 Gm7**b**5 C7 F9 B7**b**5 B**b**9
 they're not { her } lips but they're such tempt - ing lips — that if some night — you're free,
 Fm7 B**b**7 E**b**M7 Bbm7 E**b**7 E**b**7 #5 A**b**M7 Ab/G Ab7/G**b** F9 Fm7 Fm7/B**b** E**b**6
 dear, it's all right, — It's All Right — With Me.

IT'S NOT FOR ME TO SAY

Copyright © 1956 by KORWIN MUSIC INC.

Words by Al Stillman
Music by Robert Allen

Moderately, with much expression

Gm7 C9 C7**b**9 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 D7**b**9 Gm Gm7/F Em7**b**5 A7**b**9 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 C7**b**9 FM7 F6
 — and dream that love will last. As far as I can see, — this is heav - en — and
 Cm7 F7 F7#5 B**b** BbM7 B**b**6 Eb9
 speak-ing just for me, — it's ours to share. — Per - haps the glow of love will grow with
 FM7 Am7**b**5 1. D7 D7**b**9 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 D7**b**9 Gm7 C9 F6
 It's — or we may nev - er meet a - gain, but then It's Not For Me To Say.

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 1. G Am7D7 || 2. G

but it would - n't be make be - lieve — if you — be - lieved — in me. —

IT'S SAND, MAN

• 1942, 1958 (Renewed) WB MUSIC CORP.

Music by Ed Lewis
Words by Jon Hendricks & Dave Lambert

Medium Swing B_b Cm7 F7 B_b G 7 Cm7 F7

B_b B_b 7 E_b D_b dim7 B_b/D D_b dim7 1. Cm7 D_b dim7 2. Cm7 F7 B_b

E_b 7 B_b m7 E_b 7 B_b E_b 7 B_b m7 E_b 7

B_b Bdim7 Cm7 F7 B_b Cm7 F7 B_b G 7

Cm7 F7 B_b B_b 7 E_b D_b dim7 B_b/D D_b dim7 Cm7 F7 B_b

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

The musical score consists of ten staves of music for voice and piano. The key signature is B-flat major (two flats). The tempo is indicated as 'Slowly, with expression'. The lyrics are provided below each staff, corresponding to the chords above them. Measure numbers are indicated by small numbers above the staff lines.

Chords:

- FM7, Ab dim7, Gm7, C7, Cm7/F, F7
- Bb M7, Eb 9, FM7, Eb 7, D7
- G9, Gm7/C, C7, FM7, Ab dim7, Gm7, C7
- Cm7/F, F7, Bb M7, Eb 9, FM7, Eb 7, D7
- G7, C7b9, F, Gm7, D7
- Gm7, D7, Gm7, Am7b5, D7
- G7, Dm7, G7, Dm, G9
- C7#5, Gb 9, FM7, Ab dim7, Gm7, C7
- Cm7/F, F7, Bb M7, Eb 9, FM7
- Eb 7, D7, G7, C9, C7b9, F, Gb M7, FM9

Lyrics:

I can't show my face, can't go any place, people stop and stare,
 it's so hard to bear. Ev - 'ry - bod - y knows you left me,
 It's The Talk Of The Town. Ev - 'ry - time we meet, my heart skips a beat,
 we don't stop to speak, tho' it's just a week. Ev - 'ry - bod - y knows you left me,
 It's The Talk Of The Town. We sent out invitations to
 friends and relations an - nounc - ing our wed - ding day.
 Friends and our re - la - tions gave con - grat - u - la - tions. How can you face them?
 What can you say? Let's make up, sweet - heart, we can't stay a - part,
 don't let fool - ish pride keep you from my side. How can love like ours be
 end - ed? It's The Talk Of The Town.

THE JAZZ-ME BLUES

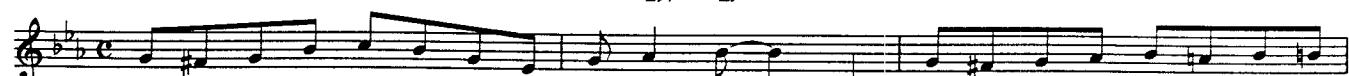
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Words and Music by Tom Delaney

Ragtime

E♭

B♭7 E♭



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♭7

E♭

B♭7 E♭



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♭ +

A♭

E♭

1. F7 B♭7 E♭ B♭7 | 2.

B♭7



hear that jazz band mu - sic play - ing all the time. — It all the time. — Ev - 'ry one — that's nigh - noth - ing else but jazz-band mu - sic

B♭dim7

B♭7

F7

B♭

G7

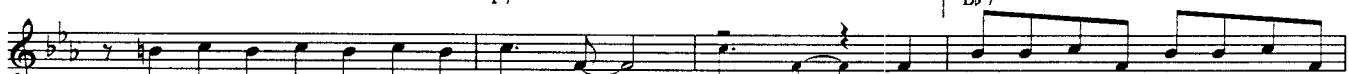
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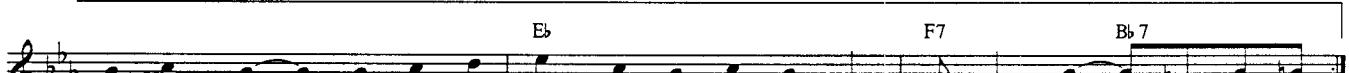
nev - er seems — to sigh, hear them loud - ly cry: Oh! Jazz - man — Rag - time —

F7

1 B♭7



Don't stop that mu - sic, it's — jazz - man, — (jazz - man) you know I want to hear it both — please sir will you play it in jazz - time, — (jazz - time)



day and night, — and if you don't blow it hot then I don't feel right Now if it's



2. E♭

E♭

F7

B♭7

Don't want it fast, don't want it slow, take your time don't rush it play it



C7 F7 B♭9 E♭



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 sheet music consists of ten staves of musical notation for a single instrument, likely a piano or guitar. The music is in common time and uses a key signature of one flat (B-flat). The notation includes various note heads, stems, and rests, with some notes grouped by vertical lines. Chords are indicated above the staff at the beginning of each measure, such as B-flat, G major, Gdim7, B-flat, N.C., Ab, Eb, B-flat 6, D-dim7, F7, Eb, F7, Gdim7, Gb, F7, B-flat, Gdim7, Gb, F7, B-flat, N.C., D7, N.C., B-flat 6, D7, B-flat, Eb, B-flat 7, Eb, B-flat, N.C., B-flat, D-dim7, Cm7, F7, G7, C7, G7, F7, B-flat, Gdim7, Gb, F7, B-flat, N.C., B-flat, B-flat 7, Eb, Edim7, Eb7, Edim7, B-flat, D-dim7, Cm7, F7, G7, C7, Gb, F7, B-flat, Gdim7, Gb, F7, B-flat, B-flat 7, Eb, B-flat 7, Eb, B-flat 7, Eb, G7, Eb, Eb7, Ab, Adim7, Eb/B-flat, Eb, B-flat 7, Cdim7, C7, B-flat 7, Eb, N.C., Eb, G7, Eb7, Eb, Cdim7, C7, B-flat 7, Eb, Adim7, Eb/B-flat, Eb, B-flat 7, Cdim7, C7, B-flat 7, Eb, B-flat 7, Eb, B-flat 7, Eb, Cdim7, C7, B-flat 7, Eb, Cdim7, C7, B-flat 7, Eb, B-flat 7, Eb, B-flat 7, Eb, #5, Eb9.

JERU

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By Miles Davis

Fast
E_b

E_b C 7 Fm7 D7 E_b Fm7 G_b dim7

B_b m7 E_b 7 A_b A_b m7 D_b 7 G_b Fm7 B_b 7

E_b D_b 7

E_b C 7 Fm7 D7 E_b Fm7 G_b dim7

JEANNINE

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By Duke Parson

Bright and Kickin'

Cm Cm6 Cm7 Cm6 § Cm

Cm7

B_b m9 E_b 7_b 9 A_b M7 D_b 9 Dm11

G_b 9 [1. Fine] [2.] Gm9 C 7 F

Bm7 E7 AM7 A6 Am7 D7 G 7 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

They call it that Jersey Bounce, a rhythm that real - ly counts. The
 G9 D9
 tem-per-ture al-ways mounts where-er they play the fun-ny rhythm they play... It
 C C
 start-ed on Jour-nal Square, and some-bo-dy heard it there. He
 G9 C A9 C
 put it right on the air and now you hear it ev-ry-where.
 C9 B9 A9
 Up-town gave it new licks, down-town, add-ed sometricks, 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 A9 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

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
 Fm CM7
 G7 C C#dim7 Dm7 G7 FM7
 {I'm} so cra-zzy for Jim. Jim nev-er tells {me I'm} his heart's de-si-re. {She} nev-er {seem} to

C/E E^bdim7 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 {she gets}

Am E7 Am D7 G D7 G7

feel - ing low, {I} {she} say "Let's call it quits." {she wants to call it quits.} Then {I} {hang} on and {let} {she hangs} on and {lets} him go, break - ing {my} {her} heart in bits.

FM7 Fm CM7 C/E E^bdim7

Some - day {I} {she know} that Jim will up and leave {me,} {her,} but but though he'll al - ways hurt her and can be - lieve me,

Dm7 G7**9** | 1. C Am7 Dm7 G7 | 2. C Dm7 G7sus C6/9

I'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 G 7 Dm7 G 7 Dm7 G 7

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 G 7

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 G 7 Dm7 G 7 D7 G 7 C C 7 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 G 7

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 Bb 7 A7 F Fm6

Gid - dy - ap, jin - gle - horse pick up your feet jin - gle a - round the clock; mix and mingle in a jin - gl - in' beat

D7 G 7 1. C 2. D7 G 7 D7 G 7 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

The sheet music consists of ten staves of musical notation for voice and piano. The lyrics are written below the notes. Chords are indicated above the staff or below the notes. The music is in common time, mostly in F major, with some sections in C major and G major. The vocal line features many eighth and sixteenth note patterns, with several melodic phrases highlighted by slurs and grace notes. The piano accompaniment provides harmonic support with chords and rhythmic patterns.

Lyrics:

Poor John - ny
Poor John - ny
One - Note -
One - Note -
sang out - with gus - to - and just o - ver -
got in - A - i - da, - in - deed o - a - great
C7 F C7 F C7 F
load - ed - the place. Poor John - ny One - Note - yelled wil - ly -
chance to be brave. He took his one Note - howled like the
C7 F C7 D7 Gm7 F
nil - ly, un - til he was blue in - the face, for hold - ing - one
North Wind, brought forth wind that made crit - ics rave, while Ver - di turned
Gm7 C7 F Ab C7 F
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 12 F
— he was in a class by him - self, by gum! lone.
Ev - 'ry one was mute, John - ny stood a - Gm7 C7
TRIO Fm C7 Bb m C7 Fm Gm7 C7
Cats and dogs stopped yap - ping, li - ons in the zoo all - were
Gm7 C7 Fm C7 Fm C7 Bb m C7
jeal - ous - of John - ny's big trill. Thun - der claps stopped clap - ping,
Fm Gm7 C7 Fm 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 D7 Gm7 F C7 F
One - Note, sing out - with gus - to - and just o - ver - overwhelm all - the crowd.
Gm7 C7 F Eb C7 F C7 F C7 D7 Gm7 F Gm7 C7 F
Ah! So sing, John - ny One - Note, - out loud!
Gm7 C7 F Gm7 C7 F Gm7 C7 F Gm C7 F
Sing John - ny One - Note! Sing, John - ny One - Note, - out loud!

JIVE AT FIVE

© 1941 (Renewed) WB MUSIC CORP.

By Count Basie & Harry Edison

Fast

E♭ Cm7 Fm7 B♭ 7 E♭ Cm7 Fm7 B♭ 7 E♭ 7 D7 D♭
 C 7 B7 B♭ 7 E♭ E♭ G♭ dim7 Fm7 B♭ 7 E♭ F7 B♭ 7#5
 G♭ dim7 Fm7 B♭ 7 E♭ G♭ dim7 Fm7 B♭ 7 E♭ F7 B♭ 7#5
 E♭ Cm7 Fm7 B♭ 7 E♭ Cm7 Fm7 B♭ 7 E♭ 7 D7 D♭ 7
 C 7 B7 B♭ 7 E♭

JOHNNY'S THEME

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Words and Music by Paul Anka and Johnny Carson

Bright Swing

CM7 E♭dim7 Dm7 G7♭9 CM7 E♭dim7 Dm7 G7♭9
 CM7 E♭dim7 Dm7 G7♭9 Am7 E♭dim7
 Dm7 G7 C [1. B7] [2. B7] CM7 E♭dim7 N.C. G7♭9 C7♭9

THE JOINT IS JUMPIN'

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Words by Andy Razaf and J.C. Johnson
Music by Thomas "Fats" Waller

Tempo di-disturb de neighbors

The musical score consists of ten staves of music for a single voice. The key signature is B-flat major (two flats). The time signature is common time (indicated by a '4'). The vocal line includes several spoken-like sections indicated by '(Spoken:)'.

Chords and Progressions:

- Staff 1: Bb, Bdim7, Cm7, F7, Bb, Bdim7, Cm7, F7, Bb, Bb7/D
- Staff 2: Eb, Edim7, Bb/F, F7#5, Bb, D, A7/E, D/F#, A7/E
- Staff 3: D, A7, D, C7, F, C7/G, F/A, F#dim7, C7/G, C7
- Staff 4: F7, Bb7, Edim7, Fm7, Bb7, Eb, Bb7, Eb, C7
- Staff 5: F9, C7#5, F7, Eb, Bdim7, Cm7, F7
- Staff 6: Bb, Bdim7, Cm7, F7, Bb, Bb7/D, Eb, Edim7, 1. Bb/F, F7#5
- Staff 7: Bb, F7, 2. Bb, Eb7, F7, Bb, F7#5, Bb, Bdim7, Cm7, F9
- Staff 8: Bb, Bdim7, Cm7, F7, Bb, Bb7/Ab, Ebm/G, Ebm/Gb, Bb/F, Bb+/F#, Gm7, C7b9, F7#5, Bb6
- Staff 9: Bb, F7#5, Bb, Bb7/Ab, Eb/G, Ebm/Gb, Bb/F, Bb+/F#, Gm7, C7b9, F7#5, Bb6

Lyrics:

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 -
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',
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 -
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
on the floor, - grab an - y - the 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,
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
in'. Let it beat! - this joint is jump - in'. This joint is jump - in',
It's real - ly jump - in'. We're all bums - when the wag - on comes - I mean - this joint is jump -
in'. (Spoken:) Don't give your right name. No, no, no!
(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 E7 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 E7 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 E7 D7 G

right in the bag... Get hep, and get hap - py with the John - son Rag...

JOR DU

By Duke Jordan

• 1959 Slow Dancing Music, Inc.

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

Db7 Gb7 G7 D.S. al Coda

♩ CODA Ab7 G7sus Cm

JUKE BOX SATURDAY NIGHT

Copyright © 1942 by Chappell & Co., Inc. Copyright Renewed

Words by Al Stillman
Music by Paul McGrane

Moderately

F

Musical score for "Juke Box Saturday Night" in F major, moderately. The score consists of eight staves of music with lyrics. Chords indicated include F, Abdim7, Gm7, C7, Bb, F7, G7, Dm7, Cm7, and C7. The lyrics describe a night of fun at the juke box, featuring various performers like Mop-pin' up so-da pop rick-eyes, Dancin' to swing-er-oo quick-ies, Goodman and Ky-ser and Mil-ler, and the像 Juke Box Sat-ur-day Night.

Mop - pin' up so - da pop rick - eyes _____ to our heart's de - light.
 Danc - in' to swing - er - oo quick - ies, _____ Juke Box Sat - ur - day Night.
 Good - man and Ky - ser and Mil - ler _____ help to make things bright, mix - in' hot licks with va - nil -
 la, _____ Juke Box Sat - ur - day Night. They put noth - in' past us,
 me and hon - ey lamb, _____ mak - ing one coke last us 'til it's time to scram.
 Mon - ey, we real - ly don't need that, _____ we make out all right, let - tin' the oth - er guy feed -
 that _____ Juke Box Sat - ur - day Night.

JUMPIN' WITH SYMPHONY SID

© 1949 Renewed 1977 Atlantic Music Corp., Travis Music Co., Criterion
Music Corp. and United Artists Music Co., Inc.

Words by Buddy Feyne
Music by Lester Young and Buddy Feyne

Swing Style

F6

Musical score for "Jumpin' With Symphony Sid" in F6, swing style. The score consists of two staves of music with lyrics. Chords indicated include Bb7 and F6. The lyrics describe the excitement of dancing with Symphony Sid, mentioning Dee-jay show, El-la-la, and Bing.

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,
 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,

B \flat 7 To Coda \oplus 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

B \flat 7 F6

rhy - thm and blues — or jazz — and — of course he real - ly comes on... with Good - man or Dor - sey, we

B \flat 7 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

\oplus 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 B_b F7#5 B_b Dm7b5 G7#5 G7 C7

Just give me _____ a June Night,____ the moon - light _____ and you._____

F7 Cm7 F7 F7#5 B_b 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

B_b F7#5 B_b 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 B_b

_____ 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!

Am7 D13 D7b5 GM7

June, June, June, jest be - cause it's June! 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 lunner!
 And my ma is gettin' kittenish with Pap!

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!
 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.

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^b7 G7 C9 F7 B^b
 I've found my way. ————— For love came Just In Time. ————— You found me Just In Time —————
 Gm7 C7 Cm7 F7 | 1 B^b C9 Cm7 F7 | 2 B^b Ab6 A6 B^b6
 and changed my lone - ly life, that love - ly day. ————— day. —————

KILLER JOE

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By Benny Golson

Medium groove

Medium groove

1st staff: C13, B♭13, C13, B♭13, C13, B♭13, C13, B♭13, C13, B♭13, C13, B♭13

2nd staff: C13, B♭13, C13, B♭13, C13, B♭13, C13, B♭13, C13, B♭13, Em7♭5, A7♭9

3rd staff: E♭m7, A♭13, A♭7, A9, A7♭9, A♭7♭9, Em7, A13♭9, C13, B♭13, C13, B♭13, C13, B♭13

4th staff: C13, B♭13, C13, B♭13, C13, B♭13, C13, B♭13, C13, B♭13, C7♯9

KO KO

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By Charlie Parker

Up Tempo

A musical score consisting of four staves of music. The top staff starts with a B_b chord, followed by Fm7, B_b7, E_b, and A_b7. The second staff starts with B_b, followed by C7, and Cm7. The third staff starts with G7, followed by Cm7, F7, B_b, and Fm7. The bottom staff starts with B_b7, E_b, A_b7, B_b, and C7. Each staff contains various musical notes and rests, with some notes having slurs and others having specific performance markings like '3' or '7'. The music is set in common time.

KING PORTER STOMP

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Music and Lyric by
 Ferdinand "Jelly Roll" Morton
 Sid Robin & Sonny Burke

Medium Ragtime

D_b D_b7 G_b G_bm D_b D_b7 G_b G_bm

D_b D_b7 G_b G_bm D_b B_b7 E_b7

A_b7 D_b G_b Gdim D_b D_b7 G_b Gdim

D_b D_b7 G_b Gdim D_b E_b7 E_b7 A7 A_b7

D_b G_b Gdim D_b G_b Gdim7 D_b/A_b D_b

G_b Gdim7 D_b/A_b B_bm E_b7 A_b7 D_b7 G_b Gdim7

D_b/A_b D_b G_b Gdim7 D_b/A_b G_b Gdim7 D_b/A_b B_bm

E_b7 A7 A_b7 D_b G_b Gdim7 D_b7 G_b Gdim7

D_b7 G_b Gdim D_b6 B_b9 E_b7 A_b7 D_b

G_b E_b7 D_b7/A_b D_b7 G_b E_b7 D_b7/A_b D_b7 G_b Gdim7

D_b/A_b Adim7 B_bm7 E_b7 A_b7 D_b D_b7/F G_b Gdim7 D_b7 D_b7/F

G_b Gdim7 D_b D_b7/F G_b Gdim7 D_b/A_b Adim7 B_bm7 E_b7

A_b9 D_b G_b Gdim7 D_b/A_b D_b7 G_b Gdim7 D_b/A_b D_b7

G_b Gdim7 D_b/A_b Adim7 B_bm7 D_b/A_b Gdim7 G_b7 D_b B_bm Adim7 D_b/A_b E_b7/G G_b6 D_b/F A_b7/B D_b9

L'IL DARLIN'

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By Neal Hefti

Slow Blues

Chords: G9, Dm7, D69 #11, Gm7/C, Gm7, C7b9, Am7, D7b9, G9, Dm7, D69 #11, Gm7/C, Gm7, C7b9, F13, F7#5, Bb6, Bbm6, F7, Bb6, Bbm6, Am7, D7b9#11, G13, Dm7, G13, Dm7, G9, Gm7, C9, Am7, D7, G9, Dm7, D69 #11, Gm7/C, Gm7, C7b9, Am7, D7b9, G9, Dm7, D69 #11, Gm7/C, Gm7, C7b9, F13, F7#5, Bb6, Bbm6, F7, Bb6, Bbm6, Am7, D7b9#11, G9, Dm7, D69 #11, Gm7/C, C7, C7b9, F6, Am7, D7, G9, Dm7, D69 #11, Gm7/C, C7, C7b9, F6, Am7, D7, G9, Dm7, D69 #11, Gm7/C, C7, C7b9, F6, Fm9.

THE LADY IS A TRAMP

(From "BABES IN ARMS")

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately Bright

Chords: C6, Em7b5, A7b9, Dm7, G7, C6, Dm6, Em7b5, A7b9, Dm7, G7, I get too hungry for dinner at eight... I like the theatre but never come late.
I don't like crap games with bar-ons and earls... Won't go to Harlem in er-mine and pearls.
C, CM7, Gm7, C9, F6, Bb9, Em7, A7b9, Dm7, G7b9, C, A7, D7, G7, I never bother with people 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#m7b5, B13, Em7, A13, Dm7, G13, Em7, A7b9, Dm7, G7b5, I like the free fresh wind in my hair, life with-out care. I'm broke, it's oke,
F#m7b5, Fm7b5, Em7b5, Ebm7, Dm, Dm7/C, Bm7b5, E7b9, Am, Am#7, Am7, D9, G7b9, C, Dm9, CM9, hate Cal-i-for-nia, it's cold and it's damp, that's why The La-dy Is A Tramp.

LANDS END

© 1962 Slow Dancing Music, Inc.

By Harold Land

Medium swing

Am Am/G F E7 Am Am/G F E7 Am Am/G

F E7 Am [1 Bm7b5 E7] [2 B7 E7 Am Fine

Dm7 G7 C F B7 Bm7b5 E7 D.S. al Fine

THE LAST TIME I SAW PARIS

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Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II
Music by Jerome Kern

Moderately

G G#dim7 D7/A D7

The Last Time I Saw Par - is, her heart was warm and gay, I heard the laugh - ter

Cm D7 Am7 D7 G6 G#dim7

of her heart in ev - 'ry street ca - fe. The Last Time I Saw Par - is, her trees were dressed for

D7/A D7 Cm D7 Am7 D7 G6 Em7 A7

spring, and lov - ers walked be -neath those trees, and birds found songs to sing. I dodged the same old

DM7 D6 Em7 A7 DM7 D6 F#m7 B7 EM7 E6

tax - i - cabs that I had dodged for years; the cho - rus of their squeak - y horns was

Am7 D7 sus D7 G G#dim7 D7/A D7

mu - sic to my ears. The Last Time I Saw Par - is, her heart was warm and gay. No

Am7 D7 D7/C Bm7b5 E7b9 Am7 D7b9 G6

mat - ter how they change her, I'll re - mem - ber her _____ that way. _____

LAUGH! CLOWN! LAUGH!

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Words by Sam M. Lewis & Joe Young
Music by Ted Fiorito

Moderately

The musical score consists of four staves of music. The first staff starts with a C chord, followed by a G7 chord. The lyrics are: "E - ven tho' you're on - ly make - be - liev - ing, Laugh! Clown! Laugh!" The second staff begins with a C chord, followed by E7, A7, Dm7, and Dm7/C B7. The lyrics are: "Laugh! Clown! Laugh! Don't let your heart grow too mel - low, just be a real Pun - chi -". The third staff starts with Em, followed by Dm7, G7, and C, ending with a G7 chord. The lyrics are: "nel - lo, fel - low. You're sup- posed to bright - en up a place and Laugh! Clown! Laugh! Paint a lot of". The fourth staff starts with a C chord, followed by E7, A7, and Dm7. The lyrics are: "smiles a - round your face and Laugh Clown, don't frown. Don't let the world know your sor - row.". The fifth staff starts with D7, followed by G7, and then a section in 12/8 time with chords C, G7#5, and C. The lyrics are: "Be a Pa - gli - ac - cio, Laugh! Clown! Laugh! Laugh! _____".

LESTER LEFT TOWN

© 1959 Mikayo Music

By Wayne Shorter

Medium-Up Swing

The musical score consists of eight staves of music. The first staff starts with a Dm7b5 chord, followed by G7, Cm7, Am7b5, and Dm7b5. The lyrics are: "G7 Cm7 Am7b5 Fm7 Bm7 E7". The second staff starts with Ebm7, followed by D7#9, AbM7, E7#9, A7b5, and a section in 12/8 time with chords Bbm7, Eb7, and AbM7. The lyrics are: "Ebm7 D7#9 AbM7 E7#9 A7b5 1. Bbm7 Eb7 AbM7". The third staff starts with Fm7, followed by Bb7, EbM7, Fm7, Bb7, EbM7, Dm7, Cm7, Bbm7, Am7, and D7. The lyrics are: "2. To Coda Fm7 Bb7 EbM7 Fm7 Bb7 EbM7 Dm7 Cm7 Bbm7 Am7 D7". The fourth staff starts with Gm7, followed by Em7b5, Eb7, D7, C#m7, F#7, BM7, Bbm7, and Eb7. The lyrics are: "Gm7 Em7b5 Eb7 D7 C#m7 F#7 BM7 Bbm7 Eb7". The fifth staff starts with AbM7, followed by Gm7b5, C7, Fm7, Bb7, EbM7, Ab7, and a section labeled "D.S. al Coda". The lyrics are: "AbM7 Gm7b5 C7 Fm7 Bb7 EbM7 Ab7 D.S. al Coda". The sixth staff starts with a Coda section in 12/8 time with chords Eb7 and EsM7.

LAZY AFTERNOON

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Words by John Latouche
Music by Jerome Moross

Slowly

The musical score consists of four staves of music in common time, treble clef, with lyrics integrated into the vocal line. The chords indicated are Am7, A9, Am7, D7, Am7, D7, Dm7, Am7, D7, Am7, Dm9, G7, Dm7, G7, CM7, Dm7, Em7, Am7, A9, Am7, D7, Am7, D7, A6. The lyrics describe a lazy afternoon with various sights and sounds.

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
not an - oth - er hu - man in view, but us two. It's a La - zy Af -
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 -
stream as we dream. A fat pink cloud hangs o - ver the hill, un - fold - in' like a
rose. If you hold my hand and sit real still you can hear the grass as it grows. It's a
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
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

The musical score consists of three staves of music in common time, treble clef, with chords indicated above the staff. The chords are Cm6, D7, G7, Cm6, D7, G7, Gm7b5, C7, Fm6, Fm7, Cm6, D7. The piece is in a fast swing style.

Dm7b5 G7 Cm6

D7 G7b5 C7

Fm6

Dm7b5 Cm6 A7

Dm7b5 G7 Cm6 To Coda ♦

G7 D. S. al Coda ♦ CODA Cdim7 (add 9)

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, } Let It Snow! Let It Snow! Let It Snow! It Snow! When we
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

D.S. al Fine

Em7 A7 D7 G7 C7 Cdim7 C7

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, gon - na have a ball,

B_b

F

G7

C7

F

come on, ba - by, Let The Good Times Roll,
come on, ba - by, Let The Good Times Roll,
roll on and on.
Come on, ba - by, let me
Come on, ba - by, let us
(Opt.) Let's go, ba - by, on a

B_b

hold you tight,
paint the town,
cra - zy fling,
tell me ev - ry - thing is right to - night;
don't let noth-in' ev - er bring us down;
love can be such a swingin' thing;

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

B_b

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

E_bM7

Gm7

Gm7**5**

C7**9**

Fm7**5**

B_b7**9**

Let there be you _____ and let there be me, _____ let there be oy - sters _____ un - der the

E_bM9

Fm7

Gm7

Gdim7

Fm7

B_b7**9**

E_bM9

Eb6

Gdim7

Fm7

sea. _____ Let there be wind, _____ an oc - cas - ion - al rain, _____ chi - le con car - ne _____

B_b7 b9 E_b6 Fm7 B_b7 b9 EbM9 Gm7 Gm7 b5 C7 b9

— and spark- ling cham- pagne. — Let there be birds — to sing in the trees, — some - one to

Fm7 b5 B_b7 b9 EbM9 Edim7 Fm7 B_b7 b9 EbM9 Gm7 C9 Gm7

bless me — when- ev- er I sneeze. — Let there be cuck - oos, — a lark and a dove

C7 Fm7 B_b7 b9 1. Eb Edim7 Fm7 B_b7 2. Eb Abm6 Eb6

— 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 Eb dim7 Dm7 G7 G7 #5 CM7 Bm11 B_b7 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 Eb 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_b7 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 Eb 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_b7 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

The musical score consists of eight staves of music in common time with a key signature of one sharp (F#). The vocal line is accompanied by piano chords. The lyrics are integrated into the melody, often appearing below the staff or as part of the notes. The chords listed below are: G, Em9, Am7, D7, G, Em9, Am7, D7; G, G7/F, C/E, Cm/Eb, G/D, Em, A7, D7, G, Em9; G, G7/F, C/E, Cm/Eb, G/D, Cm7b5, F#7, Bm7; G, G7/F, C/E, Cm7b5, F#7, Bm7, E7, Am7, D7; G, G7/F, C/E, Cm/Eb, G/D, D7, G, Em9, Am7, D7; G, G7/F, C/E, Cm7b5, F#7, Bm7, E7, Am7, D7; G, G7/F, C/E, Cm/Eb, G/D, D7, G, Em9, Am7, D7; B7, E7, Am7, D7, G, Eb7, D7, G, G, G7/F, C/E, Cm/Eb, G/D, 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;

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

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,

ma - to, choc - late, to - mah - to! straw - b'ry! Let's Call The Whole Thing Off! But oh! If we call the whole thing
off, then we must part. And oh! If we ev - er part, then that might break my heart! So, if

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. { So, if

For we know we need each oth - er, so we bet - ter call the call - ing off

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

So, Let's Dance, let's glide, lights are low.
How I love you! Stay by my side as we go
where sweet music weaves her spell over us. Your cheek kiss -
ing mine, my sweet. Thrills me through dear. Ah! Sweet melody,
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

Life Is Just A Bowl Of Cherries, don't make it serious, life's too mysterious.
You work, you save, you worry so, but you can't take your dough when you go, go, go. So
keep repeating it's the berries. The strongest oak must fall. The sweet things in life, to
you were just loaned, so how can you lose what you've never owned. Life Is Just A Bowl Of
Cherries, 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

The sheet music consists of five staves of musical notation. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 3/4 time (indicated by a '3'). The key signature is C major. The lyrics are as follows:

Let's Fall In Love, why should-n't we, fall in love? Our hearts are made of it. Let's take a chance —
 — why be a - fraid — of it? Let's close our eyes, and make our own — Par - a -
 dise. Lit - tle we know — of it, still we can try — to make a go — of it. We
 might have been meant for each oth - er. To be or not to be. Let our hearts dis - cov - er.
 Let's Fall In Love, why should-n't we — fall in love? Now is the time — for it while we are
 young. Let's Fall In Love. young. Let's Fall In Love.

Chords: C Dm7 G7 C Em7b5 A7b9 Dm7 G7 G7/F Em7 Am7
 Dm7 G7 Em7 A7 Dm7 G7 C Dm7 G7 C Em7b5 A7b9
 Dm7 G7 G7/F Em7 Am7 Dm7 G7 Bm11 E7 Am7
 D7 D7b9 CM9 C Em7 A7b9 Dm7 G7
 Dm7 G7 C F C G7 2. Dm7 G7 C G7sus C

LET'S GET AWAY FROM IT ALL

Copyright © 1941 (Renewed) Dorsey Brothers Music, Division of Music
Sales Corporation and Bourne Company, New York

Words and Music by Tom Adair and Matt Dennis

Medium Bounce

The sheet music consists of five staves of musical notation. The key signature is B-flat major. The lyrics are as follows:

Let's take a boat — to Ber - mu - da, — let's take a plane — to Saint Paul, — let's take a kay - ak to
 Quin - cy or Ny - ack, Let's Get A - way — From It All. — Let's take a trip — in a trail - er, —
 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. —

Chords: Eb6 Bb7b9 Eb6 Eb7 Ab6 F#dim7 Gm7b5 C7 Fm Bb7
 Db9 C9 F9 Fm7 Bb7 Eb6 Bb7b9 Eb6 Eb7
 Ab6 F#dim7 Gm7b5 C7 Fm Bb7 Db9 C9 F9 Bb7

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#5 Eb Bb7b9 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 D9 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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of Music Sales Corporation
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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 C9#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 C9#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.

LIMELIGHT

• Copyright 1952 CRITERION MUSIC CORP.
• Renewed 1980 CRITERION MUSIC CORP.

By Gerry Mulligan

Fast

Chords and markings:

- Stave 1: C, B♭, A♭, G, F, Em7, A7b9, Dm7, G7, C
- Stave 2: Cm7, Dm, C, 1. F7b9 F#dim7, 2. F7b9 F#dim7, E7, Am
- Stave 3: D7, G7, G7#5, C, B♭, A♭, G, F
- Stave 4: Em7, A7, Dm7, C, F7b9 F#dim7, C, To Coda ♦, Dm7#5 G7 Gm7, C7
- Stave 5: F7b9, F#dim7, Dm7 G7 C, D. S. al Coda
- Stave 6: ♦ CODA, C7, F7b9, Gm7
- Stave 7: C7, F7b9, Gm7, C7, F7b9, F#dim7, Dm7 G7 C

LINE FOR LYONS

• Copyright 1954 CRITERION MUSIC CORP.
• Renewed 1982 CRITERION MUSIC CORP.

By Gerry Mulligan

Fast

Chords and markings:

- Stave 1: C, Fm7, B♭7, Em7, A7, Dm7, G7, C, A7#9
- Stave 2: Dm7, G7, 1. C, C#dim7, Dm7 G7, 2. C, C7, F, F#m7, B7b9
- Stave 3: Em7, A7b9, Dm7, G7b9, C, C#dim7, Dm7 G7 C
- Stave 4: Fm7, B♭7, Em7, A7, Dm7, G7, C, A7, Dm7, To Coda ♦, G7, C, D. C. al Coda
- Stave 5: ♦ CODA, C, C#dim7, Dm7, G7, C, C#dim7, Dm7, G7, CM7

LINGER AWHILE

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Words by Larry Owens
 Music by Vincent Rose

Moderately F C7 F F/A D7/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 D7/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 boun - cing 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 - kles bright - ly a - bove, it's good - bye to

G7b9 1. Cm7 F7b9 2. Cm7 F7b9 B♭M9 B13

we — in my Lit - tle Boat. Boat of love. Good - bye —

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 alone in a lit - tie 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

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 she goes! } Ha, ha, ha, you and me,

G7 C6 G7 C6 1. F6 G7

Lit - tie Brown Jug don't I love thee! Ha, ha, ha, you and me, Lit - tie Brown Jug don't

C6 2. F6 G7 C

I love thee! 'Tis Ha, ha, ha, you and me, Lit - tie Brown Jug don't I love thee!

LITTLE GIRL

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Words and Music by Madeline Hyde and Francis Henry

Moderately E♭6 E♭m6 Edim7 B♭M7

Lit - tie Girl, _____ you're the one girl for me, _____ Lit - tie Girl, _____ you're as

Bdim7 Cm7 F7

sweet as can be. _____ Just a glance at you meant love from the start, _____ and

B♭M7 C7 Cm7 F7 B♭7 #5 E♭6

oh what a thrill _____ came in - to my heart. _____ Lit - tie Girl, _____ with your

E♭m6 Edim7 B♭M7 Bdim7 Cm7

cute lit - tie ways, _____ I am yours _____ for the rest of my days. _____ And this great big

D7 Gm G7 C7 F7 B♭

world will be di - vine, _____ Lit - tie Girl, when you're mine, all mine. _____

LITTLE GIRL BLUE

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Music Group, Santa Monica, CA 90401)

Words by Lorenz Hart
Music by Richard Rodgers

Moderately

F Dm7 Gm9 C9 F Cm9 F7b9 BbM7 Bbm7 Eb7

Sit there and count your fin - gers what can you do? Old girl time you're through.
 Sit there and count the rain - drops fall - ing on you. It's you knew,

F Dm7 D7b9 D7 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 slien - 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 E7 D7 Gm9 Eb7

D7 Gm Gm#5 Gm6

Gm#5 B7b5 E7 A7b5 D7 D7#9

D7#9

Gm9 Eb7 D7 Gm9 Eb7

D7 Gm Gm#5 Gm6

Gm#5 B7b5 E7 A7b5 D7 Repeat and fade

LITTLE WILLY LEAPS

• 1948, 1979 SCREEN GEMS-EMI MUSIC INC., Hollywood, CA

By Miles Davis

Musical score for "Little Willy Leaps" featuring six staves of musical notation. The chords indicated are F, Gm7, C7, F, D7, Gm7, C7, F, Gm7, C7, F, D7, Bm7, E7, Am7, D7, Gm7, C7, Em7, A7, Dm, Bbm7, Eb7, Gm7, C7, Gm7, C7, F, and Gm7, C7.

LONELY WOMAN

• 1960 Ercach Music Inc.

Lyrics by Leonard Feather
Music by Horace Silver

Moderately

Musical score for "Lonely Woman" featuring ten staves of musical notation. The lyrics are:

In one room, deep gloom sheltering her from joys she once knew
 there sits a lonely woman believin' her life is
 through. Though she once lived for laugh - ter days bring no spring winter 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 lonely woman she'll fol - low, the sun at last.

The chords indicated are Eb m7, Dm7, Gb7, Cm7b5, Gb M7, Fm7b5, Bb 7#9, Eb m11, Fm7b5, Bb 7#9, A7b5, G7#5, Fm7b5, Fm7b5, Bb 7#9, Eb m9, Eb m11, Eb m9, Bb 7#9, A7b5, G7#5, Fm7b5, Bb 7#9, Eb m9, Eb m11, Eb m9, Dm7, Gb7, Cm7b5, Gb M7, Fm7b5, Bb 7#9, Eb m11, Eb m7, Dm7, Gb7, Cm7b5, Gb M7, Fm7b5, Bb 7#9, Eb m9, Eb m11, Eb m9, Bb 7#9, A7b5, G7#5, Fm7b5, Bb 7#9, Eb m9.

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

The musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features lyrics about a dreamer's past experiences and a desire for the present. The second staff continues the melody with more lyrics, concluding with a final line. Chords are indicated above the staff, and a tempo marking 'Moderately Slow' is at the top.

Long Chills A - go up And Far down A - way, my spine, I dreamed a dream one day mine, And now that I

dream is here be - side me. Long the skies were o - ver - cast But now the clouds have

dreamed was not de - nied me. passed: you're here at last! Just one look and then I knew

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

The musical score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features lyrics about finding hope and positivity in life's challenges. The second staff continues the melody with more lyrics, concluding with a final line. The third staff concludes the piece. Chords are indicated above the staff, and a tempo marking 'Smoothly' is at the top.

Look For The Sil - ver Lin - ing when-e'er a cloud ap - pears in the blue. Re - mem - ber some - where

the sun is shin - ing and so the right thing to do is make it shine for you. A heart full

of joy and glad - ness will al - ways ban - ish sad-ness and strife. So al - ways Look For The Sil - ver

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

The musical score consists of ten staves of music in common time, key signature of one sharp (F#), and treble clef. The vocal line is accompanied by piano chords indicated above the staff. The lyrics are integrated into the vocal line. The chords include G, Bb dim7, D7/A, D7, G, E7#5, Am7, D7b9, G, CM7, G, G/B, Bb dim7, Am7, D7, G, Bb dim7, D7/A, D7, G, E7#5, Am7, D7b9, 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

C6

CM7

C7

The musical score consists of eight staves of music. The first staff begins with a C6 chord. The lyrics are: "There are {girls} boys just ripe for some kiss-in' and I mean to kiss me a". The second staff starts with an F6 chord, followed by FM7, G7, C, and Dm7 chords. The lyrics are: "few! Oh, those {girls} guys don't know what they're miss-in', I've got A Lot Of". The third staff starts with a G7 chord, followed by C, G7, CM7, C6, and CM7 chords. The lyrics are: "Liv-in' To Do! {And there's wine} Siz-zlin' steaks all read-y for tast-in', and there's Cad-il-lacs". The fourth staff starts with a C7 chord, followed by F6, FM7, G7, C, and Dm7 chords. The lyrics are: "all shin-y and new! Got-ta move, 'cause time is a-wast-in', there's such A Lot Of". The fifth staff starts with a G7 chord, followed by C, C7, F6, Fm7, E_b, and C6 chords. The lyrics are: "Liv-in' To Do! There's mu-sic to play places to go! Peo-ple to see!". The sixth staff starts with a B_b chord, followed by G, G7, CM7, and C6 chords. The lyrics are: "Ev-'ry-thing for you and me! Life's a ball, if on-ly you know it! And it's". The seventh staff starts with a CM7 chord, followed by C7, F6, FM7, G7, C, and a repeat sign. The lyrics are: "all just wait-in' for you! You're a-live, so come on and show it! There's". The eighth staff starts with a Dm7 chord, followed by 1. G7, C, G7, 2. G7, Dm7, and G7 chords. The lyrics are: "such A Lot Of Liv-in' To Do! There are Liv-in', such a lot of liv-in',". The ninth staff starts with a Dm7 chord, followed by G7b9, and C6 chords. The lyrics are: "what A Lot Of Liv-in' To Do!". Measure numbers 1 and 2 are indicated above the 1. G7 and 2. G7 chords respectively.

LOUISIANA

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U.S.A. and Canada

Words and Music by Fernando Arbex

Moderately

F

C

Dm



Hey, girl, throw me a kiss, — give me your hand, —
Hey, girl, op - en your arms, — reach out at me, —
Hey, girl, for - get me not, — lis - ten to me, —
My girl, you'll al - ways be, — noth - in' will change me

Am

Bb

^{1,3}
C7

C7sus



wish me good luck, — and tell me, — good - bye, —
show me your love, — em - brace me, — good - bye, —
wor - ry you not, — I leave you, — my love, —
be with me, — re mem ber I'm love, —
bye, —

^{2,4}
C7

F

C7



bye, yours, bye, bye, bye; — 'cause to - day I'm on — my way —

F

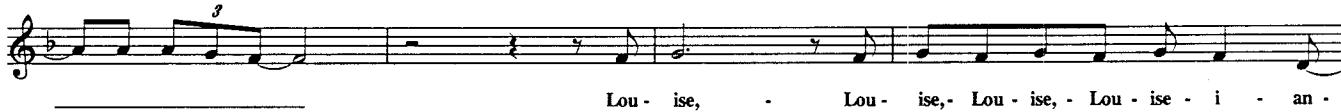
C7



— to Lou - is - i - an - a. And to - mor - row I'll — be far — a - way from you.

F

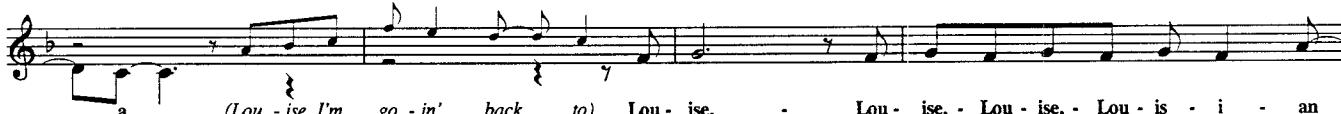
Gm7/C



Lou - ise, - Lou - ise, - Lou - ise - i - an .

F6

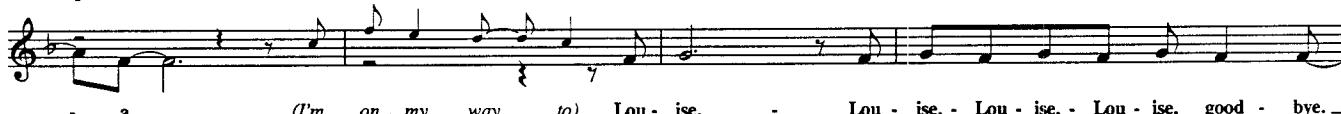
Gm7/C



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, 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 consists of ten staves of music in common time, featuring a key signature of one flat. The vocal line is accompanied by a piano or guitar, indicated by the chord symbols placed above the staff. The lyrics describe various types of love and their prices, with some lines repeated. The score includes dynamic markings like 'Ap-pe-tiz-ing' and 'Swing'.

Chords and Key Signatures:

- Staff 1: Eb 7, Bb m, Eb 7, Bb m
- Staff 2: Eb m7, Ab 7, Db 7, Gb 7, Cm7 b5, F7 #5, Bb m
- Staff 3: Eb 7, Bb m, Eb 7, Bb m
- Staff 4: Who will buy? Who would like to sample my supply?
- Staff 5: Eb m7, Ab 7, Db M7, Gb 7, Cm7 b5, F7 #5, Bb m, Bb m7
- Staff 6: Let the poets pipe of love in their child-ish way. I know ev-'ry type of love
- Staff 7: Db M7, Bb m7, Bb 7, Eb m, Gm7 b5
- Staff 8: bet-ter far than, they. If you want the thrill of love, I've been thru the mill of love; Old love,
- Staff 9: C7, Fm7 b5, Bb 7 b9, Eb 7, Bb m, Eb 7
- Staff 10: new love, Ev-'ry love but true love. Love For Sale, Ap-pe-tiz-ing young Love For
- Staff 11: Bb m, Eb m7, Ab 7, D6 7, Gb 7, Cm7 b5, F7 #5
- Staff 12: Sale. If you want to buy my wares, Fol-low me and climb the stairs, Love For
- Staff 13: Bb m, Bb m7/Ab, Gm7 b5, Gm7 b5/F, Eb 7, Eb m7, Eb m7/Db, Cm7 b5, F7 #5
- Staff 14: Sale. Love
- Staff 15: 1. Bb, 2. Bb
- Staff 16: Sale.

Lyrics:

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 sample 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

LOVE IS A SIMPLE THING

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Music, Publisher)

Words by June Carroll
Music by Arthur Siegel

Moderate rocking tempo

The sheet music consists of six staves of music. The first staff starts with C, Am7, Dm7, G7, C, and Am7. The lyrics are: 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 - tie - toe. The second staff starts with Dm7, G7, CM9/E, Eb dim7, Dm7, and G7. The lyrics are: 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, and Am7. The third staff starts with old swift as the tick - of time. Love is so man - y things, as a soar - ing plane. Love is a sum - mer moon, Dm7, G7, C, Am7, Dm7, and G7. The fourth staff starts with bright gay as an an - gel's wings, Gen - tle as the morn - ing light, long as a win - ter night, as a big bal - loon, wild as a storm at sea, young as a ca - li - o - pe, CM9, Eb dim7, Em7b5, A7b9, Dm7, and G7b9. The fifth staff starts with Love Love makes an old heart sing and it's it fills ev - 'ry emp - ty space; is a touch of spring; as sweet as a first em - brace, CM7, Em7b5, A7, Dm7, G7b9, 1. C, Dm7, G7, 2. C. The sixth staff continues with love Love is a warm - ing place, Love Love Is A Sim - ple Thing, and love Love is a spe - cial face, Love 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

The sheet music consists of two staves of music. The first staff starts with G9, Gm7, C7, C7b9, F6, Gm7, C7, and G7. The lyrics are: It's ver - y clear Our Love Is Here To Stay; not for a year. The second staff starts with Gm7, C7, C7/Bb, Am7b5, D9, D9/C, Bm7b5, E7b9, Am7, D7b9, Gm7, and C7b9. The lyrics are: but ev - er and a day. The ra - di - o and the tel - e - phone and the

FM7 B_b M7 Em7_b 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_b 9 F6 Gm7 C7 G7
 But, oh my dear, Our Love Is Here To Stay; To - geth - er we're
 Gm7 C7 C7/B_b Am7_b 5 D9 D9/C Bm7_b 5 E7_b 9 Am7 D7_b 9 Gm7 C7_b 9
 go - ing a long, long way. In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,
 FM7 Am7_b 5 D7_b[#] 5 Gm7 Bm7_b 5 E7_b 9 Am7 D7_b 9 Gm7 C9 F6
 They're on - ly made of clay. But Our Love Is Here To Stay.

ULLABY OF THE LEAVES

• 1932 IRVING BERLIN, INC.
• Renewed 1960 WAROCK CORP.

Words by Joe Young
Music by Bernice Petkere

Moderately

Cm G7/B Cm/Bb F/A Ab 7 G7#5 C7 Fm7 Fm7/Eb Dm11 G7
 Crad - le me where south - ern skies can watch me with a mil - lion eyes, oh sing me to sleep,
 Dm11 G7#5 Cm AbM7 Dm7b5 G7b9 Cm G7/B Cm7/Bb F/A Ab7 G7#5
 Lul - la - by Of The Leaves. Cov - er me with heav - en's blue and
 C7 Fm7 Fm7/Eb Dm11 G7 Dm11 G7#5 Cm6 Fm
 let me dream a dream or two, oh sing me to sleep, Lul - la - by Of The Leaves.
 Cm Cm7/Bb Ab7 C Cm7
 I'm breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song thru the trees, ooh ooh ooh ooh
 C6 C7/Bb Ab7 C C#dim7
 ooh. That pine mel - o - dy car - ess - ing the shore fa - mil - iar to me, I've heard it be - fore, ooh ooh ooh ooh
 G7/D G7#5 Cm G7/B Cm/Bb F/A Ab7 G7#5 C7 Fm7 Fm7/Eb
 that's south - land, don't I feel it in my soul, and don't I know I've reached my goal. Oh
 Dm11 G7 Dm11 G7#5 1. Cm Cm7/Bb Ab7 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.*

tempo di
Ph 6

B7

Dh M7

B7

I used to vis - it all the ver - y gay pla - ces; _____ those come - what
girls I knew bad sad and sul - len gray fa - ces _____ with dis - tin -

D♭M7 B7 D♭M7 E♭m EM7 F♯m7 1. A♭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

feel of life, ____ from jazz and cock-tails. The washed away ____ by too many

D \flat 6/9 D9 D \flat 6/9 C 7 5 Fm Fm6 Fm7 Dm7 5 Gm7

thru the day tweleve o'- clock tales. Then you came a long with your si-ren song to tempt me to mad-ness.

I thought for a while that your poignant smile was tinged with the sadness of a great love for me.

B9b 5 Bb 7b 9 Eb m7 A9b 5 Ab 11 Ab 7b 9

Ah! yes I was wrong, again I was wrong.—

CHORUS *a tempo*

D_b D₉ D_b 6 D₉ D_b 6 C9_b 5 B7_b 9 E E_b 9#5 D₉ D₇

Life is lone - ly a - gain and on - ly last year ev - 'ry - thing seemed so sure. Now

D_b D_b 6 D_b 9 C 13 F E7#5 B_b m7 E_b 7

A musical score page showing a single staff of music with various notes and rests.

P D9 P 6 D9 Pt 6 C9.5 B7+9 B13

I'll for - get you I will while yet you are still burn - ing in - side my brain. Ro

Eb m11 G_b m9 B9 A9#5 Ab9 D_b M7 D_b m7 G_b 7_b 9 G M7 C_b 6 Fm11 B_b 7
 mance is mush, sti - fling those who strive... I'll live a Lush Life in some small dive,... and
 Eb m7 G_b m9 B9 A9#5 Ab13 D9 E Eb 6 DM7 G9 D_b 6/9 D_b 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 D_b 7_b 5 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 G_b 7_b 5 F7#9 B_b 7
 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',

B_b m7 Eb 7 Gm7 C7 To Coda ♪ 1. F A7 || 2. F6 B_b 7 Am Am[#]7
 Lov - er Man, oh where can you be? be? I've heard it said that the
 Lov - er Man, oh where can you be?
 Lov - er Man, oh where can you be?

Am7 D7 3 GM7 Am7 3 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 3 FM7 E_b 7 3 Em7_b 5 D.C. al Coda A7
 pray'r that you'll make love to me, strange as it seems.

♪ CODA F6
be?

ULLABY OF BIRDLAND

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Words by George David Weiss
Music by George Shearing

Relaxed Swing

The musical score consists of eight staves of music for a single voice. Each staff begins with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C'). The vocal line is accompanied by harmonic chords indicated above the staff. The lyrics are written below the notes. The chords are as follows:

- Staff 1: Fm6, Dm7 b5, G 7 b9, C 7 b9, Fm7, DbM7, Bb m7, Eb 7
- Staff 2: Cm7, Fm7, Bb m7, Eb 7 b9, Ab M7, Db 9, Gm7 b5, C 7
- Staff 3: Fm6, Dm7 b5, G 7 b9, C 7 b9, Fm7, Db M7, Bb m7, Eb 9
- Staff 4: Cm7, Fm7, Bb m7, Eb 7 b9, Ab M7, Eb 7, Ab
- Staff 5: Cm7 b5, F7 b9, Bb m7, Eb 7 b9, Ab M7, Eb 7 b9, Ab M7
- Staff 6: Cm7 b5, F7 b9, Bbm7, Eb 7 b9, Ab M7, C 7
- Staff 7: Fm6, Dm7 b5, G 7 b9, C 7 b9, Fm7, Db M7, Bb m7, Eb 9
- Staff 8: Cm7, Fm7, Bb m7, Eb 7 b9, 1. Ab M7, Db 9, Bb m7, AM7, Ab M9

Lyrics:

Lul - la - by Of Bird-land that's what I al - ways hear when you sigh.
 Nev - er in my word-land could there be ways to re - veal in a phrase how I feel!
 Have you ev - er heard two tur - tle doves bill and coo when they love?
 That's the kind of mag - ic mu - sic we make with our lips when we kiss!
 And there's a weep - y old wil - low; he real - ly knows how to cry!
 That's how I'd cry in my pil - low if you should tell me fare - well and good - bye!
 Lul - la - by Of Bird - land whis - per low, kiss me sweet and we'll go
 fly - in' high in bird - land, high in the sky up a - bove all be - cause
 — 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 Marks and Dick Charles

Quick Boogie Blues

C

C7

I went to bed last eve - nin' feel - in' blue as I could be. I could - n't

sleep last eve - nin' with what was wor - ry - in' me. Oh the

tears I've wast - ed would sure - ly fill the deep blue sea. I've got those

cry a - bout {him} die with - out {him} Lor - dy where am I with - out {him} blues. {He} keeps me

{walk - in' on the floor} {hang in' round her door} and like a fool I ask for more. Al - tho' I

know {he} is - n't good I would - n't leave {him} if I could ah no. I'm not the

first on {his} list, I'd never be missed, I wish I had a dime for ev' - ry {gal he's} guy she's} kissed I swear

I'd be a mil - lion - aire. And yet I would - n't care — as

long as I could get my — share. I've got those Mad A - bout {Him} Sad With - out {Him}

How Can I Be Glad With - out {Him} Blues. {He} makes my dreams go up in smoke,

and then {he} treat it like a joke, He's just an orn 'ry sort o' guy, and yet I'll

love him 'til I die poor me. I went to

1. C G7 || 2. C C7/Bb F/A Fm/Ab C/G G7 C

LOVE WALKED IN

Copyright © 1938 by Gershwin Publishing Corporation
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Words by Ira Gershwin
Music by George Gershwin

Moderately

The sheet music for "Love Walked In" consists of four staves of musical notation in E-flat major. The lyrics are written below each staff. The chords indicated are Eb, F7, Bb7sus, Bb7, Eb, F7, Bb7, Eb, C7#5, Bb7, Eb, Fm, C7#5, Fm7, Eb, Ab, Bb, F9, Fm7, Bb7, Eb, F7, Bb7sus, Bb7, Eb, F7, Bb7, Eb, Fm, Bb7, Eb, Eb7#5, Ab, Fm7, Abm6, Eb, Eb7, C7, Fm, Bb7, Eb, Eb, Eb, Eb. The lyrics describe a moment of realization where love walked right in, bringing sunniest days, magic moments, and a look that said "Hello". It contrasts past gloom with a future found, and finally finding a world complete with love walking in.

Love walked right in and drove the shad - ows a - way; love walked right in and
 brought my sun - ni - est day. One ma - gic mo - ment and my heart seemed to know
 that love said "Hel - lo," though not a word was spo - ken. One look and I for -
 got the gloom of the past; one look and I had found my fu - ture at last. One
 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

The sheet music for "Margie" consists of six staves of musical notation in F major. The lyrics are written below each staff. The chords indicated are F, Fdim7, F, D7, G7, Gdim7, G7, C7, F, F, Bb, A, Bm7, Cdim7, A7/C#, C7, F, F7, F7#5, Bb, A, Bm7, Cdim7, A7/C#, C7, F, C7, F, Am7, D7, Gm7, C7, F, Bb7, F. The lyrics express a deep love and commitment between the speaker and Margie, mentioning promises made, a home bought together, and days spent together.

My lit - tle Mar - - gie, I'm al - ways think - ing of you Mar - - gie,
 I'll tell the world I love you. Don't for - get your prom - ise to me;
 I have bought a home and ring and ev - 'ry - thing for Mar - - gie, you've been my
 in - spir - a - tion, days are nev - er blue. Af - ter all is said and
 done, there is real - ly on - ly one, oh! Mar - - gie, Mar - - gie, it's you.

MAD ABOUT THE BOY

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Words and Music by Noel Coward

Moderately

Dm7b5

G 7b9

Dm7b5

G 7b9

Mad A - bout The Boy, _____ I know it's stu - pid to be Mad A - bout The Boy, _____ I'm so a -
 Mad A - bout The Boy, _____ it's pret - ty fun - ny but I'm Mad A - bout The Boy. _____ He has a -
 Cm Cm/Bb Ab 7 G7#5 C Fm C
 shamed of it, but must ad - mit the sleep - less nights I've had a - bout the boy.
 gay ap - peal that makes me feel there's may - be some - thing sad a - bout the boy.
 Dm7b5 G 7 Dm7b5
 On the sil - ver screen, _____ he melts my fool - ish heart in ev - 'ry sin - gle scene.
 Walk - ing down the street, _____ his eyes look out at me from peo - ple that I meet;
 G 7 Cm D7
 Al - though I'm quite a - ware that here and there are tra - ces of the I'm
 I can't be lieve it's true, but when I'm blue in some strange way I'm
 G 7 Cm D7 Gm
 cad a - bout the boy. Lord knows I'm not a fool girl,
 glad a - bout the boy. I'm hard - ly sen - ti - men - tal,
 Gm7b5 C 7 Fm Fm/Eb Dm7b5 G 7
 I Love real - ly should - n't care; Lord I knows I'm have to not a
 is - n't so sub - lime. Dm7 G 7 Dm7b5
 Cm6 Am7b5 D7b9
 school-girl, in the flur - ry of her first af - fair. Will it ev - er cloy?
 rent - al and I can't af - ford to waste much time. If I could em - ploy
 G7b9 Dm7b5 G 7b9
 This odd di - ver - si - ty of mis - er - y and joy; I'm feel - ing
 a lit - tie mag - ic that would fin - al - ly de - stroy this dream - that
 Cm Cm/Bb Am7b5 Ab 7 D7b9 G7#5 G7b9 1.Cm6
 quite in - sane and young a - gain, and all be - cause I'm Mad A - bout The Boy.
 pains me and en - chains me, but I can't be - cause I'm
 Dm7 G 7 2. Cm6 Dm7b5 Db M7 Cm6/9
 Mad A - bout The Boy.

Flemenco tempo-in 4

road, oh that's the road for me!

Bb/A A A

eyes shamed the pur - ple sky. ne - gros, love, since the night we met.

You were as fair as I dreamed you would be; Ma - la - gue - na de mis sue - nos. Seek - ing in wan - d'ring a way to for - get.

I loved and left you, for I nev - er could de - ny the gyp - sy strain in Me es - toy mu - rien - do de what path I may de part, for tu so - le tu que - But it's no mat - ter by I can't es - cape from my

A Bb A

me. rer. La Light - ly as a song, go - ing where I please; jour - ney - ing a -

A Bb A

long with ev - 'ry va - grant _ breeze. Up a hill, down a stream, I fol - low in a dream. la la la la la la la la, Ma - la - gue - na re - bo - ni - ta te quei - ro be - sar.

Bb A

D.S. al Coda

\diamond CODA A Bb A Bb

heart. rer.

A Broadly - in 3

Fast-in 1 Dm GmDm Gm Dm

Ma - la - gue - na! Ma - la - gue - na!

MANHATTAN
(From The Broadway Musical "GARRICK GAIETIES")

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Lyric by Lorenz Hart
Music by Richard Rodgers

Moderate Swing

F F/A Abdim7 Gm7 C7 FM7 Bb 6 Am7 Abdim7

We'll have Man-hat-tan the Bronx and Stat-en Is-land too; it's love-ly
We'll go to Green-wich where mod-ern men itch to be free; and Bowl-ing

C7/G F#dim7 C7/G C7#5 F D7 Gm7 C7 F A/A Abdim7

go-ing through the Zoo. It's ver-y fan-cy
Green you'll see with me. We'll bathe at Bright-on,

Gm7 C7 FM7 Dm7 G7

on old De-lan-cy Street, you know; the sub-way charms us so, when balm-y
the fish you'll fright-en when you're in your bath-ing suit so thin will make the

Gm7 C7 C7b9 F D7 Gm7 C7 F Bb 6

breez-es blow to and fro, and tell me what street com-pares with Mott Street in Ju-ly,
shell-fish grin fin to fin. I'd like to take a sail on Ja-mai-ca Bay with you;

Am7 Abdim7 C7/G F#dim7 C7/G C7 C7/Bb Am7b5 D7b9 Gm7

sweet push carts gent-ly glid-ing by. The great big cit-y's a wond'-rous
and fair Can-ar-sie's Lakes we'll view. The ci-ty's bus-tle can-not des-

Eb9 F Dm7 G7 F F/A Abdim7 Gm7 C7 C7b9

toy troy just made for a girl and boy. We'll turn Man-hat-tan in-to an isle of
the dreams of a girl and boy. We'll turn Man-hat-tan in-to an isle of

1. F Abdim7 Gm7 C7 | 2. F Bb 6 F

joy. joy.

THE MAN THAT GOT AWAY

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Lyric by Ira Gershwin
Music by Harold Arlen

Slowly, but insistently

F6

Gm7 Eb/G C7

The night is bit-ter, the stars have lost their glit-ter; the winds grow cold-er and has
man that won you has run off and un-done you. That great be-gin-ning has

Bb9 Fm7/B C7 F 1. A7#5 D7#5

sud-den-ly you're old-er, and all be-cause of The Man That Got A-way.
seen the fi-nal in-ning. Don't know what hap-pened, it's

D7b9 D7 Gm7 C7 F9
 No more his eag - er call; the writ - ing's on the wall, the
 Gm7 C7 F C7 || 2. Gm Am Bb
 dreams you dream'd have all gone a - stray. The all a cra - zy
 Am7 D7 Gm7 C9 C7#5 F
 game! No more that all - time thrill, for you've been through the
 D7#5 Gm7 Bbm6 F D7b9
 mill, and nev - er a new love will be the same. Good rid - dance! Good - bye! Ev - ry
 G9 C7b9#5 C7 F Gm F/A G#dim Abm6 C9
 trick of his you're on to; but, fools will be fools, and where's he gone to? The
 F6 Gm7 Eb/G C7 Bb9 Fm7/Bb C7
 road gets rough - er, it's lone- li - er and tough - er; with hope you burn up, to - mor - row he may turn up. There's
 F A7#5 Am7 D7 Bb6 Bdim7
 just no let - up the live - long night and day! Ev - er since this world be - gan there is
 F/C D7#5 Gm7 Gm7/C F
 noth - ing sad - der than a one man wo - man look - ing for The Man That Got A - way.

MARMADUKE

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By Charlie Parker

Up Tempo

Chords indicated in the score:

- Up Tempo
- Gm7
- C7 F Gm7 C7 1. F Am7b5 D7
- 2. F Cm7 F7 Bb
- G7 Gm7
- C7 Gm7
- C7 F Gm7 C7 F

MERCY, MERCY, MERCY

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By Josef Zawinul

Not Too Fast-Straight Eights

Chords indicated in the score:

- Bb Eb/Bb Bb 7 Bb 7/D Eb Eb/F Bb Eb/Bb Bb 7 Bb 7/D Eb Eb/F Bb Eb/Bb Bb 7 Bb 7/D
- Eb Eb/F Bb Eb/Bb Bb 7 Bb 7/D Eb Eb/F Bb Eb/Bb Bb 7 Eb/Bb Bb Eb/Bb Bb 7
- Eb/Bb Bb Bb/D Eb F Eb/F Bb Bb/D Eb F Cm7
- Dm7 1. Gm F Gm F Gm 2. Gm F Gm F Gm

MAPLE LEAF RAG

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Music by Scott Joplin
Revised Music and Lyrics By
Jule Styne and Bob Russell

Tempo di marcia

Adim 7. Eb 7/B_b E_b 7 Ab Adim 7. E_b 7/B_b E_b E_b¹ E_b E_b¹ E_b

MEAN TO ME

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New York, Fred Ahlert Music Corp., Los Angeles, & Pencil Mark Music,
Inc., Scarsdale, NY

Words & Music by Fred E. Ahlert and Roy Turk

Moderately

The musical score for "Mean To Me" consists of eight staves of music. The first staff starts with F major. The lyrics are: You're Mean To Me, Why must you be Mean To Me? Gee, hon - ey it seems to me. The second staff starts with Gm7. The lyrics are: you love to see me cry - in'. I don't know why. I stay home each night when you. The third staff starts with Am7. The lyrics are: say you'll phone you don't and I'm left a - lone sing - in' the blues and sigh - in'. You treat me. The fourth staff starts with BbM7. The lyrics are: cold ly each day in the year. You al - ways scold me when - ev - er. The fifth staff starts with G7. The lyrics are: some - bod - y is near, dear. It must be great fun to be Mean To Me, you should - n't, for. The sixth staff starts with Am7. The lyrics are: can't you see what you Mean To Me. The seventh staff starts with Gm7. The lyrics are: You're Me. The eighth staff ends with F major.

MEDITATION

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the U.S.A. and Canada

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

Medium bossa nova

The musical score for "Meditation" consists of eight staves of music. The first staff starts with C6. The lyrics are: In my lone li - ness. The second staff starts with B7sus. The lyrics are: Though you're far a - way. The third staff starts with B7. The lyrics are: I will wait for you. The fourth staff starts with C6. The lyrics are: When you're gone and I'm all by my - self. The fifth staff starts with Em7. The lyrics are: I have on ly to close my eyes. The sixth staff starts with A7# 5. The lyrics are: 'till the sun falls from out of the sky. The seventh staff starts with Dm7. The lyrics are: and I need your ca - ress. The eighth staff starts with Bb 7. The lyrics are: and you are back to stay. The ninth staff starts with Em7. The lyrics are: for what else can I do? The tenth staff starts with A7# 5. The lyrics are: I just think of you. The eleventh staff starts with Dm7. The lyrics are: I just close my eyes. The twelfth staff starts with To Coda. The lyrics are: I will wait for you. The thirteenth staff starts with Em7. The lyrics are: and the thought of you hold ing me near. The fourteenth staff starts with A7# 5. The lyrics are: and the sad ness that miss ing you brings. The fifteenth staff starts with Dm7. The lyrics are: make my lon li - ness soon dis - a - pear. The sixteenth staff starts with Em7. The lyrics are: soon is gone and this heart of mine sings. The seventeenth staff starts with Dm7. The lyrics are: Med - i - ta.

1. G7 || 2. G7 FM7 Bb 7 Em7 Es 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
 Waking 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

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. Chords are indicated above the staff. The lyrics are written below the vocal line. The score includes the following chords:

- Staff 1: C, Dm7, Em7, Dm7, C, D7, C, A7, Dm7, G7
- Staff 2: C, Dm7, Em7, Dm7, C, Dm, G7, F, C
- Staff 3: Em, Em/D#, Em7/D, C#m7b5, C9, B7
- Staff 4: Em6, Am6, F#m7b5, B7b5, Em, Em/D#, Em7/D, A9/C#, G/D, E7, A7, D9
- Staff 5: C6/G C#dim7 G7, C, Dm7, Em7, Dm7, C, D7
- Staff 6: C, A7, Dm7, G7, C, C7, F, A7, Dm, Dm7b5, C, G7#5, N.C.

Lyrics (continuing from staff 3):

I can hear the clock in - side a - tick - in' and tock - in'. Ev - 'ry - thing is peace - ful - ly
 dan - dy. I can see old gran - ny 'cross the street still a - rock - in', watch - in' the neigh - bors go
 by. Mem - phis In June, with sweet o - le - an - der blow - ing per - fume in the
 air. Up jumps a moon to make it that much grand - er. It's par - a - dise; broth - er,
 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

The musical score consists of two staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. Chords are indicated above the staff. The lyrics are written below the vocal line. The score includes the following chords:

- Staff 1: F, Bb7, F, F7
- Staff 2: Bb7, F

Lyrics:

Mer - ry Christ-mas Ba - by, you sure did treat me nice.
 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 music on my ra - di - o. Well, I

C7 F

want to kiss you ba - by while you're stand-in' 'neath the mis - tie - 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 Bb 7 Eb Bb F7 Bb Cm7 F7

Dm7 Dm7 Cm7 F7 Fm7 Bb 7 Eb Edim7

Bb Fm7 Bb 7 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

The musical score consists of ten staves of music for voice and piano. The vocal part is in soprano range, and the piano part includes chords and bass notes. The lyrics are written below the vocal line, with some words underlined for emphasis. Chords are indicated above the staff at various points. The score includes a section for a repeat and fade at the end.

Chords and Key Signatures:

- Staff 1: C7, C9, F, Bb, F, C
- Staff 2: G, F, Am
- Staff 3: G 7sus, C, Em
- Staff 4: Am, Gsus, G, C, Gsus
- Staff 5: G (1), G (2), C, C7, C9
- Staff 6: F, C
- Staff 7: G, F, Am, G 7sus
- Staff 8: C
- Staff 9: C
- Staff 10: C

Lyrics:

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
C 7 C9 F Bb F C

bet - ter things to do? Mid - night Blue. _____
some - thing I could use. Mid - night Blue. _____

Am

E - ven though sim - ple things be - come rough. friend? Have - n't we had - e - enough?
Would - n't you give your hand to a friend? May - be it's not the end.
G 7sus C Em

And I think we can make it one more time
Am Gsus G C Gsus

if we try, one more time for all the old times.
For

Think we can make it, think we can make it.
G F Am G 7sus

Would - n't you give your heart to a friend? Think of me as your friend. And I think we can make
it, it, it.
C

Repeat and Fade

And I think we can make it, and I think we can make it.

MIDNIGHT SUN

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By Lionel Hampton, Sonny Burke and Johnny Mercer

Slowly, with a beat

CM7 Cm7 F9 Cm7 F9 BbM7

BbM7 Eb9 AbM7 Abm7 D9 CM7 Am7

Dm7 G7b9 CM7 Cm7 F9 Cm7 F9 BbM7

BbM7 Eb9 AbM7 Abm7 D9

CM7 Am7 F#m7 B7b9 Em7 E6 Em7 A7 DM7 D6 DM7 D6 DM7 DM6

Dm7 G9 G7#5 Em7 Eb9 Dm7 D67#9 CM7 Cm7 F9 Cm7 F9

BbM7 BbM7 Eb9 AbM7

Abm7 D9 | 1. C Am7 Dm7 G7b9 || 2. C D9 C9

MILESTONES

© 1948, 1980 Screen Gems-EMI Music Inc., Hollywood, CA

By Miles Davis

Up Tempo
Gm7

| 1 FM7

|| 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_b

Bdim7 F7 B_b

Rock my soul — with the Mil - en - berg Joys. (spoken) Stomp it! Rock my soul —

Bdim7 F7 G_b 7 F7

with the Mil - en - berg Joys. Play 'em dad - dy, don't re - fuse; —

D_b dim7 F7 D_b dim7 F7/C F7 B_b

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_b 7 E_b E_b 7 G_b 7

Play it down, — then do it a - gain. (spoken) Won't be long now. Ev - 'ry - time I

B_b B_b 7/A_b G 7 C 7 b 9

hear that tune — good luck says, — "I'll be with you soon." That's just why —

F7 B_b B_b dim7 B_b

I've got the Mil - en - berg Joys.

MILES AHEAD

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By Miles Davis

Moderately

E_bM7 E_bm7 Dm7 D_bm6 Cm7 F7

B_bM7 G_b E_bM7 E_bm7 Dm7 D_bm6 Cm7

F7 G_b E_bM7 Em6 Ab7

G7 E♭M7 Em6 A♭7 A♭m6 E♭M7 E♭m7

Dm7 D♭m6 Cm7 F7 B♭M7 G♭

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 Dm6

E7 Am Bm7b5 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

Slowly, with a smooth swing

E♭ M7 B♭ m7 E♭ 7♭9 A♭ M7

Look at me, I'm as helpless 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,
own, would I wan - der through this won - der - land a - lone, or it might be the
nev - er know - ing my

A♭ m7 D♭ 9 E♭ M7 Cm7 Fm7 B♭ 7♭9 To Coda ♫ 1. G7 C7

cling - ing to a cloud, I can't un - der - stand, I get Misty just hold - ing your hand.
sound of your hel - lo, that mu - sic I hear, I get Misty the mo - ment you're
right foot from my left, my hat from my glove, I'm too Misty and too much in

F7 B♭ 7 B♭ 9 E7♯9 2. Eb A♭ m7 D♭ 9 E♭ 6 Adim7 B♭ m7 E♭ 7♭9

Walk my near. You can say that you're lead - ing me on, but it's just what I

A♭ M7 A♭ 6 Am7 D7 Cm7 F7 Gm7 C7

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.

D.S. al Coda ♫ CODA

Fm7 B♭ 7♭9 B♭ 9 E7♯9 Eb G♭ 9 Fm7 EM7 Eb M7

On my love.

MOHAWK

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By Charlie Parker

Fast

Fast B♭ 7 E♭ 7 B♭ 7 Fm7 B♭ 7 E♭ 7

B♭ G7

Cm7 F7 B♭ 7 Cm7 F7

MOON LOVE

Adapted From Tschaikowsky's Fifth Symphony, Second Movement

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Santa Monica, CA 90401)

By Mack David, Mack Avis and Andre Kostelanetz

Moderately Slow

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 Gm7 C7sus C7
steal - ing through? — Are these just moon dreams, — grand while the moon beams? — But, when the moon fades a -
E7b9 Am Am7b5 D7 Gm7 C7
way will my dreams come true? — Much as I love you, — don't let me love you —
FM7 Dm7 G9 Gm7 C7 FM7 F/A Abdim7 Gm7 C7
— if I must pay for your kiss with lone - ly tears. — Say it's not Moon Love, — Tell me it's
FM7 Dm7 G9 Gm9 C7 F BbM7 F6
true love, — say you'll be mine when the moon dis - ap - pears. —

MOON RAYS

• 1985 by Ecaroh Music, Inc.

By Horace Silver

Medium Latin Tempo

Fm7 Bb 7b9 Eb Gm7 Fm7 Am7b5 Ab m7 Gm7b5 C7b9#5 Fm7
To Coda ♫ Bb 7b9#5 Eb Ab#11 Eb Ab#11 Fm7 Bb 7b9 Eb Gm7 Fm7 Am7b5 Ab m7
Gm7b5 C7b9#5 Fm7 Bb 7b5 Eb Ab#11 Eb Ab#11 Am7 D7b9 GM7 Bb m7 Am7
Dm7b5 Cm7 Bm7b5 E7b9#5 Am7 D7b9#5 Gm7 C7 Fm7 Bb 9 D.S. al Coda
Coda ♫ Eb M9

MOONGLOW

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 & Co., Inc., 10 East 53rd Street, New York, NY 10022

Words and Music by Will Hudson, Eddie DeLange and Irving Mills

Smoothly

The musical score for "MOONGLOW" consists of six staves of music. The first staff starts with C6, followed by chords F9 #11, Bm7, A7 b5, and Am7. The lyrics are: "It must have been Moon-glow, way up in the blue; it must have been". The second staff begins with D7 b9, G/B, Bb dim7, Am7, Bb dim7, G/B, C6, and F9 #11. The lyrics are: "Moon-glow that led me straight to you. I still hear you say-ing." The third staff starts with Bm7, Em7, A7 b5, Am7, D7 b9, G/B, Bb dim7, Am7, Bb dim7, G/B. The lyrics are: "Dear one hold me fast." "And I start in pray-ing: oh Lord, please let this last." The fourth staff begins with G9, F#9, F9, E9, Bm7, E7, Em7, and A7. The lyrics are: "We seemed to float right thru the air, hea-ven-ly songs seemed to come from". The fifth staff starts with Am7, D7, G7 #5, C6, F9 #11, Bm7, Em7, and A7 b5. The lyrics are: "ev' - ry - where. And now when there's Moon-glow way up in the blue,". The sixth staff begins with Am7, D7 b9, G/B, Bb dim7, Am7, Ab M7, G6. The lyrics are: "I al - ways re - mem - ber that Moon - glow gave me you. —". Chords are indicated above the staff lines.

MOONLIGHT BAY

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Words by Edward Madden
 Music by Percy Wenrich

Gracefully

The musical score for "MOONLIGHT BAY" consists of five staves of music. The first staff starts with Bb, Bb 7, Eb, Bb, and F7. The lyrics are: "We were sail - ing a - long on Moon-light Bay. We could hear the voic - es ring - ing, —". The second staff begins with Bb, Bdim7, F7/C, Bb, Bb 7, Eb, Bb. The lyrics are: "— they seemed to say: "You have stol - en my heart, now don't go 'way!"" The third staff starts with F7, Bb, Bb/D, Db dim7, Cm7, Bb. The lyrics are: "As we sang loves old sweet song on Moon-light Bay. —". Chords are indicated above the staff lines.

MOONLIGHT AND ROSES (Bring Mem'ries Of You)

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Publisher)

Words and Music by Ben Black & Neil Moret

Moderately, with expression

Musical score for "Moonlight and Roses" featuring two staves of music with lyrics. The first staff starts with F, B♭/F, F, Gm7, C7, F/A, A♭dim7, C7/G, C7. The second staff starts with Gm, D7, Gm, C7, Gm7, C7♯5, F, F♯dim7, Gm7, C7, F. The lyrics describe moonlight, roses, and memories.

F B♭/F F Gm7 C7 F/A A♭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♭/F F Gm7 C7 F/A A♭dim7 B♭
 light dis - clos - es _____ loves old - en dreams spark- ling a - new. _____ Moon -
 B♭m6 F E♭9 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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Music Company

Lyric by Chester Wallace
Music by Sherman Myers

Moderately

Musical score for "Moonlight on the Ganges" featuring three staves of music with lyrics. The first staff starts with G9, F♯9, F9, E9, E♭9, D9, D9♭5, G7♯5, C6, CM7, C7, C6, Dm7. The second staff starts with G7, G♯dim7, Am, D7, G7sus, G7, G9, F♯9, F9, E9. The third staff starts with E♭9, D9, D9♭5, G7♯5, C, C7♯5, F6, C+, F6, F♯m7♭5, Fdim7, C/E, E♭dim7, G7. The lyrics describe moonlight on the Ganges and love's sweet melody.

G9 F♯9 F9 E9 E♭9 D9 D9♭5 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
 E♭9 D9 D9♭5 G7♯5 C C7♯5 F6 C+ F6 F♯m7♭5 Fdim7 C/E E♭dim7 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 E♭9 2. C E♭9 A♭7 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#5b9 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 1 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

Em7 A7 Em7 A7 D7 G D7/A G/B

tricks like these are sure to make your "Moon-light Cock-tail" please. Follow 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

Bb7 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 you a - each

1. D9 2. F#m7 B7 Em Em#7/D# Em7/D Em6/C# Am7/C

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

E♭6 B♭7♯5 B♭m7 E♭7 A♭6 Gm7♯5 C7 Fm7 Fm7♯5 B♭7 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 B♭7 Gm7 C7 Fm7 B♭7♯5 E♭6 B♭7♯5 B♭m7 E♭7 A♭6 Gm7♯5 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 D♭9 Gm7 C7 F7 B♭7 E♭ Am7♯5 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 A7b5 Gm Cm7b5 F7 Bb Gm7 C7 Cm7/F 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 Gb dim7 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 Bb m7 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! —
 Bb m9 A7b5#9 Ab M7 Fm7 Bb 7 Eb
 Each day is Val - en - tine's day.

MY FAVORITE THINGS

(From "THE SOUND OF MUSIC")

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the Western Hemisphere and Japan.
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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 - ties 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 the string, } these are a few of My
noo - dles; wild geese that fly with the moon on the wings, } AM7 EM7

F#m7b5 B7

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 thine 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

MOTEN SWING

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By Buster and Bennie Moten

Medium Swing

Ab 6

Eh 7

B6 m7 B6 m7/ E6

A1

1.

87

1

Fb 7

B1

1

15

2

AI 6/10

2.

E♭ A♭ Gm7 Fm7

E♭ A♭ Gm7 C7 Fm7 B♭7

E♭ Fm7 B♭7 E♭ Fm7 B♭7

E♭ Fm7 B♭7 Gm7 C7 Fm7 B♭7

E♭ Repeat for solos

MY MONDAY DATE

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Music by Earl Hines
Words by Sid Robin

With a beat

B♭6 Dm7 B♭dim7 Cm7 F7 F#7♯5 B♭6 B♭dim7

Now, don't for - get our Mon - day date, — Boy: ba - by be read- y when I come by.
Girl: gon - na be read- y when you come by.

Cm7 F7 B♭6 Dm7 B♭dim7 Cm7 F7

And when the clock strikes half past eight, — I'll be there wait - in' with a kiss and a

B♭ Cm7 F7 B♭6 B♭7 E♭ E♭m B♭ C9

sigh. I'm gon - na hold you so fast when we dance cheek to cheek; store up e - enough love to last

F7 B♭6 Dm7 B♭dim7 Cm7

us the rest of the week. — So, don't for - get our Mon - day Date, — Ba - by, I

F7 Cm7 F7 1. B♭ Bdim7 Cm7 F7 2. B♭ B♭/D E♭ Edim7 B♭/F B9 B♭9

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 B♭ Ab/B♭ G F Eb b5 Dm

My man's gone now, ain't 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 B♭ 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 B♭ Ab/B♭ 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 B♭ Ab/B♭ 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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 Music Co., Inc.
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 to Shapiro, Bernstein & Co., New York, NY.

Words by George A. Norton
 Music by Ernie Burnett

Moderately

The musical score consists of ten staves of music for voice and piano. The key signature is E♭ major (one flat). The tempo is moderately. The vocal part starts with a melodic line and lyrics. Chords are indicated above the staff at various points. The lyrics describe a melancholy sweetheart and a desire for comfort and love.

Chords and Key Signatures:

- Staff 1: Eb, B7, Eb, B7, Eb
- Staff 2: Eb/G, Gb dim7, Bb7/F, Bb7, Fm, C7, Fm, C7, F7
- Staff 3: Bb7, Eb, B7, Eb, B7
- Staff 4: Eb, Eb/G, Gb dim7, Bb7/F, Bb7, F7
- Staff 5: Bb, G7, C7, F7, Fm7, Fm7b5, Bb
- Staff 6: Eb, Gm7b5, Db7, C7, Fm7, C7#5, Fm7, C7
- Staff 7: Fm7, Bb7, F7, Bb7, Eb, Cm7, F7, Bb, Cm, C#dim7, Bb7/D
- Staff 8: Eb, Gm7b5, Db7, C7, Fm7, C7#5, Fm7, C7
- Staff 9: Fm7, F#dim7, Gm7, C7
- Staff 10: Fm, Bb7, 1. Eb, Bb7#5, 2. Eb, Ab7, Eb

Lyrics:

Come sweet-heart mine,
 Birds in the trees,
 don't sit and pine,
 whis-per-ing breeze,
 Tell me of the cares that make you
 should not fall to lull you in - to
 feel so blue.
 peace - ful dreams.
 What have I done?
 So tell me why
 An - swer me hon',
 sad - ly you sigh,
 have I ev - er said an un - kind
 sit - ting at the win - dow when the
 word pale to moon you? beams.
 My love is true,
 You should - n't grieve,
 and just for you,
 try and be - lieve;
 I'd do al - most an - y - thing at the an heart - y - time.
 life is al - ways sun - shine when the heart beats true.
 Dear, when you sigh,
 Be of good cheer,
 or when you cry,
 smile thro' your tears,
 some - thing seems to when you're sad it
 grip makes me ver - y feel the heart same
 of as mine.
 you.
 Come to me, My Mel - an - chol - y Ba - by,
 cud - dle up and don't be blue;
 all your fears are fool - ish fan - cy, may - be
 you know, dear that I'm in love with you.
 Ev' - ry cloud must have a sil - ver lin - ing,
 wait un - til the sun shines through.
 smile my hon - ey dear,
 while I kiss a - way each tear,
 or
 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

The musical score consists of ten staves of music. The first staff starts with C major and includes chords Am7, Dm7, G9, G#dim7, Am, Am7/G, and FM7. The second staff begins with Bm7b5 and includes Em7, A7b9, Dm7, Dm7/C, Bm7b5, E7, Am7, Eb9, Dm7, G7, and G7/F. The third staff starts with Em, A7b9, Dm7, G9, and C, followed by Am7, Dm7, G9, G#dim7, Am, Am/G, and FM7. The fourth staff begins with Bm7b5, Em7, A7b9, Dm7, Cm7, Bm7b5, E7, Am7, Eb9, Dm7, G7, and G7b9. The fifth staff starts with C, F#m7b5, B7, Em6, C#m7b5, F#m7, B7, Em, and B7. The sixth staff begins with Em6, C#m7b5, F#m7, B7, Em, and Em/D#. The seventh staff starts with Em/D, Em,C#, Dm7, Ab7#11, Dm7, and G7b9. The eighth staff begins with C, Am7, Dm7, G9, G#dim7, Am, Am7/G, and FM7. The ninth staff begins with Bm7b5, Em7, A7b9, Dm7, Cm7, Bm7b5, E7, Am, and Eb9. The tenth staff ends with Am7, G7#5, Db9, 1.C, Dm7, G7#5, 2.AbM7, DbM7, Db6, and C6/9.

The lyrics are as follows:

The ver - y thought of you makes my heart sing — like an April breeze — on the wings of spring. And you ap - pear in all your splen - dor, My One And On - ly Love. The shad - ows fall and spread their mys - tic charms — in the hush of night — while you're in my arms. I feel your lips so warm and ten - der, My One And On - ly Love. The touch — of your hand — is like heav - en, a — heav — en that I've — nev - er known. The blush on your check when - ev - er I speak tell me that you are my own. You fill my ea - ger heart with such de - sire. Ev - r'y kiss you give — sets my soul on fire. I give my - self in sweet sur - ren - der,

1.C Dm7 G7#5 2.AbM7 DbM7 Db6 C6/9

My One And On - ly Love. Love.

MY PRAYER

Copyright 1939 The World Wide Music Co. Ltd., London, England. Renewed

Music by George Boulianger
Lyric and Musical Adaptation by Jimmy Kennedy

Moderately

The musical score for "My Prayer" consists of six staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff. The lyrics are as follows:

My Prayer _____ is to lin - ger with you _____ at the end of the day _____ in a dream that's di -
 vine. _____ My Prayer _____ is a rap - ture 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. _____

MY SHINING HOUR

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Lyric by Johnny Mercer
Music by Harold Arlen

Tenderly

The musical score for "My Shining Hour" consists of six staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff. The lyrics are as follows:

This will be My Shin - ing Hour, _____ calm and hap - py and bright. _____ In my
 dreams, your face will flow - er through the dark - ness of the night. _____ Like the
 lights of home be - fore me, or an an - gel watch - ing o'er me. This will be My
 Shin - ing Hour, _____ 'til I'm with you a - gain. _____

MY ROMANCE
(From "JUMBO")

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Music Group, Santa Monica, CA 90401)

Words by Lorenz Hart
Music by Richard Rodgers

Moderately Slow

CM7 Dm7 Em7 E♭dim7 Dm7 G7 CM7 B♭13 Am Am#7 Am7 A7

My Ro - mance does - n't have to have a moon in the sky, My Ro - mance does - n't need a blue la -

Dm7 G7 CM7 C7 FM7 F#dim7 CM7 C7 FM7 F#dim7 CM7 F#m7 F7b5 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 D7 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^j 1. Em

2. Em Am7 FM7 Am7 FM7 Dm7 G 7 CM7 FM7 Em

FM7 EM7 B7 CM7 Am7 FM7 EM7^j Em

NEFERTITI

© 1968 Mikayo Music

By Wayne Shorter

Medium Swing

AbM7 D♭M7 Gm7b5 C7b9 C♭9 B♭m7 AM7 E♭7b9#11

EM7 A7sus D7♯5b9 E7 E7sus E♭7#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

Bb D_b dim7 F7 Dm7**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_b Gm7 C7 F7 B_b

Nev - er - the less, — I'm in love with you. May - be I'll win — and
D_b dim7 F7 Dm7**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_b Fm7 B_b 7 Fm7 B_b 7

love with you. Some - how, I know at a glance the ter - ri - ble chan - es I'm
E_b Gm7 C7 Gm7 C7 Cm7 F7

tak - ing: fine at the start, — then left with a heart — that is break - ing.
B_b D_b dim7 F7

May - be I'll live — a life of re - gret — and may - be I'll give — much
Dm7**5** G7 Cm G7 C7 F7 B_b

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

B♭ D♭ F/C D7 | 1 - 5 G7 C7

walk - in' arm in arm down a - long Can - ail 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—bing bang—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_bm[#]7 A_bm6 B_bm[#]7 A_bm7 D_b7 A_bm7 D_b7

G_b D_b7 C7[#]9 Cm7b5 F7b9[#]5 1. B_bm[#]7 2. B_bm[#]7 E_bm7 E_bm7/A_b

D_bM7 E_bm7 Fm7 Fm9 B_b7b9 E9 E_b9 E_bm7 A_b7 D_bM7 Em7 A7 E_bm7 E_bm7/A_b

D_bM7 E_bm7 Fm7 Fm9 B_b7b9 E9 E_b9 E_bm7 A_b7 D_bM7 F7 B_bm[#]7 A_bm6

B_bm[#]7 A_bm7 D_b7 A_bm7 D_b7 G_b D_b7 C7[#]9 Cm7b5 F7b9[#]5 B_bm[#]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

The musical score consists of eight staves of music in common time, key of G major (indicated by a sharp sign). The vocal line is accompanied by piano chords. The lyrics are written below the notes. The chords are indicated above the staff.

Chords:

- B7, E7, A7, D7, G7, C7, A7, A7**9**, G/D
- Am, G/B, C6, G/B B**dim**7, Am7, G, B7, E7, A7, D7
- G7, C7, A7, A7**9**, G/D, Am7, G/B, C6, G/B B**dim**7, Am7
- G, Em, C9, E**m**7, A7
- Dm, Dm/F, A7/E, A7, Am7, D7**#**5, D7**#**5/C, B7, E7
- A7, D7, G7, C7, A7, A7**9**, G/D, Am7, G/B
- F7, E7, Am7, Am7/D, D7**#**5, G, E**b**7, D7, G6
- get, it, won't, you, tell, me, how?

Lyrics:

Hold - ing hands at mid - night 'neath a star - ry sky. Nice Work If You Can Get It, and you can get it if you try. Stroll - ing with the one girl, sigh - ing sigh aft - er sigh, Nice Work If You Can Get It, and you can get it if you try. Just im - ag - ine some - one wait - ing at the cot - tage door, where two hearts be - come one. Who could ask for an - y - thing more? Lov - ing one who loves you, and then tak - ing that vow, Nice Work If You Can Get It, and if you get it, won't you tell me how?

NEW YORK AFTERNOON

• 1976 Alto Madness Music (BMI) Admin. by Bug

By Richie Cole

Medium Samba

Intro

N.C.

D9 sus

N.C.

The musical score consists of three staves of music in common time, key of G major. The vocal line is accompanied by piano chords. The lyrics are written below the notes. The chords are indicated above the staff.

Chords:

- D9 sus, GM7, CM7, GM7
- On a Sun - day, went to the cit - y hop - ing this would be the one day,

Lyrics:

Groov-in' on a New York Af - ter - noon, we're groov - in' on a New York Af - ter - noon.

CM7 B_b M7 GM7 CM7 GM7
 New York Af - ter - noon. — Took a sub - way, — went to the vil - age, Chi - na - town and walked down Broad - way, —

CM7 B_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_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 back soon. — Watch - ing the sun set a - cross Cen - tral

Dm9 Fm9 B_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_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

AbM7 Eb 9 sus Ab M7 AbM7
 love has come, — start - ing on a New York Af - ter - noon. — My

Eb 9 sus (Last x only) Ab M7 Eb 9 sus Vamp and fade
 It's such a love - ly feel - ing groov - in' on a New York Af - ter - noon. — It's such a love - ly feel - ing

A NIGHTINGALE SANG IN BERKELEY SQUARE

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Sole Selling Agent-Shapiro, Bernstein & Co., Inc., New York, NY

Lyric by Eric Maschwitz
Music by Manning Sherwin

Slowly

E♭M7 Cm7 Gm7 E♭7 A♭ G7 Cm7 A♭m6

That cer - tain night, the night we met there was ma - gic a - broad in the com - pare there were with that
strange it was, how sweet and strange. There was nev - er a dream to com - pare there were with that

E♭M7 B♭7 E♭7 A♭m7 D♭7 E♭M7 Cm7 Fm7 B♭7 E♭6 Cm7

an - gels din - ing at the Ritz, and A } Night - in - gale Sang In Ber - k'ley Square.
ha - zy, cra - zy night we met, when A }

Fm7 B♭7 E♭M7 Cm7 Gm7 E♭7 A♭M7 G7 Cm7 A♭m6

{ I may be right, I may be wrong, but I'm per - fect - ly will - ing to swear that
This heart of mine beat loud and fast like a mer - ry - go - round in a fair. For

E♭M7 B♭7 E♭7 A♭m7 D♭7 E♭M7 Cm7 Fm7 B♭7 E♭6 Cm7 Cm7/B♭ Am7♭5 D7

when you turn'd and smiled at me A } Night - in - gale Sang In Ber - k'ley Square.
we were dan - cing cheek to cheek and A }

G Em7 Am7 D7 D7/C Bm7 B♭dim7 Am7 D7

{ The moon that lin - gered o - ver Lon - don town, poor puz - zled moon, he wore a frown.
When dawn came steal - ing up all gold and blue to in - ter - rupt our ren - dez - vous,

G Em7 Am7 D7 D7/C Bm7 B♭dim7 Fm7 B♭7

How could he know we two were so in love. The whole darn world seemed up - side down, the
I still re - mem - ber how you smiled and said "was that a dream or was it true?" Our

E♭M7 Cm7 Gm7 E♭7 A♭ G7 Cm A♭m6 E♭ B♭7

streets of town were paved with stars. It was such a ro - man - tic af - fair, and as we kiss'd and
home - ward step was just as light as the tap - dan - cing feet of As - taire and like an e - cho

E♭7 A♭m7 D♭7 E♭ Cm7 Fm7 B♭7 1. E♭ Cm7 Fm7 B♭7 2. E♭ Cm7

said "good - night" } A Night - in - gale Sang In Ber - k'ley Square. How Square.

far a - way }

Fm7 B♭7 B♭7/A♭ Gm7♭5 C7 Fm7♭5 A♭/B♭ B♭7 E♭ Cm Cm7/B♭ A♭m6 E♭6

I know, 'cause I was there that night in Ber - k'ly 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, Em7b5, A7b5, Dm7, Eb7, Dm6.

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, 1. C6, F7, Bb, Db9, 2. 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 - afraid to bark. — What a per - fect chance to
 F/A Bb7 A7 Dm A7b9 Dm Eb7 D7 G7
 park and there's No — Moon At All. — Should we want at - mos - phere, — for in - spir - a -

C7 Gm7b5 C7 F
 - tion, dear, — one kiss will make — it clear, — that to - night is right and bright moon-light might
 A7/E A7 Dm A/C# D7/C G/B
 in - ter - fere. — No Moon At All — up a - bove. — This is noth - ing like they told us of.
 C7/Bb F/A Bb7 A7 1. Dm Bb9 A7b9 Eb9#11 2. Dm Bb9 Eb13#11 Dm#7
 Just to think we fell in love and there's No Moon At All.

NONE BUT THE LONELY HEART

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By Mack David, Al Hoffman, Jerry Livingston

Slowly with expression

B_b9/A_b E_b/G Fm Fm7/E B_b7/D B_bm/D_b C7 C7#5 Fm Fm7/A_b
 None But The Lone - ly Heart can know my sor - row as I keep search - ing for my
 B_b7 C C7/B_b B_b9/A_b E_b/G Fm Fm7/E B_b7/D B_bm/D_b
 love in vain. Is there a lone - ly heart that I could bor - row,
 C7 C7#5 Fm Fm7/A_b B_b7 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 B_b7/F B_b7
 when they are wast - ed, what good are lips like mine that go un - tast - ed?
 B_b9/A_b E_b/G Fm Fm7/E B_b7/D B_bm/D_b C7 C7#5 Fm Fm7/A_b B_b7
 Night aft - er night I pray I'll find my lov - er and when I do my heart will feel that
 C C7#5 C7/B_b Fm6 B_b9 B_b7 b9 E_b Cm7 Fm7/A_b B_b9 E_b6
 glow, some - thing None But The Lone - ly Heart could know.

NOW'S THE TIME

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

By Charlie Parker

Fast Blues F7

B^b7

Bdim7

OH! LOOK AT ME NOW

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Words by John DeVries
Music by Joe Bushkin

Moderately E^b 6

B^b9

B^b m9/E^b

E^b 7 b9

A^bM7

A^bm6

D^b7 b5

For I'm not the { guy } who cared a - bout love, — and I'm not the { girl } who cared a - bout for - tunes and such, —

Gm7 C7

F7

B^b7 b9 B^b9 B^b7 b5 B^b9

E^b 6

B^b9

B^b m9/E^b

E^b 7 b9

— nev - er cared much, — but, look at me now. — I nev - er knew_ the tech-nique of kiss - in',

A^bM7

A^bm6

D^b7 b5

Gm7

C7

F7

Fm7

B^b9 E^b

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

A^m7 b5

D7

Gm

E^b 7

D7

Gm

D7 #5

Gm7

C7

— I'm a new { man, bet - ter than — Cas - a - no - va at his best. — }

{ girl in a whirl — nev - er knew love was like this. — }

Fm

D^b7

C7

Fm7

B^b7

B^b7 #5

E^b 6

B^b9

With a new heart, brand new start, — { I'm so proud I'm bust - in' my vest. — } So, I am the { guy } who

B^b m9/E^b

E^b 7 b9

A^bM7

A^bm6

D^b7 b5

Gm7 C7

turned out a lov - er, so, I'm the { guy, — } who laughed at those blue dia-mond rings, — one of those things. —

F9

Fm7

B^b9

1. E^b 6 Cm7 Fm7

B^b9

B^b7 #5

2. E^b 6

B9

EM7

E^b 6

— Oh! Look At Me Now. —

Now. —

OH! WHAT IT SEEMED TO BE

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Words and Music by Bennie Benjamin, George Weiss and Frankie Carle

OH, WHAT A BEAUTIFUL MORNIN'

(From "OKLAHOMA")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

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. I got a beau - ti - ful feel - in'
 wil - ler is laugh - in' at me! 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!

This musical score consists of three staves of music. The first staff starts with a C major 7th chord (Cm7) followed by a C major 7th chord with a diminished 7th (C #dim7). The second staff begins with a B flat major 7th chord over D (Bb7/D). The third staff starts with a B flat major 7th chord (Bb7). The lyrics describe a scene with a sky, a maverick, and a morning. The fourth staff continues with a B flat major 7th chord (Bb7), followed by an E flat chord (Eb). The fifth staff starts with an A flat chord (Ab) and continues with an A major 7th chord (Adim7). The sixth staff starts with an E flat chord (Eb) and continues with an E flat major 7th chord (Eb/Bb). The seventh staff starts with a B flat major 7th chord (Bb7). The eighth staff starts with an E flat chord (Eb) and continues with an E flat major 7th chord (Eb). The ninth staff starts with an E flat chord (Eb) and continues with an E flat major 7th chord (Eb). The tenth staff starts with an E flat chord (Eb) and continues with an E flat major 7th chord (Eb).

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 Gdim7 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

Eb/Bb Bdim7 Cm7 Fm9 Bb7 Eb Abm Eb Fm7 Bb7 Eb Fm7 Bb9 Eb
 Ol' Man Riv - er, he jus' keeps roll - in' a - long. long.

This musical score consists of ten staves of music. The first staff starts with an E flat chord (Eb) followed by a C major 7th chord (Cm7). The second staff starts with an E flat chord (Eb) followed by a B flat major 7th chord (Bb9). The third staff starts with an E flat chord (Eb) followed by an A flat chord (Ab). The fourth staff starts with an E flat chord (Eb) followed by a G major 7th chord (Gm). The fifth staff starts with an E flat chord (Eb) followed by a D major 7th chord (D7b9). The sixth staff starts with an E flat chord (Eb) followed by a G major 7th chord (Gm). The seventh staff starts with an E flat chord (Eb) followed by a D major 7th chord (D7b9). The eighth staff starts with an E flat chord (Eb) followed by a G major 7th chord (Gm). The ninth staff starts with an E flat chord (Eb) followed by a B flat major 7th chord (Bb9). The tenth staff starts with an E flat chord (Eb) followed by an E flat major 7th chord (Eb).

OH! YOU BEAUTIFUL DOLL

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Assigned and effective January 4, 1980 to Herald Square Music, Inc.

Words by A. Seymour Brown
Music by Nat D. Ayer

Moderately

The musical score consists of three staves of music. The first staff starts with F major, followed by a section in G major (D7, G7, C7) where the lyrics "Oh! You Beau - ti - ful Doll, you great big beau - ti - ful doll!" are sung. The second staff begins with F major, then changes to G major (Gm7, C7b9, F) with the lyrics "I _____ could nev- er live with - out you. Oh! You Beau - ti - ful Doll, you great big beau - ti - ful doll!". The third staff starts with C7 and F major, followed by D67, with the lyrics "If you ev - er leave me, how my heart will ache, I want to hug you but I fear you'd break." The final section includes chords F, A7, Dm7, G7, C7, followed by a repeat sign and two endings: 1. F, C7 and 2. F. The lyrics "Oh! oh! oh! oh! Oh! You Beau - ti - ful Doll! Doll!" are repeated at the end.

OLD DEVIL MOON

(From "FINIAN'S RAINBOW")

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Words by E.Y. Harburg
Music by Burton Lane

Moderately

The musical score consists of three staves of music. The first staff starts with F major, followed by E♭ major (F, E♭). The lyrics "I look at you and sud - den - ly, some - thing in your eyes I see" are sung. The second staff starts with E♭ major, followed by FM7, Cm7, F7, B♭M9. The lyrics "You've got me fly - in' high and wide on a ma - gic car - pet ride" are continued. The third staff starts with B♭m9, E♭9, A♭m7, D♭7, G♭6, C7, F major (C7sus). The lyrics "soon be - gins be - witch - ing me. It's that Old Dev - il Moon____ that you wan - na full of but - ter - flies in - side. It's Wan - na Old cry, Dev - il wan - na Moon____ croon,____ To Coda ♫" are completed. The final section includes the lyrics "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,"

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 - sound you — that the glow of your be - ing out -

Am7 Gdim 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/C G6/B Am7 D7 G

see for - ev - er and ev - er and ev - er and ev - er more! —

OLEO

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By Sonny Rollins

Fast

Bk

The musical score concludes with a treble clef staff in common time. The first measure shows a melodic line with eighth and sixteenth notes. The second measure begins with a repeat sign and two endings. Ending 1 leads to a final cadence with the label "Fine". Ending 2 continues with a D7 chord, followed by G7, C7, and F7 chords, concluding with the instruction "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 Bb C G7#5 C Bb C Bb G F
 On _____ A Lit - tie Street In Sin - ga - pore _____ we'd meet _____
 G C7b5 G F G F C Bb C G7#5 C Bb
 _____ be - side a lo - tus cov - ered door. A veil _____ of moon-light on her lone - ly face,
 C Bb G F G C7b5 C Bb C Bb F
 _____ how pale _____ the hands that held me in em - brace. My sails to - night are
 Gm/C F D**b** F Fm Dm7
 filled with per - fume of Shal - i - mar _____ with tem - ple bells to guide me to the shore.
 G7 C Bb C G7#5 C Bb C Bb G F
 _____ And then I'll hold her in my arms _____ and love the way I loved be - fore, _____ On _____
 G C7b5 1. C6 Am7 C6 Dm7 G7 2. C Bb E C
 _____ A Lit - the Street In Sin - ga - pore. pore. _____

ON THE STREET WHERE YOU LIVE

(From "MY FAIR LADY")

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throughout the World.

Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately § Bb6 Gm7 Cm7 F7 BbM7 Gm7 Cm7 Cm7/F F7/E♭ BbM7/D

I have often 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 ♪

Ddim7 Cm7 F7 Cm7/F Fdim Cm7 Ebm Bb6

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 Bb6 Bdim7 Cm7 Cm7/F F7b9

know - ing I'm On The Street Where You Live. _____ Are there
No, it's just On The _____

2. F7 Cm7/F F7 Bb Cm7 C#dim7 Bb/D Eb9 D7 Eb6

Street Where You Live. _____ And oh, _____ the tow - er - ing feel - ing, _____ just to

Ebm6 Ebm6/Gb Gdim7 Bb/F Gb7 Bb/F Em7b5

know _____ some - how you are near! _____ The o - ver - pow - er - ing

D. S. al Coda

Em7/A A7 D A7/C# Am/C Gm7/C C7 F7 Cm7/F F7b9

feel ing _____ that an - y se - cond you may sud - den - ly ap - pear! _____ Peo - ple

Φ CODA

Cm7 Ebm Bb6 Gm7

time go by, _____ I won't care if I _____ can be

C9 F9 Cm7/F F7b9 Bb Gb6 Bb

here On The Street Where You Live. _____

ON A SLOW BOAT TO CHINA

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By Frank Loesser

Slowly with a beat

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff. The lyrics are written below the notes. The chords include Bb, Dm7, G7, Cm, A7, Bb, D7, E6, Dm7b5, G7, Cm7, A7, Bb, Ab9, G7, C7, Gm7, C9, Cm7, Gb9, F9, Bb, Dm7, G7, Cm7, A7, Bb, D7, E6, Dm7b5, G7, Cm7, Ab7, Bb, Ab7, G7, C7, Cm7, B7#9, Bb, Cm7, F7#5, Bb, and 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

The musical score consists of five staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff. The lyrics are written below the notes. The chords include C, E7, F, Bm7b5, E7b9, Am7, D7, Dm7, G7, C, G7, C, E7, F, Bm7b5, E7b9, Am7, D7, Dm7, G7, F, Bm7b5, E7b9, Am7, D7, Dm7, G7, C, C7, Gm7, C7, Cdim, C7, F6, C9, F6, F7, E7, E7, and 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

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

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

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.

Went in a tav - ern to get a few nips, but all I had was a mint ju - lep, } One Mint Ju - lep
I stole a kiss, and then an - oth - er, I did - n't mean to take it fur - ther,

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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English Speaking Countries

Original Words by Newton Mendonca
Music by Antonio Carlos Jobim

Samba

Dm7 D7 Cm7 B7b5

This is just a lit - tle sam - ba built up - on a sin - gle note. — Other

Dm7 D7 Cm7 B7b5

notes are bound - to fol - low but the root is still — that note. — Now this

Fm7 Bb7 EbM7 Ab7

new one is — the con - se quence — of the one we've just — been through — as I'm

Dm7 D7 Cm7 B7b5 Bb6

bound to be — the un - a void - a - ble con - se - quence — of you. —

Ebm7 Ab7 DbM7

There's so man - y peo - ple who can talk and talk and talk and just say noth - ing, or nearly noth - ing. —

Dbm7 Gb7 CgM7

I have used up all the scale I know and at the end I've come to noth - ing, or near - ly

Cm7b5 B7b5 Dm7 Db7 Cm7 B7b5

noth - ing. So I come back to — my first — note, as I must come back — to you. — I will

Dm7 D7 Cm7 B7b5 Fm7

pour in - to — that one — note all the love I feel — for you. — An - y - one who wants — the whole -

Bb7 EbM7 Ab7 DbM7

— show Re, Mi, Fa, Sol, La, — Ti Do, — he will find him - self — with no —

C7 CgM7 1. Bb6 F7#5 2. Bb6

— show. Bet - ter play — the note — you know. — This is —

OPEN COUNTRY

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Music by Robert Brookmeyer
Words by Jane Feather

Moderately - with a beat

The musical score consists of ten staves of music for voice and piano. The key signature is B-flat major (two flats). The tempo is moderately with a beat.

Chords:

- Staff 1: Eb, EbM7, Eb7, Ab, Abm7, Db7
- Staff 2: Cm7, F7, B7, Bb7
- Staff 3: Eb, EbM7, Eb7, Ab, Abm7, Db7
- Staff 4: Cm7, F7, Fm7, Bb7, Eb, Fm7, Eb7, Ab, Ab+
- Staff 5: Ab6, Ab7, Db13, C7, Fm, C+, Fm7, Fm6
- Staff 6: F#m7, B7, Fm7, Bb7, Bb7 #5, Eb, EbM7, Eb7
- Staff 7: Ab, Abm7, D7, Cm7, F7
- Staff 8: B7, Cm7, F7
- Staff 9: 1. Fm7, Bb7, Eb, Fm7, Bb7 b9 | 2. Fm7, Bb7, Eb, E9, Eb6/9
- Staff 10: O - pen Coun - try for me.

Lyrics:

In - side out and up - side down, — the sound of big - town has me turned a - round. I yearn for wa - ter - falls. — The O - pen Coun - try calls. — Sub - ur - ban life's too high fa - lut - in' for a small front yard, I find com - mut - in' on the late, late train, — too — much strain. — I'm — just a yo - kel, you see. — No fence, no wall, will ev - er en - close — me. — While fate can still ex - pose — me to the right con - di - tion for a fine days fish - in'. — Who needs skies all full of 'scra - pers, not a soul on earth needs smog - gy va - por. Come a - long with me, — live — a - while. — Why — not be — na - - ture's child? — Fan - cy free, — that's my style. Wide —

Refrain:

O - pen Coun - try for me.

OPUS ONE

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Words and Music by Sy Oliver

Moderate Jump Tempo

The musical score consists of six staves of music in G major, 4/4 time, with a key signature of one sharp. The lyrics are integrated into the melody, with chords indicated above the staff. The chords include G, C9, A9, Am7, D9, G, Bbdim7, Am7, D9, D+, G, C9, A9, Am7, D9, G, C9, G, Bb, Gm7, Cm7, F7b9, Bb6, G7#5, C9, F9#5, Db, Bbm7, Ebm7, Ab7b9, Db6, D13, G, C9, A9, Am7, D9, G, C9, G, Eb9, G.

I'm wrack-in' my brain, to think of a name, — to give to this tune, so Per - ry can croon, — and
 may - be ol' Bing will give it a fling. — And that - 'll start ev - 'ry - one hum - min' the thing. — The
 mel - o - dy's dumb, re - peat an' re - peat. — But if you can swing, it's got a good beat. — And
 that's the main thing, to make with the feet. — 'Cause ev - 'ry - one is swing - in' to day. — So, — I'll call it
 O - pus One! It's not for Sam - my Kaye. — Hey! — hey! — hey! — It's O - pus One! It's
 got to swing, not sway. — May - be, — if Mis - ter Les Brown could
 make it re - nown, — and Ray An - tho - ny could swing it for me. — There's nev - er a doubt you'll
 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 EbM9 Cm11 F9 BbM9 Am7b5 Ab7 Gm7 Bb7/F
Em7b5 D7#5#9 Gm11 E7#9 A7#5#9 Dm7 Bm7b5 Em7b5 A7#5#9 Dm7 Am7b5 Ab7
Gm7 Bb7/F Em7b5 D7#5#9 Gm11 Am7b5 D7#5#9 Ab7 Gm7 Fm7 Bb7 EbM9 Cm11 F9 BbM9
Am7b5 Ab7 Gm7 Bb7/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 D_b 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 D_b 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-
Bye!" Tho' my dreams are shat-tered, like the pet-als scat-tered, still my love _____ can nev-er die.
B_b m Fm C7 Fm Fine
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 F6 C7 F7 B_b
call all my long-ing for you. There's a dream in the moon-beams, _____ up on the sea of blue;
D_b 7 F F# dim C7 F6 C7 F7 B_b
but the moon-beams that fall, on-ly seem to re-call, love is all, love is you.

D.C. al Fine

THE ORGAN GRINDER

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Music by Woody Shaw

Bright swing

E♭ M7 Dm9 E♭ M7 *jazz* Dm9 A♭ 7

C7#5#9 A♭ 7 1. C7#5#9 2. C7#5#9 E♭ m9

F♯m9 Am9

A♭ 7 Gm6/9 A♭ 7

Gm6/9 A♭ 7 Gm6/9 A♭ 7

Gm6/9 Last time vamp and fade A♭ 7 Gm6/9

ORNITHOLOGY

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By Charlie Parker and Benny Harris

Fast Swing

GM7 Gm7 C7 Gm7 C7 FM7

Fm7 B♭7 E♭7 D7

1 Gm Cm7b5 D7 Bm7 E7

Am7 D7 *2* G Am7 D7 G/B B♭7

Am7 A♭7 GM7

OUT TO LUNCH

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By Eric Dolphy

Stalking

PAPER DOLL

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By Johnny S. Black

Smoothly

F D7 G7 C7 F Gm7 C7

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. —

F A7 D7 G7 Bbm6 C7 1. F Abdim7 Gm7 C7 2. F

PARKER'S MOOD

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By Charlie Parker

Blues

Bb7 Eb7 Bb7 Fm7 Bb7

A musical score for piano featuring three staves of music. The top staff starts in B♭ major and includes chords B♭7, D♭m7, and G♭7. The middle staff starts in C major and includes chords Cm7, F7, and G7. The bottom staff starts in B♭ major and includes chords B♭7, Cm7, and F7. The music uses a variety of note heads, including solid black dots, hollow circles, and small squares, along with vertical stems and horizontal dashes. Performance markings such as '3' over groups of notes and a circled '5' below a note are also present.

THE PARTY'S OVER

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Words by Betty Comden & Adolph Green
Music by Jule Styne

Moderately Slow E♭ Cm7 Fm7 Ab/B♭ B♭7 Eb Cm7 Fm7 Ab/B♭ B♭7 Eb B♭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♭/G Ab B♭m7 E♭7 b9 Ab6 D♭9 E♭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♭7 Ab/B♭ B♭7 Eb Cm7 Fm7 Ab/B♭ B♭7

mind up _____ the pi - per must be paid. The Par - ty's O - ver._____ The can - dles

E♭ Cm7 Fm7 Ab/B♭ B♭7 Eb B♭7/F E♭/G Ab B♭m7

flick - er and dim._____ You danced and dreamed through the night, it seemed to be right just be - ing with him._____

E♭7 E♭7 #5 Ab B♭7 B♭7 #5 Gm7 b5 C7 Fm7

Now you must wake up, _____ all dreams must end._____ Take off your make - up,_____

B♭7 E♭M7 Cm Fm7 B♭7 Eb

The Par - ty's O - ver._____ It's all o - ver _____ my friend._____

PAUL'S PAL

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By Sonny Rollins

Moderately

Chords: Gm7, C7, F, Dm7, Gm7, C7, F, Bm7, E7, Am7, D7, Gm7, C7, F, F, Dm7, E7, Am7, D7, Gm7, C7, F, Bm7b5, E7#9, Am7, D7#9, Gm7, C7, D.S. al Coda, CODA FM7.

PENNIES FROM HEAVEN

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Publisher)

Words by John Burke
Music by Arthur Johnston

Moderately

Chords: C6, Dm7, Em7, Ebdim7, Dm7, G7, Dm7, G7, C6, Dm7, Em7, Ebdim7, Dm7, G7, Dm7, G7, C9, F, C7#5, F, F7, E7, Eb7, D9, G7, Dm7, G9, C, Dm7, Em7, Ebdim7, Dm7, G7, Dm7, G7, C9, FM7, F6, Bb7, CM7, C9, B9, Bb9, A9, Dm7, D7, G7b9, C.

Lyrics:
Ev - 'ry - time it rains it rains Pen - nies From Heav - en. — Don't you know each cloud con - tains
Pen - nies FromHeav - 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

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The lyrics are written below the notes, corresponding to the chords indicated above them.

Chords:

- Top Staff: G, A7, D7, G, Bm, Em6, A7
- Bottom Staff: D, Em, A7, D, Em7, A7, D
- Continuation: G, mine, of my dream-ing, your ca-re ss and your kiss are but seem-ing. I am griev-ing —
- Continuation: Em, A7, D7, G
- Continuation: — at your leav-ing for I love you past be-liev-ing. Pea-cock mine, —
- Continuation: GM7, G7, C, A7
- Continuation: A#dim7, Bm, E7, Am, D7, G, C#dim7, D7/A, D7, G
- Continuation: seems, I will love you in dreams for-ev-er, sweet pea-cock mine. D
- Continuation: Em, A7, D7, D7#5, G
- Continuation: GM7, G7, C, A7, A#dim7, Bm
- Continuation: — for your love, for your kiss I im-plore you. Should you fly far a-way I would die in a
- Continuation: E7, Am, D7, G, C/G, G, C/G, G
- Continuation: day of long-ing, sweet pea-cock mine.

Lyrics:

Once in a gar-den fash-ioned all of dreams _____
a pea-cock sad-ly clam-ored, loud and long, _____ and
wide-ly spread its rain-bow-feath-ered train, _____ and poured it's heart out to its love in song: _____ Pea-cock
mine, _____ of my dream-ing, _____ your ca-re ss and your kiss are but seem-ing. I am griev-ing —
— at your leav-ing for I love you past be-liev-ing. Pea-cock mine, —
— should I doubt you? Life would be but one long night with-out you. Though il-lu-sion it
seems, I will love you in dreams for-ev-er, sweet pea-cock mine.
Pea-cock mine, I a-dore you, —
— for your love, for your kiss I im-plore you. Should you fly far a-way I would die in a
day of long-ing, sweet pea-cock mine.

THE PEANUT VENDOR

(El Manisero)

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English Words by Marion Sunshine and L. Wolfe Gilbert
Music and Spanish Words by Moises Simons

Quick Rhumba

1,3 In Cu - ba, each mer - ry maid wakes up with this se - re - made; pea - nuts! —
2 In Cu - ba, his smil - ing face is wel - come most ev - 'ry place; pea - nuts! —

To Coda ♫ G

— They're nice and hot, pea - nuts! — I sell — a - lot. If you have - n't got ba - na - nas, don't - be blue,
 — They hear him cry, pea - nuts! — They all — re - ply. If you're look - ing for an ear - ly morn - ing treat,

pea - nuts in a lit - tle bag are call - ing you. Don't waste them, no tum - my ache, you'll taste them
 get some dou - ble joint - ed pea - nuts good - to eat. For break - fast or din - ner time, for sup - per,

when you — a - wake. For at the ve - ry break - of day, the pea - nut ven - dor's on his way.
 most an - y - time. A mer - ry twin - kie in - his eye, he's got a way — that makes you buy.

At dawn - ing that whist - le blows through ev - 'ry ci - ty, town, — and coun - try lane,
 Each mor - ning that whist - le blows the lit - tle child - ren like — to trail — a - long,

you'll hear him sing his plain - tive lit - tle strain, and as he goes by — to you — he'll say:
 they love to hear the pea - nut ven - dor's song. They all laugh with glee — when he — will say:

"Big jum - bo's, big doub - le ones, come buy those pea - nuts roast - ed to - day, — come try those
 "They're roast - ed, no ti - ny ones, they're toast - ed, pea - nuts hot in the shell, — come buy some,

fresh - ly roast - ed to - day!" If you're look - ing for a mor - al to - this song, fif - ty mil - lion lit - tle
 I eat more than I sell!" If an ap - ple keeps the doc - tor from your door, pea - nuts ought to keep him

2nd time: D.C. al Coda ♫ CODA G

mon - keys can't - be wrong. "Pea - nuts! — we'll meet — a - gain, pea - nuts! — this street — a - gain,
 from you ev - er more. G D7 G

pea - nuts! — you'll eat — a - gain, your pea - nut man." That pea - nut man's gone.

PEEL ME A GRAPE

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Words & Music by David Frishberg

Light, cute, sexy

The musical score consists of eight staves of music. The first staff starts with Dm9, Eb13, Dm9, Dm9, C13, Bb13, and A7#5#9. The lyrics include "Peel Me A Grape, Pop me a cork, crush me some ice, French me a fry, Skin me a peach, save the fuzz for my pillow, Crack me a nut, bring a bowl full-a bon-bons". The second staff continues with Dm9, Eb13, Dm9, F9, Bb9, Bdim7, Fm6/C, B9b5, Bb9, and Bdim7. The lyrics include "start me a smoke, talk to me nice, you got ta wine me, just en-ter-tain me, and dine me, don't try and fool me, chill me some wine, keep stand-in' by, cham-pagne me, show me you love me". The third staff starts with Fm6/C, B9b5, Bb9, Bdim7, Fm6/C, Bm7/A, and A7#5#9. The lyrics include "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". The fourth staff starts with Dm9, Dm9/C, Bb13, A7#5#9, followed by a repeat sign and 2Dm7, F6/C, Bb7, A7#5#9, Dm7, E7, D7sus, D7, Gm, and Gm9/F#. The lyrics include "lux-u-ry's lap, Hop when I hol-ler, Skip when I snap, when I say, 'Do it,' jump to it". The fifth staff starts with Dm9, Eb13, Dm9, Eb13, Dm9, C13, Bb13, and A7#5#9. The lyrics include "Send out for scotch, call me a cab, cut me a rose, make my tea with the pet-als". The sixth staff starts with Dm9, Eb9, Dm9, F13, Bb9, Bdim7, Fm6/C, B9b5, Bb9, and Bdim7. The lyrics include "Just hang a-round, pick up the tab, Nev-er out think me, just mink me, po-lar bear rug me". The seventh staff starts with Fm6/C, B9b5, Bb9, Bdim7, Fm6/C, Bm7/A, and A7#5#9. The lyrics include "don't bug me, new Thun-der-bird me, you heard me, I'm get-tin' hun-gry, Peel Me A Grape". The eighth staff ends with Dm11.

PEOPLE

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Words by Bob Merrill
Music by Julie Styne

Moderately

B♭M7 Cm7 F7 B♭M7 Cm7 Cm7/FF7b9 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 Gm7b5 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 Abdim7 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/FF7b9 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 #5b9 E♭M7 E♭m6 B♭ Fm7 Fm7/B♭ B♭7 b9 E♭M9
 With one per - son, one ver - y spec - ial per - son, a feel - ing deep in your soul
 F7/E♭ B♭/D Em7b5 A7b5 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 G9 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 G7b9 C Cdim7 Dm7 G7 C CM7 Dm7 G7
 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 F7**9** B_b Bm7**5** 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 B_b 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 B_b6 EbM9 Dm7 G7**9**] [2 B_b6 E9 B_b6] D13 D9 A9 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 G9 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 -
 B_b Dm7 G7 Cm7 F7 Cm7 F7 B_b6 Eb9 B_b6
 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 - tie 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

Cm Cm6 DM7 Cm

Cm6 D Ddim7 D7 GM9 Dm7

G9 Cm6 GM9

POMPTON TURNPIKE

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Music, Publisher)

Words and Music by Will Osborne and Dick Rogers

Slow

E♭6 Fm7 E♭6 Fm7

B7 B♭7 E♭6 C6 D♭6 D6 E♭6

Fm7 E♭6 Fm7 B7 B7

E♭6 D♭6 E♭6 B♭m7

E♭7 B♭m7 E♭7 E♭7/D♭ C7 B7

B7 B♭7♯ E♭6 Fm7 E♭6

Fm7 B7 B♭7 E♭ D♭6/9 D6/9 E♭6/9

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/B♭ Am7 Dm7 Gm7 Em7♭5 A7♭9

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 Dm7/C♯ Dm7/C Am7 Ab m7 Gm7 C7 C9/B♭ Am7 D7♭9 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/B♭ Am7 Dm7

The mus-ic start-ed and was I the per-plexed one, I held my breath and said "may"

Gm7 Em7♭5 A7♭9 Dm Dm7/C♯ Dm7/C Am7 Ab m7

I have the next one." In my fright-ened arms Pol-ka Dots And Moon-beams

Gm7 C9 C7♭9 F6 Bm7♭5 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-swers,

A7 D7 Gm7 C9 F Dm7

and per-haps a few things more. Now in a cot-tage built of

Gm9 C7 C7/B♭ Am7 Dm7 Gm7 Em7♭5 A7♭9

li-lacs and laugh-ter I know the mean-ing of the words "ev-er af-ter."

Dm Dm7/C♯ Dm7/C Am7 Ab m7 Gm7 C9 C7♭9 F6 E♭ 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 Grodnick

Relaxed Funk

Chords: C13b5b9, Fm11, C13b5b9, Fm11, C13b5b9, Fm11, F13b9, F7#5, F7, Abm11, A13b5, GbM7/Ab, C13b5b9, Fm11, GbM7/Ab, CM7/D, D7#5#9/F#, G9sus, CM7/D, D7#5#9/F#, A9b13/G, CbM7/D, D67#5#9/F, G7sus, Eb7#9, Abm9, To Coda, CbM7/D, C13b5b9, Fm11, D.S. al Coda (2nd Ending), CbM7/D, C13b5b9, B13b5b9.

PUT ON A HAPPY FACE

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Words by Lee Adams
Music by Charles Strouse

Lightly

Chords: Eb6, Gm7, C7, Fm7, Bb9, Fm7, Bb9, Eb, Eb6, Gm7, C7, Fm7, Bb9, Bbm7, Eb7, AbM7, D7, G7, C7, F7, Fm7, Bb9, Eb6, Gm7, C7, AbM7, D7, G7, C7, F7, Fm7, Bb9, Eb6, Gm7, C7, Fm7, Bb9, Fm7, Bb9, Eb6, Gm7, C7, Fm7, Bb9, Bbm7, Eb7, 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 Fdim7 F Bb9 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 lit - tle foot right out. Put your arm a - round, put your arm a - round, put your arm a - round my 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

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 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

Am7 D7 Am7 D7 G E7 Am7

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 I. 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 D9 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 sheet music consists of ten staves of musical notation. Each staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. Chords are indicated above each staff. The first staff starts with E♭ M7. Subsequent chords include D7, Fm7, B♭ 7, Fm7, B♭ 7, E♭ M7, G7, Cm7, Am7, D7, Gm7, C7, F7, B♭ 6, Cm7, F7, Fm7, C7♯5, Fm7, B♭ 7, E♭ M7, D7, Fm7, B♭ 7, Fm7, B♭ 7, E♭ 7, A♭ 6, Dm7, G7, Cm7, A♭ m6, F7, E♭ 6, Fm7♯5, B♭ 7♯9, E♭ M7, 1. Fm7, B♭ 7, 2. Fm7, B♭ 7, E♭ 6. Measure numbers 3 and 5 are marked with slurs and '3' above them. Measure 10 ends with a repeat sign and two endings. Ending 1 continues with Fm7, B♭ 7. Ending 2 continues with B♭ 7, E♭ 6.

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

Ah dim 7

Qui - et Nights Of Qui - et Stars, qui - et chords from my _____ guitar
Gm7 C7 G_b 7 Fdim7 FM7 Fm7

float - ing on the si - lence that _____ sur - rounds _____ us. Qui - et thoughts and qui -
B_b 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 G_b 7 Fdim7 FM7 Fm7

flick - er of _____ life's em - ber. _____ I, who _____ was lost and
B_b 7 b 5 Em7 Am7 Dm7

lonely, _____ be - liev - ing life was on - ly _____ a bit - ter tra - gic
G_b 9 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

The musical score for "RAIN" consists of six staves of music. The first staff starts with a C chord, followed by an F chord, then a section with C, C7, B7, Bb7, A7, and D7 chords. The lyrics mention rain, golden grain, and show-er. The second staff begins with G7, followed by G7#5, C, Am7, Dm7, G7, C, and F chords. The lyrics mention your blessings on me and rain making rivers deep again. The third staff starts with C, C7, B7, Bb7, A7, and D7 chords, followed by Rain, please don't let me weep again, and show-er. The fourth staff begins with C, C7, F, Em7, F, and F# dim7 chords. The lyrics mention the cows in the meadow and the sheep in the corn, they know that something is wrong. The fifth staff starts with C/G Bb7 A7, Dm7, G7, C7, B7, Bb7, A7, and D7 chords. The lyrics mention Old Mother Earth can never give birth and when you're away so long. The sixth staff starts with C, F, C, C7, B7, Bb7, A7, and D7 chords. The lyrics mention Rain, make it green in lover's lane, Rain, for my gal and me again, show-er, and your blessings on 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

The musical score for "THE RAIN IN SPAIN" consists of four staves of music. The first staff starts with an F chord, followed by F# dim7, C7/G, C7, F, Gm7, C7, F, and F/A, D#7/A# chords. The lyrics mention The Rain In Spain stays mainly in the plain! The second staff begins with Gm, C7, F, Gm7, C7, F, F# dim7, C7/G, and C7 chords. The lyrics mention The Rain In Spain stays mainly in the plain! The third staff starts with Gm7, C7, F, F# dim7, C7/G, and C7 chords. The lyrics mention Now once again, where does it rain? The fourth staff begins with Gm7, C7, F, F# dim7, C7/G, and C7 chords. The lyrics mention On the plain! On the

F F7 B_b Gm6/B_b 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 D_bM7#5
 Intro

Medium Jazz Waltz G_bM7/A_b
 G_bM7/A_b G_bM7/A_b Cm7 EM7
 16 N.C. To Coda \oplus $\text{F}^{\#}$
 Am7 AbM7#11 N.C. To Coda \oplus $\text{F}^{\#}$
 2 Am7 F# m7 Fm7 Solos Em7 8 EM7 8 Fm7 8 FM7 8
 Am7 F#m7 Fm7 G_bM7/A_b Bass solo 6 Am7 F#m7 Fm7
 G_bM7/A_b Bass solo cont. 16 D.S. al Coda Coda G_bM7/A_b
 Freely D_bM7#5 F7#5 B_b7 #5 E_bm A_b7
 Adim7 B_b7 E_bm N.C. D_b

THE RED DOOR

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By Gerry Mulligan and Jack "Zoot" Sims

Easy Swing

GM7 Cm7 F7 Ab7 G Em7 Cm7 F7 F# dim7

RAINCHECK

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By Billy Strayhorn

Medium Swing

F Gm7 G7/G# F/A Bb 6 Am7 E7/G# F Gm7

B♭ 6 Am7 Bm9 B7 b9 E9 C♯ m7 F♯ 7 Bm7 E9 E♭ 9 # 11 D9 D♭ 9 # 11 C7 b9 D.C. al Coda

Coda
F F♯ m7 F7 B♭ 6 D9 D♭ 9 # 11 C7 b9 F Gm7

G7/G♯ F6/A B♭ 6 F6 G7 # 9 F F6/9

RED SAILS IN THE SUNSET

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Words by Jimmy Kennedy
Music by Hugh Williams

Slowly

G C Cm6 G G♯ 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♯ 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♯ 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 B♭

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

'round and 'round — and I don't want to stop. You've got me so if I

D7 G G/B C C♯ dim7 G/D C G/B Am7

don't go a - round I'm sure gon-na drop, — gon-na drop, — gon-na drop, — So Red Top —

G6 G/B C C♯ m7b5 G/D C G/B G7 C9

— you just go right on spin - ning, — go 'round and 'round —

CM7 C♯ m7b5 G/D C Bm7b5 E7b9 Am7

and don't you ev - er stop. Re - mem - ber, that if you

D7 G G/B C Eb 7/D♭ 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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Renewed

Words by Mort Dixon
Music by Harry Woods

Slow Ballad

E_b B_b7 E_b E_b7 A_b Adim7 E_b/B_b Cm7 F7

You keep go - in' your way, I'll you keep go - in' my way, Riv - er, Stay
I just got a cab - in, don't need my cab - in, Riv - er, Stay
'Way From My Door.

B7 B_b7 E_b Cm7 [1. Fm7 B_b7 |2. Am7 b5 D7 Gm
Don't come up an - y

C9 B_b Bdim7 Cm7 F7
high - er, I'm so all a - lone. Leave my bed _ and my fi - re, that's all I

B_b7 E_b B_b7 E_b E_b7 A_b Adim7 E_b C7 F7
own. I ain't break- in' your heart, don't start break- in' my heart, Riv - er, Stay
'Way From My Door.

B7 B_b7 [1. E_b |2. E_b Cm Ab7
Door. Oh! Lord! Lord! Ain't I been 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! Lord! Ain't I
riv - er, but won't you try to re - mem - ber that you made me. Oh! Lord! Lord! Hear me
come to you_ and thanked you for all you've done: Oh! make the riv - er hear my
pray to you_ and

[1. C G7 C G7 |2. F7
plea: I ain't break - in' your heart, don't start break - in' my heart,
F7 B7 B_b7 E_b B7 Abm7 E_b
Riv - er, Stay 'Way From My Door.

REVELATION

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By Gerry Mulligan

Medium

Chords and markings:

- Staff 1: § F, Bb, C7, F, F7, Cm7, F7 To Coda ♦
- Staff 2: Bb, Bb m7, Am7, Am6, Am7b5, D7#5, Gm7
- Staff 3: C7, 2nd time D.S. al Coda, ♦ CODA Bb, Bm7b5, Bb m7, Eb 7, Am7, D7, D7#5#9
- Staff 4: Gm7, C7, Gm7, C7, E7, FM9

ROBBINS' NEST

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By Sir Charles Thompson and
"Illinois" Jacquet

Moderately

Chords and markings:

- Staff 1: G7, C, Ab7, C6, Ab7
- Staff 2: Dm7, G7b9, C6, Ebdim7, Dm7, G7, Ab7
- Staff 3: C6, Ab7, Dm7, G7b9, C6, D69, C, E7
- Staff 4: A7, D7, G7#5b9
- Staff 5: Dm7, G7, C, Ab7
- Staff 6: C6, Ab7, Dm7, G7, G7#5, C6, DbM9, 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 Eb 7 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

B_b G7 Cm7 F7 B_b G7 Cm7 F7

B_b Cm7 Cdim7 B_b/D G7 | 1. Cm7 F7 | 2. Cm7 F7 B_b

Ab7 B7 E_b B7

D7 C7 Cm7 F7**9** B_b G7 Cm7 F7

B_b G7 Cm7 F7 B_b Cm7 Cdim7 B_b/D G7 Cm7 F7 B_b

ROCKIN' CHAIR

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Words and Music by Hoagy Carmichael

Moderately

The musical score for "Rockin' Chair" consists of four staves of music in common time, key signature of one flat. The first staff starts with E♭, followed by E♭M7, B♭m7, E♭9, A♭M7, D♭7, Gm7, and C7. The lyrics mention "Old Rock-in' Chair's got me, cane by my side; fetch me that gin, son, F7 F7b5/Cb Fm7 B♭7 E♭6 Cm7 Am7b5 D7 Gm Cm7b5". The second staff continues with F7, E♭/B♭, B♭7, E♭, E♭7, A♭9, and E♭M7. The lyrics include "'fore I tan your hide. Can't get from this ca-bin, goin' no - where; just sit me here". The third staff starts with Am7b5, D7, Gm7, Cm7, F9, Fm7, B♭7, E♭, and E♭M7. The lyrics mention "grab-bin' at the flies 'round this Rock-in' Chair. My dear old Aunt Harri - et in hea - ven she". The fourth staff concludes with B♭m7, E♭9, A♭M7, D♭9, Gm7, C7, Fm7, EM7, and ends with a repeat sign. The lyrics end with "be send me sweet cha-ri - ot for the end of these trou - ble I see. Old Rock-in' Chair gits it. — judg - ment day is here. chained to my Rock in' Chair. Chair. —". The score includes two endings: 1. E♭, Fm7, B♭7 and 2. E♭, A♭9, E♭6.

ROSETTA

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Words and Music by
Earl Hines and Henri Wood

Moderately

The musical score for "Rosetta" consists of three staves of music in common time, key signature of one flat. The first staff starts with F9, E9#5, E9#11, D9, G9, and a section with 1. C7, C7#5, F6, G9, C7, and 2. C7, C7#5. The lyrics mention "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". The second staff starts with F, E7, Am, E7, Am, Am/G#, C/G, G7, Gm7, C7, and F9. The lyrics continue with "new. You've made my whole life a dream; I pray you'll make it come true. Ro - set - ta, —". The third staff starts with E9#5, E9#11, D9, G9, C7, C7#5, F, and ends with "my Ro - set - ta, Please say I'm just the one dear for you. —".

ROUTE 66

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By Bobby Troup

Moderately

The musical score consists of ten staves of music. The first staff begins with F6, followed by Bb9, E, F6, F7, and Bb9. The lyrics are: "If you ever plan to motor west, — Trav-el my way, take the high-way that's the best. — Get your kicks on Route Six - ty - six! —". The second staff starts with Gm7, C9, F, Abdim7, and continues with the lyrics: "Get your kicks on Route Six - ty - six! — more than two thou-sand miles all the way. — Get your kicks on". The third staff begins with Bb9, F6, and Gm7, followed by the lyrics: "Route Six - ty - six! — Now you go thru Saint Loo - ey and". The fourth staff starts with C9, F, Abdim7, Gm7, C7, and F7, with the lyrics: "Jop - lin, Mis - sour - i and Ok - la - hom - a Cit - y is might - y pret - ty. You'll see —". The fifth staff begins with Bb9, F, and F9, followed by the lyrics: "Am - ar - il - lo; — Gal - up, New Mex - i - co; —". The sixth staff starts with Gm, C9, Gm7, C9, F, F#dim7, Gm7, and C7, with the lyrics: "Flag - staff, Ar - i - zon - a; don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - din - o. Won't". The seventh staff begins with F, Bb9, E, F, F7, and Bb9, followed by the lyrics: "you — get hip to this time ly tip: — when you — make that". The eighth staff starts with F, Gm7, C9, F, Bb9, F, Gb7, and F6, with the lyrics: "Cal - i - for - nia trip, — get your kicks on Route Six - ty - six! —". Chords are indicated above the staff lines, and lyrics are placed below them.

ROYAL GARDEN BLUES

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By Clarence Williams and Spencer Williams

Blues Tempo

F B_b B_bm F B_b B_bm F B_b B_bm F F9

No use of talk-in', no use of talk-in', you'll start in dog-walk-in' no matter where —

B_b6 F7#5 B_b6 F7#5 B_b6 F7#5 B_bdim B_b7 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_b7 C7 F C7 F B_b B_bm F B_b B_bm

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 B_bm F F9 B_b6 F7#5 B_b6 F7#5

blues you are cra - vin' just come on down. You'll hear 'em play - in', you'll hear 'em play - in',

B_b6 F7#5 B_b B_b7 C7 Ddim7/C Cdim7 C7 D_b7 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 - iar 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_b6 D_b7 C7 F Fm7b5 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 B_bm F F7 B_b

Ev - 'ry bo - dy grab some - bo - dy and start jazz- ing 'round. Hon, don't you hear that weep - in' mel -

B_b7 E_b

tromb - bone moan? Just lis - ten to that sax - o - phone. Gee, Just hear that cla - ri - wan - na get
an - cho - ly strain, say but it's sooth - ing to the brain.

E_bm B_b G7 C7

- net and flute; — right up and dance. cor - Don't care I'll take most an- y chance. — makes No me just throw my - oth- er blues I'd

F7

B_b E_bm6 B_b B_b

self a - way — care to choose, — when but I Royal hear Gar 'em den play. Blues.

S-H-I-N-E

"That's Why They Call Me Shine" * Copyright 1910 by R.C. McPherson and Ford Dabney,
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Words by Cecil Mack and Lew Brown
Music by Ford Dabney

Moderately

E_b E_bm/G_b Fm7 B_b7 E_b E_bm/G_b

Shine — a - way your blues - ies. Shine, — start with your

Fm7 B_b7 G7 Dm7 G7 Cm7

shoes - ies, — Shine each place up, make it look — like new.

F7 Cm7 F7 B_b7 E_b E_bm/G

Shine your face up, wear a smile — or two. Shine — your these and

Fm7 B_b7 G7 Cm G7 Cm

tho - sies, — you'll find that ev - 'ry - thing will turn out fine.

Fm7 B_b7 E_b C7 Fm7

Folks will shine up to — ya, ev - 'ry - one will how dy - do — ya, you'll make the

B_b7 B_b7 #5 1. E_b Fm7 B_b7 2. E_b A_b7 E_b

whole world shine! —

'ROUND MIDNIGHT

© 1944 (Renewed) WARNER BROS. INC. and THELONIAN MUSIC

Words by Bernie Hanighen
Music by Cootie Williams and
Thelonious Monk

Slowly

To Coda ♫ 1. B7 2. B7

EB m7 Cm7b5 F7 Bb 7 Cm7b5 F7 Bb 7 Ab m7 Db 7 Gb M7 B7 Bb 7

Eb 7 Db 7 F#m7 B7 Bb 7 D.C. al Coda

EB m7 B7 Bb 7 Eb m

RUBY, MY DEAR

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By Thelonious Monk

Moderately Slow

S'POSIN'

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Lyric by Andy Razaf
 Music by Paul Denniker

Moderately

Sheet music for S'POSIN' in E-flat major. The lyrics are:

S'pos - in' I should fall in love with you; _____ do you think that you could love me too? _____
 S'pos - in' I should hold you and ca - ress you; _____ would it im - press you _____ or dis - tress you? _____
 S'pos - in' I should say, "for you I yearn," _____ would you think I'm speak - ing out of turn? _____ And
 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. _____

Chords: Eb, AbM7, Gm7, C7b9, Fm7, Bb9, Eb6, AbM7, Gm7, C7#5, Fm7, Bb9.

Chords: Eb, Cm7, F9, Fm7, Fm7/Bb.

Chords: Eb, AbM7, Gm7, Cb9, Fm7, Bb9, Eb6, Fm7, Gm7, Am7b5, Bbm7, Eb9, Ab6, Dm7b5, G7b9.

Chords: Cm7, Eb/G, Gbdim7, Fm7/Fm/Eb, Dm7, G7, Cm7, F9, Eb/Bb, Bb7/Ab, G7, C7#5, Fm7, Bb7/b9, Eb, Db9, D9, EbM9.

S.O.S.

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By John L. (Wes) Montgomery

Sheet music for S.O.S. in C major. The chords are:

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 |
D7 | C7 | Gm9 C7#5 | F6 | Bb6 Bdim7 F6 N.C.

F6 | Bb6 Bdim7 F6 N.C. |

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 C7 |
Fm7 1. Fm7 2. Fm7 |

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 D9 1. C Dm7 Em7 A7 2. C F7

Out cat - tin' that Sat - in Doll. _____
Speaks lat - in that Sat - in Doll. _____

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) Swith - E - Roo - ney Tel - e - phone num - bers well you know, do - ing my rhum - bas

Em7 A7 Am9 D9 Abm9 D9 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 their 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

The musical score for "Samba de Orfeu" consists of ten staves of music. The first staff starts with CM7. The lyrics include "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-reer," "Que-ro vi-ver," "mor, pos-so mor-reer," "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," and "a-té mor-reer." The score includes various chords such as Em7, A7b9, Dm7, G7, E7, A7, D7, G7, 2. G7, C6, Gm7, C7, Gm7, C7, FM7, F6, Fm7, Bb7, Fm7, Bb7, EbM7, G7, N.C., CM7, Dm7, G7, C6, and Gb7.

SATURDAY NIGHT FISH FRY

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Words and Music by Ellis Walsh and Louis Jordan

Solid Beat Tempo

Verse

Bbm

Bbm/Ab

Gb7

F7

Bbm

Bbm/Ab

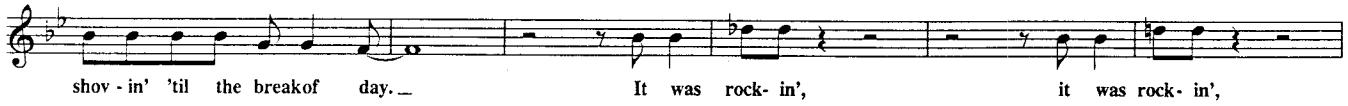
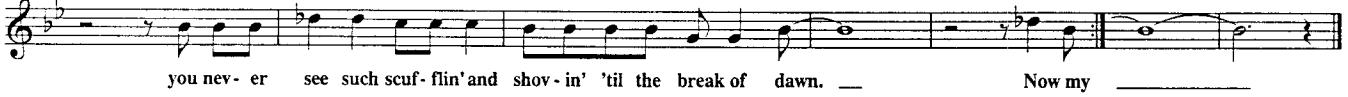
Now if you've ev-er been down to New Or-leans, then you can un-der-stand just
 bud-dy and me was on the main stem,

Gb9 F7 Bbm Bbm/Ab Gm7b5 Gb7 Bbm/F Gb7
 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/A♭ G♭7 F7 Cm7 Bbm Bbm/A♭

 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 - tie miss said,
 G♭7 F7 Bbm Bbm/A♭ Gm7b5 G♭7 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 in the mid dle of a
 F9 F7b9 Bb E♭9 Bb E♭9
CHORUS

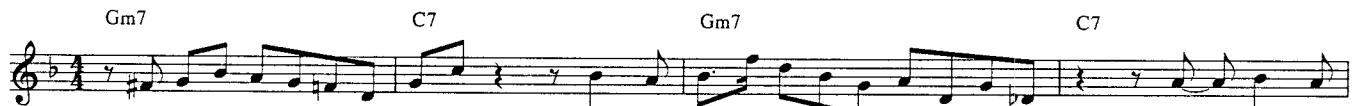
 Night Fish Fry. — It was rock - in', it was rock - in', you nev - er see such scuf - flin' and
 big fish fry.
 Bb E♭9 Bb

 shov - in' 'til the breakof day. — It was rock- in', it was rock- in',
 E♭9 1. Bb G♭7 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

3

E♭m9/6

Se - ñor Blues ____ is what they call _____ him, ____

3

*way down Mex - i - cal - ly Way. _____

B7

Se - ñor - i - - tas fall - in' for _____ him ____

E♭m9/6

with the hope ____ that he will stay. _____

3

B♭7

By the time that they love _____ him, ____

A♭7

E♭m9/6 To Coda ♫

Se - ñor Blues - done gone a way. _____

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

B7

E♭m9/6 D.S. al Coda

look - in',
(8bassa) and he al-ways knows just what to say.
(15bassa) (8bassa)

Φ CODA E♭m9/6

I _____ Ooo _____ don't know why, don't know why, don't know
I'm so tir - ed and lone - ly and

(8bassa)

why. ————— { I'm } a won - der - in' wan - der - in' guy, —————
 blue. ————— { He's } a won - der - in' man I love won't be true.
 'Cause the one { gal } I love won't be true. 1
 one gal to lay { my } head by. —————
 blues and it's all cause of you. —————

2

Bass clef, 2/4 time, B-flat key signature.

SENTIMENTAL JOURNEY

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Words and Music by
 Bud Green, Les Brown and Ben Homer

Easy Swing

C D7 G7

Gon - na take a Sen - ti - men - tal Jour - ney, gon - na set my heart at ease.
 Got my bag, I got my res - er - va - tion, spent each dime I could af - ford.

C F9 C G7 C

Gon - na make a Sen - ti - men - tal Jour - ney to re - new old mem - o - ries.
 Like a child in wild an - ti - ci - pa - tion, long to hear that "All a - board."

FM7 CM7

Sev - en, ————— that's the time we leave, at sev - en. ————— I'll be wait - in' up for

D7 G7 Dm7 G7 C #dim7 G7/D G7

Heav - en, ————— count - in' ev - 'ry mile of rail - road track that takes me back. —————

C D7 G7

Nev - er thought my heart could be so "yeam - y." Why did I de - cide to roam? —————

C F9 C G7 C

Got - ta take this Sen - ti - men - tal Jour - ney, Sen - ti - men - tal Jour - ney home. —————

SEPTEMBER SONG
From The Musical Play "KNICKERBOCKER HOLIDAY"

TRO - © Copyright 1938 and renewed 1966 Hampshire House Publishing Corp.
and Chappell & Co., Inc., New York

Words by Maxwell Anderson
Music by Kurt Weill

VERSE

Ad Lib F7 F#dim7 Gm Cm7 F#dim7 Gm Cm7 F#dim7

(Male) When I was a young man court-ing the girls I played me a wait-ing game. If a maid re-fused me with
(Female) When you meet with the young men ear-ly in spring they court you in song and rhyme. They woo you with words and a

Gm G#dim7 Am7b5 F9#5 Bb Gm7 Cm7b5 F7 Gm

toss-ing curls I let the old earth take a cou-ple of whirls, while I plied her with tears in lieu of pearls. And as
clo-ver ring, but if you ex-am-ine the goods they bring, they have lit-tle to offer but the songs they sing. And a

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. }
G7 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 G7 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 G7 Bbm7

tem-ber, No-vem-ber! And these few pre-cious days I'll spend with you,

Bb6 C7 Cm7b5 BM7 Bb6

these pre-cious days I'll spend with you.

SERMONETTE

Copyright © 1955 by Silhouette Music Corp.

By Jon Hendricks & Julian Adderley

Moderately F F6 D7b5/F# C/G C7 Am/C A7/C#

I heard me a Ser-mon-ette, have you heard it yet with that

Dm F/A Bb F/A Gm7 F#dim7 G G7 C7 F

soul-ful mes-sage that you won't soon for-get? It tells a-about real, true love

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 C7 Gb9 F

SEVEN COME ELEVEN

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By Benny Goodman and Charlie Christian

Bright tempo Ab

The musical score consists of six staves of music for a single instrument. The key signature is A-flat major (two flats). The tempo is marked as 'Bright tempo' and 'Ab'. The score includes various chords indicated above the staff, such as G7, C7, F7, B-flat 7, E-flat 7, and A-flat. The music features eighth-note patterns and some grace notes. The first two measures show a descending eighth-note scale. Measures 3-4 show a more complex eighth-note pattern with grace notes. Measures 5-6 show another eighth-note pattern. Measures 7-8 show a descending eighth-note scale. Measures 9-10 show a more complex eighth-note pattern. Measures 11-12 show a descending eighth-note scale. Measures 13-14 show a more complex eighth-note pattern. Measures 15-16 show a descending eighth-note scale. Measures 17-18 show a more complex eighth-note pattern. Measures 19-20 show a descending eighth-note scale. Measures 21-22 show a more complex eighth-note pattern. Measures 23-24 show a descending eighth-note scale. Measures 25-26 show a more complex eighth-note pattern. Measures 27-28 show a descending eighth-note scale. Measures 29-30 show a more complex eighth-note pattern. Measures 31-32 show a descending eighth-note scale. Measures 33-34 show a more complex eighth-note pattern. Measures 35-36 show a descending eighth-note scale. Measures 37-38 show a more complex eighth-note pattern. Measures 39-40 show a descending eighth-note scale. Measures 41-42 show a more complex eighth-note pattern. Measures 43-44 show a descending eighth-note scale. Measures 45-46 show a more complex eighth-note pattern. Measures 47-48 show a descending eighth-note scale. Measures 49-50 show a more complex eighth-note pattern. Measures 51-52 show a descending eighth-note scale. Measures 53-54 show a more complex eighth-note pattern. Measures 55-56 show a descending eighth-note scale. Measures 57-58 show a more complex eighth-note pattern. Measures 59-60 show a descending eighth-note scale. Measures 61-62 show a more complex eighth-note pattern. Measures 63-64 show a descending eighth-note scale. Measures 65-66 show a more complex eighth-note pattern. Measures 67-68 show a descending eighth-note scale. Measures 69-70 show a more complex eighth-note pattern. Measures 71-72 show a descending eighth-note scale. Measures 73-74 show a more complex eighth-note pattern. Measures 75-76 show a descending eighth-note scale. Measures 77-78 show a more complex eighth-note pattern. Measures 79-80 show a descending eighth-note scale. Measures 81-82 show a more complex eighth-note pattern. Measures 83-84 show a descending eighth-note scale. Measures 85-86 show a more complex eighth-note pattern. Measures 87-88 show a descending eighth-note scale. Measures 89-90 show a more complex eighth-note pattern. Measures 91-92 show a descending eighth-note scale. Measures 93-94 show a more complex eighth-note pattern. Measures 95-96 show a descending eighth-note scale. Measures 97-98 show a more complex eighth-note pattern. Measures 99-100 show a descending eighth-note scale.

SHAKE, RATTLE AND ROLL

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Words and Music by Charles Calhoun

Moderately C7

The musical score consists of three staves of lyrics and music. The key signature is C major. The tempo is marked as 'Moderately' and 'C7'. The lyrics are: 'Get out from that kitchen and rattle those pots and pans.' 'from that kitchen and rattle those pots and pans.' 'Well, roll my breakfast, 'cause I'm a hungry man.' The music features eighth-note patterns and some grace notes. The first two measures show a descending eighth-note scale. Measures 3-4 show a more complex eighth-note pattern with grace notes. Measures 5-6 show another eighth-note pattern. Measures 7-8 show a descending eighth-note scale. Measures 9-10 show a more complex eighth-note pattern. Measures 11-12 show a descending eighth-note scale. Measures 13-14 show a more complex eighth-note pattern. Measures 15-16 show a descending eighth-note scale. Measures 17-18 show a more complex eighth-note pattern. Measures 19-20 show a descending eighth-note scale. Measures 21-22 show a more complex eighth-note pattern. Measures 23-24 show a descending eighth-note scale. Measures 25-26 show a more complex eighth-note pattern. Measures 27-28 show a descending eighth-note scale. Measures 29-30 show a more complex eighth-note pattern. Measures 31-32 show a descending eighth-note scale. Measures 33-34 show a more complex eighth-note pattern. Measures 35-36 show a descending eighth-note scale. Measures 37-38 show a more complex eighth-note pattern. Measures 39-40 show a descending eighth-note scale. Measures 41-42 show a more complex eighth-note pattern. Measures 43-44 show a descending eighth-note scale. Measures 45-46 show a more complex eighth-note pattern. Measures 47-48 show a descending eighth-note scale. Measures 49-50 show a more complex eighth-note pattern. Measures 51-52 show a descending eighth-note scale. Measures 53-54 show a more complex eighth-note pattern. Measures 55-56 show a descending eighth-note scale. Measures 57-58 show a more complex eighth-note pattern. Measures 59-60 show a descending eighth-note scale. Measures 61-62 show a more complex eighth-note pattern. Measures 63-64 show a descending eighth-note scale. Measures 65-66 show a more complex eighth-note pattern. Measures 67-68 show a descending eighth-note scale. Measures 69-70 show a more complex eighth-note pattern. Measures 71-72 show a descending eighth-note scale. Measures 73-74 show a more complex eighth-note pattern. Measures 75-76 show a descending eighth-note scale. Measures 77-78 show a more complex eighth-note pattern. Measures 79-80 show a descending eighth-note scale. Measures 81-82 show a more complex eighth-note pattern. Measures 83-84 show a descending eighth-note scale. Measures 85-86 show a more complex eighth-note pattern. Measures 87-88 show a descending eighth-note scale. Measures 89-90 show a more complex eighth-note pattern. Measures 91-92 show a descending eighth-note scale. Measures 93-94 show a more complex eighth-note pattern. Measures 95-96 show a descending eighth-note scale. Measures 97-98 show a more complex eighth-note pattern. Measures 99-100 show a descending eighth-note scale.

F9 C7 E^bdim7

Shake Rat - tle And Roll, _____ Shake Rat - tle And Roll. _____ You

Dm7 G7 To Coda \oplus C C7

nev - er do noth - in' to save your dog - gone soul. _____ Wear - in' those dress - es, your

F7 C6 E^bdim7

hair done up so right. _____ Wear - in' those dress - es, your hair done up so right. _____ You

Dm7 G9 C6 D. S. al Coda \oplus 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

B^bm C^b B^bm C^b

N.C.

B^b Cm7 F7 Dm7 G7#5 b9 Cm7 F7#5

1. Fm7 B^b7 E^b7 Edim7 B^b7 G7b9 Cm7 F7 | 2. Fm7 B^b7

E^b7 Edim7 B^b7 D7 G7

C7 Cm7 F7

B^b Cm7 F7 Dm7 G7#5 b9 Cm7 F7#5 Fm7 B^b7

E^b7 Edim7 B^b7 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

The sheet music consists of eight staves of musical notation in common time, key signature of one flat (F#), and a tempo of moderately. The lyrics are written below each staff, corresponding to the chords indicated above them.

Chords: Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Gm7b5, C7, Ab, Abm, F9, Fm7, Bb7, Eb, Bb7, Eb, Bb7, Gm7b5, C7, Ab, Eb, Bb7, Eb, Abm, Eb, Fm7, Bb7, Eb, Abm, Eb, Bb7, Eb, Bb7, Eb, Cm, Cm7, F7, Fm7, Bb7, Eb, Bb7, Eb, Bb7, Gm7b5, C7, Ab, Abm, Eb, Fm7, Bb7, Eb, Bb7, Eb, Bb7, Gm7b5, C7, Ab, 1. Eb, Fm7, Bb7, Eb, Bb7, 2. Eb, Fm7, Bb9, Eb.

Lyrics:

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,

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,

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,

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,

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,

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,

cra - zy for me, She's Fun - ny That Way. I She's Fun - ny That Way.

SHIVERS

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By Lionel Hampton and Charlie Christian

Medium bounce

Medium Sound

D_b 6 A_b A_b 6

A_b D_b 9 A_b

D_b 9 A_b 6

G7 Cm G7 Cm

G7 Cm G7

Cm E_b 7 A_b 6 D_b 9 A_b

A_b 6 D_b 9 A_b A_b 6

G7 Cm G7 Cm

G7 Cm G7 Cm

G7 Cm E_b 7

A_b 6

1. 2.

THE SHEIK OF ARABY

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Words by Harry B. Smith and Francis Wheeler
Music by Ted Snyder

Robustly B_b Bdim7 Cm7 F9 B_b

I'm The Sheik Of Ar - a by, _____ your love be - longs to me. _____ At
 Bb6/D Dbdim7 Cm7 F9 Cm7 F7 F7#5 Bb6 Cm7 F7 Bb
 night when you're a - sleep _____ in - to your tent I'll creep. _____ The stars that
 Bdim7 Cm7 F9 Cm7 F7 Eb7 b5 D7 G7
 shine a - bove, _____ will light our way to love. _____ You'll rule this land with
 C7 Cm7 F7 Bb
 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_b C7 F Abdim7

Shoo - Fly Pie — And Ap - ple Pan Dow - dy makes your eyes light up, — your when
 Shoo - Fly Pie — And Ap - ple Pan Dow - dy makes the sun come out, — when
 G7 C7 F A/F Bb 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 Bb 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, — Ma - ma! for my sake —
 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

alt. — 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

Musical score for "Shiny Stockings" featuring a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth note patterns. Chords listed above the staff include Bdim7, Bm7, Bbm7, Eb7, Db7, Cm7, F7, Dm7, G7, C, Ebm6, F7, Bbm7, Eb9, and 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 -

Musical score for "Sister Sadie" featuring a single melodic line on a treble clef staff. The key signature is C major (no sharps or flats). The melody includes eighth and sixteenth note patterns. Chords listed above the staff include Ab9#11, 1 Dm7/G, 2 Dm7/G, and various 13th chords (C13, G13, A13, Ab13, B13, Bb13).

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

Continuation of the musical score for "Sister Sadie". The melody continues with eighth and sixteenth note patterns. Chords listed above the staff include A13, Ab13, Ab9#11, Dm7/G, and A59#11.

Dm7/G

Ab9#11 Dm7/G

To Coda \oplus
Ab9#11

al - ways had a - lots a mon - ey, 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. She's just knock-in' a - round the town

since Al - phon - so put her down._____

C9 B9 Bb9 A9 N.C.

Bb9 A9 Ab9 G9

SKYLARK

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Lyric by Johnny Mercer
 Music by Hoagy Carmichael

Moderately

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff. The lyrics are written below the vocal line, corresponding to the chords. The score includes sections 1 and 2, with section 2 starting at measure 13. The vocal line starts with "Sky lark," and the piano accompaniment begins with E♭6. The lyrics describe a lark's song, a meadow in the mist, a blossoming lane, and a loon in the night. The score concludes with a question about seeing them anywhere.

Chords:

- E♭6, Fm7, Gm7, A♭M7, E♭M7, Gm7, A♭M7, Gm7, Cm7
- Fm7, F7, B♭7, 1. E♭, Cm7, Gdim7, Fm7, B♭7
- 2. E♭, E6, E♭6, B♭m7, E♭7, A♭M7, Adim7, B♭m7, E♭7
- A♭M7, Dm7b5, Gm7b5, C7, Fm7, B♭m7, E♭7 #5, A♭M7
- G6, Em7, A7, D7, G, B♭7, E♭6, Fm7
- Gm7, A♭M7, E♭M7, Gm7, A♭M7, Gm7, Cm7, Fm7
- F7, B♭7, E♭, E6, B♭7 b9, E♭6

Lyrics:

Sky lark, have you anything to say to me? Won't you tell me where my
 Sky lark, have you seen a valley green with spring, where my heart can go a
 love can be? Is there a meadow in the mist where some-one's wait-ing to be kissed?
 jour-ne-y-ing o-ver the sha-dows and the
 rain to a blos-som cov-ered lane? And in your lone-ly flight, have-n't you heard the mu-sic
 in the night? Won-der-ful mu-sic, faint as a "will-o' the wisp," craz-y as a loon,
 sad as a gyp-sy ser-e-nad-ing the moon. Oh, Sky - lark,
 I don't know if you can find these things, but my heart is rid-ing on your wings.
 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

Chords: CM7, C7, C6, A9, Em7b5, A7, Dm7, AbM7, Fm6, Dm7, Fm6, G9, G7b9, CM7, D7, G7, Am7/G, 2. C, Bb9, C, Eb9, AbM7, Db9, Gb9, Cb, C7, F, Gb9, D9, Db9#11, D.C. al Coda, CODA C, Bb9, C.

Lyrics:

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

night falls, me

giv - ing a show for the peo - ple be - low as we fly. As we fly so

high, _____ hear - ing each sin - gle beat of the mo - tors re - peat with a sigh, _____

by and by. _____ home to love. _____

SMALL WORLD

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Words by Stephen Sondheim
Music by Jule Styne

Slowly

Chords: E, Cm7, Fm7b5, Bb7, Eb6, Fm7, Bb9, Eb6.

Lyrics:

Fun - ny, — you're a stran - ger who's come here, come from an - oth - er town. Fun - ny, — I'm a

stran - ger my - self here. Small World, is - n't it? Fun - ny, — you're a { girl } who goes trav' - ling,

Cm7 Fm7**b5** 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 Fm7**b5** 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. | 2. | Ab9/Db Ab9 #5/Db Db6/9 |

Snow - fall! ——————

SMOKE RINGS

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Words by Ned Washington
Music by H. Eugene Gifford

Moderately Slow

The musical score consists of ten staves of music for voice and piano. The vocal part is in soprano range, and the piano part includes harmonic suggestions. The lyrics are integrated with the music, appearing below the vocal line. Chords are indicated above the staff at the beginning of each measure.

Chords and Measures:

- Staff 1: Eb, Bb7 #5, Eb, Eb7, Ab
- Staff 2: Fm7b5, Bb7b9, Eb, Cm7, Fm7, Bb7 #5, Eb, Bb7 #5, Eb6
- Staff 3: F9, Ab, Fm7b5, Bb7b9, Eb, Ab7, Eb, Bb7 #5
- Staff 4: Eb, Bb7 #5, Eb, Eb7, Ab, Fm7, Bb7, Eb
- Staff 5: Fm7, Bb7 #5, Eb, Bb7 #5, E6, F9, Cm7b5, F7
- Staff 6: —, Blow, blow them in - to air, silk - y lit - tle rings.
- Staff 7: AbM7, Fm7b5, Bb7, Eb, Cm7, Fm7, Bb7 #5, Eb
- Staff 8: Blow, blow them ev - 'ry - where, give your trou - bles wings. What do they tell and
- Staff 9: Bb7 #5, Eb, Eb9, Ab, Fm7b5, Bb7b9
- Staff 10: what is the spell — they cast? Some of them fall — and seem to re - call — the
- Staff 11: Eb, Cm7, Fm7, Bb7 #5, Eb, Bb7 #5, Eb6, F9
- Staff 12: past. But most of them rise — a - way to the skies — of blue.
- Staff 13: Eb7, Ab, Fm7b5, Bb7b9, Eb, Ab7, Eb6/9
- Staff 14: — Oh, lit - tle Smoke Rings I love — please take me a - bove, — take me with you! —

Text:

Where do they go — the Smoke Rings I blow — each night? —
Where do they end — the Smoke Rings I send — on high? —
What do they do — those When are they hurled — when
circles 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 -
bove? 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.
Puff, puff, puff, puff your cares a - way. — Puff, puff, puff night and day.
Blow, blow them in - to air silk - y lit - tle rings.
Blow, blow them ev - 'ry - where, give your trou - bles wings. What do they tell and
what is the spell — they cast? Some of them fall — and seem to re - call — the
past. But most of them rise — a - way to the skies — of blue.
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

The musical score consists of six staves of music. The first staff starts in E♭ major and includes chords Gm7, Gdim7, Fm7, B♭7, Eb, G7♯5, AbM7, and Adim7. The lyrics mention asking about love and blindness. The second staff continues with Gm7, Cm7, Fm7, B♭7, and a section starting with 1. G7, C7, Fm7, B♭7 followed by 2. Eb. It discusses a fire and the song's title. The third staff begins with BM7, G♯m7, C♯m7, Cdim7, C♯m7, and F♯ 7, with lyrics about chaffing and laughing. The fourth staff starts with BM7, Abm7, Fm7/B♭, B♭7, EbM7, C7b9, Fm7, and B♭9, with lyrics about love flying away. The fifth staff begins with Eb, Gm7, Gdim7, Fm7, B♭7, Eb, G7♯5, AbM7, and Adim7, with lyrics about laughing friends. The sixth staff ends with Gm7, Cm7, Fm7, B♭7, Eb6, D♭6, D6, Eb6/9, and concludes with "When a love-ly flame dies, Smoke Gets In Your Eyes."

SOLAR

© 1963 Prestige Music

By Miles Davis

Medium Swing

The musical score for 'Solar' is in 12/8 time. It features a single melodic line with various chords indicated above the staff. The chords include Cm, Gm7, C7, FM7, Fm7, B♭7, EbM7, Ebm7, Ab7, D♭M7, Dm7b5, G7♯5b9, and Cm. The score shows a rhythmic pattern of eighth and sixteenth notes.

A SMOOTH ONE

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By Benny Goodman

Medium bounce

Bdim7 Bb 6 F6/A F6 Bdim7 Bb 6 F6/A F6 Bdim7 Bb 6

F6/A F6 G9 C9 C9#5 1. F6 2. F6 F7

Bb 6 Bdim7 F6 Cm7 F9

Bb 6 Bdim7 F6 D7b 9

Gm7b 5 C7 Bdim7 Bb 6 F6/A F6 Bdim7 Bb 6

F6/A F6 Bdim7 Bb 6 F6/A F6 G9 C9 C9#5 F6

SO NICE (Summer Samba)

• Copyright 1965, 1966 by Marcos Valle and Paul Sergio Valle
Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY

Original Words and Music by Marcos Valle and Paulo Sergio Valle
English Words by Norman Gimbel

Moderately

F Bm7 E7

Some - one to hold me tight, that would be ver - y nice. Some - one to love me right that would be ver - y nice.

BbM7 Bb6 E9

Some - one to un - der- stand each lit - tle dream in me. Some - one to take my hand, to be a team with me.

Am7 D7b9 Gm7 Em7b5 A7#5 Dm11 G7

So Nice, life would be So Nice if one day I'd find some - one who would

Gm7 D9 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 BbM7 Bb6

some - one to sing to me some lit - tie sam - ba song. Some - one to take my heart, then give his heart ____ to me.

Eb9 Am7 D7b9 Gm7 C7b9

Some - one who's read - y to give love a start ____ with me. Oh, yes, ____ that would be So Nice. _____

F Bb9 1. F Gm7 C7b9 | 2. F6

Should it be you and me, I could see it would be nice. nice.

SO WHAT

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

By Miles Davis

Medium Swing

Fast Ebm7b5 Fm7b5 D7 Ebm7b5 Fm7b5 D7 Gm7

Bass Solo 8va Ensemble etc.

To Coda 1. 2. Ebm7

D.S. al Coda CODA

SOLITUDE

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Words and Music by Duke Ellington, Eddie De Lange and Irving Mills

Smoothly § E♭M7 Cm7 F7 Fm7 B♭9 B♭7 9 To Coda ♦ 1. E♭M7 Fm7 B♭7 9 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. Eb E♭7 AbM7 Adim7 E♭/B♭ C7 Fm7 B♭7 9 5 B♭m7 E♭7

die. ____ I sit in my chair, I'm filled with de - spair, there's no - one could be so sad. ____ With
gloom ev - 'ry - where, I sit and I stare, I know that I'll soon go mad. In my love. ____

D. S. al Coda ♦ CODA E♭M7

SOFT WINDS

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By Benny Goodman

Medium swing tempo

A♭ 7/C D♭ 6 A♭ 6/E♭ A♭ 6 A♭ 7/C D♭ 6 A♭ 6/E♭ A♭ A♭ 9 D♭ 9 A♭ 9 E♭ 7 A♭ 7/C D♭ 6 A♭/E♭ A♭ 6

Ab 9

Ab 9

E♭ 7

Ab 9

D♭ 9

Ab 9

D♭ 9

Ab 9

Eb 7

Ab 7/C

Ab/Eb Ab 6

SOME ENCHANTED EVENING

(From "SOUTH PACIFIC")

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Copyright Renewed.

Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

C

G7

C



Gm7 C7#5 FM7
— a - cross a crowd - ed room.
— a - cross a crowd - ed room.

A7b9
And some - how you know, — you know e - ven then
And night af - ter night, — as strange as it seems

FM7 F/E Dm7
— that some - where you'll see her a - gain and a - gain.
— the sound of her laugh - ter will sing in your

G7 1. C Am7 Dm9 G7 2. C

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

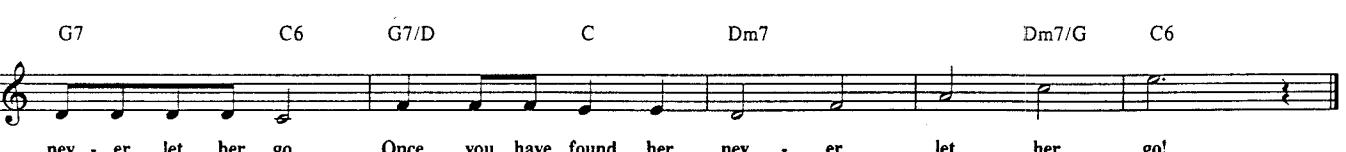


Gm7 C7#5 FM7
— a - cross a crowd - ed room.

A7b9
Then fly to her side — and make her your own,

FM7 F/E Dm7 Dm7/G G7 C
— or all through your life you may dream all a - lone.

G7/D C
Once you have found her,



SOLO FLIGHT

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By Benny Goodman, Charlie Christian and Jimmy Mundy

Moderate jump tempo

The sheet music consists of six staves of musical notation. The first staff starts with a C chord. The second staff begins with a C# dim7 chord. The third staff features a G7 ad lib G7 solo. The fourth staff starts with a C chord. The fifth staff includes chords for G/B, F/A, and G. The sixth staff shows chords for F, Em7, Dm, C# dim7, G7/D, and ends with an ad lib G7 solo. The seventh staff contains chords for G7 b9, C6, and C7. The eighth staff is a boxed section labeled '1.' containing chords for Bb 7 b9, Ab 7 b9, G13, C7, Bb 7 b9, Ab 7 b9, and G13. The ninth staff is a boxed section labeled '2.' containing chords for C7, Bb 7 b9, Ab 7 b9, and G13.

SOME DAY MY PRINCE WILL COME

Copyright © 1937 Bourne Co. Copyright Renewed.

Words by Larry Morey
Music by Frank Churchill

Moderately Slow

The sheet music consists of ten staves of musical notation. The first staff starts with FM7. The second staff starts with A7 #5. The third staff starts with BbM7. The fourth staff starts with Am7. The fifth staff starts with D7. The sixth staff starts with Gm7. The seventh staff starts with D7 #5. The eighth staff starts with Gm9. The ninth staff starts with C9. The tenth staff starts with FM7/A. The eleventh staff starts with Abdim7. The twelfth staff starts with Gm7. The thirteenth staff starts with C7. The fourteenth staff starts with FM7/A. The fifteenth staff starts with C9. The sixteenth staff starts with FM7. The seventeenth staff starts with Gm7. The eighteenth staff starts with C7. The nineteenth staff starts with FM7. The twentieth staff starts with A7 #5. The twenty-first staff starts with BbM7. The twenty-second staff starts with Am7. The twenty-third staff starts with D7. The twenty-fourth staff starts with Gm7. The twenty-fifth staff starts with D7 #5. The twenty-sixth staff starts with Gm9. The twenty-seventh staff starts with C9. The twenty-eighth staff starts with CM7. The twenty-ninth staff starts with F7. The thirtieth staff starts with Bb. The thirty-first staff starts with steal. The thirty-second staff starts with a kiss. The thirty-third staff starts with or two. The thirty-fourth staff starts with though he's far. The thirty-fifth staff starts with a-way. The thirty-sixth staff starts with I'll find my love some. The thirty-seventh staff starts with day. The thirty-eighth staff starts with some day. The thirty-ninth staff starts with when my dreams come true. The forty-first staff starts with 1. F6. The forty-second staff starts with C7. The forty-third staff starts with 2. F6.

SONGBIRD **(Thank You For Your Lovely Song)**

TRO - © Copyright 1978 and 1983 Melody Trails, Inc., New York, NY.

Words and Music by Loonis McGlohon

Slowly

D7 E M7

Bhm7 / Fh

Fb 7

Ab M7

Fm7

Song - bird, thank you for your love - ly song! You've light - ed all the cor - ners of the

Dm7 G7 Cm7 F7 Dm7 D7 Gm7

day. **But** **tell** **me** **how** **a** **ti - ny** **Song - bird** **learned** **so** **much** **of**

life and love and all the games we play? Song bird thank you for your

B \flat m7/E \flat B \flat 7 A \flat M7 E \flat 7 Dm7 G7

A blank horizontal line with vertical tick marks at regular intervals, representing a staff or measure in musical notation.

Cm7 **F7** **Dm7** **D7** **Gm7** **Eb m7**

A blank horizontal line representing a staff or measure in musical notation.

in your song I see a world more beau - ti - ful, more gen - tle - ness in ev - 'ry face I

D_b M7 B9 B_b 7 b 9 E_b m7 A_b 7 D7 Fm7 F7 B_b m7

see. **Oh,** **who** **can** **ev** - **er** **count** **the** **love** - **ly** **songs** **you've** **sung** **or**

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know a - bout the man - y old hearts you have made young? Song - bird, thank you for your

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love - ly song, and if you ev - er have to fly a - way,

Figure 1. A schematic diagram of the experimental setup. The laser beam (labeled 1) is focused onto the sample surface (labeled 2). The scattered light (labeled 3) is collected by a lens and detected by a photomultiplier tube (PMT) (labeled 4).

A blank horizontal staff line with five vertical tick marks, spaced evenly along its length.

Eb, M7 Ebt, dim7 Ebt-7 Ebt-7(B) Ebt-6

Table 1 Summary of the main characteristics of the four groups of patients.

SOME OF THESE DAYS

Copyright © 1987 by Hal Leonard Publishing Corp.

By Shelton Brooks

Moderately

Musical score for "Some Of These Days" featuring lyrics and chords:

B7 Em B7
Some Of These Days — you'll miss me hon - ey, — Some Of These Days —
Em E7#5 E7 A7
— you'll feel so lone - ly. You'll miss my hugg - ing, — you'll miss my kiss - es;
D7 G G7
— you'll miss me, hon - ey, — when you go a - way — I feel so lone - ly — just for you
C E7 Am Am/G F#m7b5 B7 C
on - ly, — for you know, hon - ey, — you've had your way. — And when you leave me
C# dim7 G/D F9 E7 A7 D7
— I know 'twill grieve me, — you'll miss your lit - tle ba - by; yes Some — Of These
G G/B Bb dim7 Am7 1. G N.C. 2. G
Days. — Some Of These —

SOMETHING EVERYWHERE

© 1973 Steltk Music

By Steve Kuhn

Intro-freely
N.C.

Musical score for "Something Everywhere" featuring lyrics and chords:

Medium samba ($\text{♩} = 140$)
(col 8vb)

Ebm11 3 Fm11 4 Ebm11 4 Fm11 3 D7b5

Fm7 C7b9/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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 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 C b 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 C b 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 7b 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 rhaps-o-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 D7 G7 C7 1. F 2. F

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

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

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 - To Coda ♫
E♭7 Fm9

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

So sweet. _____ D.S. al Coda

Φ CODA C7♯5 Fm9

(3.) I heard the your will. _____

SOUL EYES

© 1964 Prestige Music

By Mal Waldron

Slow

Cm♯7 G7♭9/D G 7♭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

C 7 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

The sheet music consists of three staves of musical notation. The first staff starts with Eb and includes chords Gm7b5, C7, Fm, Fm7, Bb7, Eb, Gb dim7, Fm7, and Bb7. The second staff starts with Eb and includes chords Gm7b5, C7, Fm, Fm7, Bb7, Cm, Fm7, Bb7, Eb, and Ab7. The third staff starts with Eb and includes chords G7, C7b9, Cm7, F7, Bb7, Bbdim7, Bb7, Eb, Gm7b5, C7, Fm, Fm7, Bb7, and Eb. The lyrics describe a person's resilience and love despite challenges like gray skies and friends' departure, ending with a declaration of love.

SOUTHERN COMFORT

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(BMI). Administered by American League Music

By Wayne Henderson

Medium

The sheet music features a single staff of musical notation with various chords indicated above the notes: 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, C13, F, Bb M7, Am7, Gm7, Bb/F, and F. The piece concludes with a final ending section.

SOUTH OF THE BORDER

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By Jimmy Kennedy and Michael Carr

Moderately

E_b Edim7 Fm7 B_b7 E_b E_b/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

G_bdim7 Fm7 B_b7 E_b E_b7 A_b

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

E_b C7 Fm7 B_b7 1. E_b 2. E_b

South Of The Bor - der _____ down Mex - i - co way. _____ She was a

South Of The Bor - der _____ down Mex - i - co way. _____ Then she

C7 Fm B_b7 E_b C7

sighed as she whis - pered "ma - na - na," nev - er dream - ing that we were part - ing. And I lied as I whis - pered "ma -

Fm7 E_b/B_b B_b9 E_b E_b Edim7 Fm7 B_b7 E_b

na - na," for our to - mor - row nev - er came. South Of The Bor - der _____ I rode back one day.

E_b/G G_bdim7 Fm7 B_b7 E_b

There in a veil of white by can - dle - light she knelt to pray. _____ The mis - sion bells told me

E_b A_b E_b C7 Fm7 B_b7 E_b

that I must - n't stay _____ South Of The Bor - der _____ down Mex - i - co way. _____ Ay! Ay! Ay!

B_b7 E_b B_b7 E_b A_bm6 E_b

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

The musical score consists of eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature varies between common time and 3/4 time. The score includes lyrics in parentheses under the notes. Chords are indicated above the staff at the beginning of each measure. The lyrics are as follows:

Chorus:

- Measure 1: Gm9, C9, Gm9, C9, Gm9, C9
Speak Low _____ when you speak, love, _____ our sum - mer day with- ers a - way too too
- Measure 2: F6, D7, Bbm9, Eb9, Bbm9, Eb9
Low _____ dar - ling, Speak Low _____ love is a spark lost in the dark too
- Measure 3: 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
- Measure 4: G9, C9, C7b9, F6, D7, Gm7, C7, F
near, to - mor - row is here and al - ways too drift, too soon Speak soon. _____

Verse:

- Measure 5: Fm7, Abm, EbM7
Time is so old _____ and love so brief, love is pure gold _____ and
- Measure 6: E7b9, E7, C7#5, Gm9, C9, Gm9, C9
time a thief. We're late _____ darling we're late _____ the cur - tain de -
- Measure 7: Gm9, C9, F6, D, Bbm9, Eb9
scends, ev - 'ry - thing ends too soon too soon I wait _____ dar - ling, I
- Measure 8: F, D7, G9, C9#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 ⊕
F#sus 1. 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

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 Bb 7 C C6/9 C Bb 7 CM7 Bb m7 Eb 7 b9 Ab M7

Once I was a sen - ti - men - tal thing, threw my heart a - way each spring. Now a spring ro - mance

F# m7 B7 sus EM7 Dm7 G7 CM7 Am7 Dm7 G7 E7 Am7 b5 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 b9 D9 D9#5 G9 G7 b9 CM7 Bb M7 CM7 Bb M7 CM7 Am7 Dm7 G7

for my lit - tle fling! Spring this year has got me feel³ ing like a horse that nev - er left the
Spring is here, there's no mis - tak - ing, ro - bins build-ing nests from coast to

Em7 A7 b9 F# m7 b5 Fm7 Em7 Am7 D7 D9 b5 Dm7 G7 sus G7

post; I lie in my room, star - ing up at the ceil - ing } Spring Can Real - ly Hang You Up The
coast; my heart tries to sing so they won't hear it break - ing }

CM7 G7#5 CM7 Bb M7 CM7 Bb M7 CM7 Am7 Dm7 G7 Em7 A7 b9

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 - ing son - nets, in the "ten - der pass-ion" they're en - grossed; but

F# m7 b5 Fm7 Em7 Am7 D7 D9 b5 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 - ded 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 Bb M7 CM7 Am7 Dm7 G7 Em7 A7 b9

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 b5 Fm7 1 Em7 Am7 D7 D9 b5 Dm7 G7 Em7 b5 A7 b9

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 Bb M7 2 E7 m7 Ab 7 Dm7 G7

Spring Can Real - ly Hang You Up The Most! di - tion must be chronic, Spring Can Real - ly Hang You Up The

Em7**b**5 A7**b**9 Dm7/G CM7/G Dm7/G CM7/G Bm7**b**5 B**b**7 Am7 D13**b**9#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 A7**b**9 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

By Frank Loesser

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Moderately

Eb Bb7**#**5 Eb6 Edim7 Fm7 Bb9 Fm7
 Spring spring Will will Be _____ A Lit - tle Late This Year, _____ a lit - tle late ar -
 riv - ing in my lone - ly world o - ver here. For you have left me, and
 viv - ing in that mu - sic it world o - ver here. For Yes, time heals left me, and
 where is our Ap - ril of old? You have left me, and win - ter con - tin - ues
 cold. As if to say all things, so I need - n't cling to this fear. It's mere - ly that
 Spring Will Be _____ A Lit - tle Late This Year.

STEEPLECHASE

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By Charlie Parker

Fast

B_b Cm7 F7 B_b7 G7 Cm7 F7 B_b D7 D7 D7#5 b9
Cm7 F7 B_b7 G7 Cm7 F7 B_b7 D7 D7 D7#5 b9
G7 C7 C7 F7
F7#5 b9 B_b Cm7 F7 B_b7 G7 Cm7 F7 B_b7
B_b Cm7 F7 B_b7 G7 Cm7 F7 B_b7

SQUEEZE ME

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New York, NY. Copyright Renewed.

Words and Music by Clarence Williams and Thomas Waller

Moderate Blues Tempo

G7 C7 F6 G7 C7
{ Dad - dy } you've been dog gone sweet to me, — { dad - dy } you're the on - ly one I see, —
F6 Fdim F7 A_b7 A7 Bm7 Cdim7 A7/C# Dm Bdim7 C G7
— You know I need but you, — 'cause you're my { man. — } You love me like — no one
Gm7 C7 Dm7 G7 C Gm A7 Dm7 G7
can. Some - thing 'bout you I can't re - sist, — when you kiss me, { dad - dy } I stay kissed.
C Cdim7 C7 F E_b7 D7 G7 C7 F6 E_bM7 D7
— Oh, { dad - dy } Squeeze Me and Squeeze Me a - gain — oh, hon - ey,

G7 C7 F6 E7 F6 E_b7 D7 G7 C7 Fm Dm7**b5**

don't stop, 'til I tell you when. — Now, ba - by, Squeeze Me and kiss me some more, —

C/G G7 Gm7 C7 F E_b7 D7 G7 C7 F6 E_bM7 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 B_bdim7 Adim7 Abdim7 Gdim7 F[#]dim7 Fdim7 Edim7 E_bdim7 Ddim7

don't let your sweet ba - by cry. Just pick me up — on your knee, — I

G7 Dm7 Gm7**b5** G7 1. C7 G_b7 F6 E_b7 D7 2. C7 G_b7 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 G7**b9** C G7**b9** 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 E7**b9** 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 Dm7**b5** G7**b9** C G7**b9** C G7**b9** 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 Bm7**b5** E7 FM7 Em7

Stay as grand as you are and as you are, tell me that you're mine, Dear. Young and gay or old and gray,

Am7 D9 F Bb7 C/E Ebdim7 G7/D G7 C

near to me or a - far; night and day I pray that you'll al - ways stay as sweet as you are.

STOCKHOLM SWEETNIN'

Copyright © 1956 by Silhouette Music Corp.

By Quincy Jones

Bounce

Detailed description: This musical score consists of six staves of music. The first staff starts with a 'Bounce' section. The lyrics include: Dm7b5 G7 Cm7b5 Am7 D7 Gm Bb Bdim7 Cm7 Odim7 Bb Dm7b5 G7 Cm7b5 Am7 D7 Gm Bb Bdim7 Cm7 F7 Bb Abm7 D67 Gb6 Eb6 Ebm7 Abm7 Adim7 Bb Bdim7 Cm7b5 E7b9 Abm7 D7b9 Gb6 Ebm7 Cm7b5 Cm7/F Bb Bdim7 Cm7 F7 Bb. The second staff continues the 'Bounce' section. The third staff begins with a new section. The lyrics include: Dm7b5 G7 Cm7b5 Am7 D7 Gm Bb Bdim7 Cm7 F7 Bb. The fourth staff continues. The fifth staff begins with a new section. The lyrics include: Sav - voy, — the home of sweet ro - mance; just like a cling - in' vine; — Sa - voy, — it wins you at a glance; — Sa - voy, — your lips so warm and sweet as wine, — your cheek gives hap - py feet a chance - to dance. — Your form so soft and close to mine, — to di - vine! — Nev - er tired of romp- in' — and How my heart is sing - in' — while the band is swing - in'! — D7 C7 C9 F Sa - voy, — at the Sa - voy. What joy! — A per - fect hol - i - day! — Sa - voy, — stom - in' with you — F#dim7 Gm7 C9 F Sa - voy, — where we can glide and sway; — Sa - voy, — there let me stomp a - way — with you. —

STOMPIN' AT THE SAVOY

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Word and Music by Benny Goodman, Andy Razaf, Chick Webb and Edgar Sampson

Medium Swing Tempo

Detailed description: This musical score consists of six staves of music. The first staff starts with a 'Medium Swing Tempo'. The lyrics include: Sav - voy, — the home of sweet ro - mance; just like a cling - in' vine; — Sa - voy, — it wins you at a glance; — Sa - voy, — your lips so warm and sweet as wine, — your cheek gives hap - py feet a chance - to dance. — Your form so soft and close to mine, — to di - vine! — Nev - er tired of romp- in' — and How my heart is sing - in' — while the band is swing - in'! — D7 C7 C9 F Sa - voy, — at the Sa - voy. What joy! — A per - fect hol - i - day! — Sa - voy, — stom - in' with you — F#dim7 Gm7 C9 F Sa - voy, — 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

Chords indicated above the staff:

- Section 1: G, G#dim7, Am7, D9, G, E7
- Section 2: Am7, D9, G, E7, Am7, D7#5b9, 1 G
- Section 3: Am7, D9, 2 G, C, G, Bm7, E7, Am7, D7b9, G, Dm7, G7
- Section 4: CM7, G/B, Am7, GM7, CM7
- Section 5: G/B, Am7, GM7, C, C#dim7, G/D, E7, Am7, B7, Em7
- Section 6: A7, Am7, D7, G, G#dim7, Am7, D9, G, E7
- Section 7: Am7, D9, G, E7, Am7, D7#5b9, G
- Section 8: Am7, D7#5b9, G, Am7, AbM7, GM7, C, G6

Lyrics:

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, _____

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 the

Life is time, _____ the time. _____ So wear - y all _____ the time. _____

When {he she} went a way — the blues walked in and met me. If {he she} stays a - way — old rock - in'

chair will get me. All I do is pray — the Lord a - bove will let me walk in the sun once

more. Can't go on, _____ ev - 'ry - thing I had is gone, Storm - y Weath - er, _____

since my {man} and I _____ ain't to - geth - er, _____ keeps rain - in' all _____ the time. _____

Keeps rain - in' all _____ the time. _____

STRANGE FRUIT

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Andante Moderato

Words and Music by Lewis Allan

Music score for "Strange Fruit" in G clef, 2/4 time, key signature B-flat major (two flats). The score consists of two staves of music with lyrics. Chords are indicated above the staff. The first staff starts with Cm, followed by G7#5, G7, Cm, G7, Cm, G7, Dm7b5, G7b9. The second staff starts with Dm7b9, G7, Cm, G7, Cm, G7/D, Cm/Eb, Cm, G7b9, Cm/Eb, Cm, G7. The lyrics describe a southern landscape with strange fruit hanging from trees, a pastoral scene, and the残酷 reality of racism. The score includes dynamic markings like 'piu mosso (a little faster)' and '(Humming)'.

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 G7b9
 south - ern breeze; Strange Fruit hang - ing from the pop - lar trees. (Humming)

Piu mosso (a little faster)

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 D6/9 Cm G7 Cm
 (Hum) Here is a strange and bit - ter crop. (Hum)

STRANGERS IN THE NIGHT

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Moderately Slow

FM7

Words by Charles Singleton and Eddie Snyder
 Music by Bert Kaempfert

Music score for "Strangers in the Night" in F clef, 2/4 time, key signature B-flat major (two flats). The score consists of two staves of music with lyrics. Chords are indicated above the staff. The first staff starts with F/A, followed by Abdim7, Gm7, Eb/G, Gm6, Eb/G, Gm7. The second staff starts with Gm7/C, C7b9, FM7. The lyrics describe a romantic encounter between strangers in the night, sharing love and attraction.

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 § Eb

Fm7 Bb 9 Eb To Coda ♫
 Fm7 Bb 7 Eb E9 Ab Ab m Eb Ab To Coda ♫
 1. Eb Fm7 Bb 9 2. Eb Fm7 Eb E9 Eb 9 Ab 6
 F9 Bb 9 Eb
 Fm7 Bb 9 Eb Fm7 Bb 9 Eb Eb 9
 Ab Ab m Eb Ab Eb D.S. al Coda ♫ CODA Eb

A STRING OF PEARLS

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Music Corp.

Words by Eddie DeLange
Music by Jerry Gray

Moderately

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 —

— 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.

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.

"Till that — hap - py day in Spring when {you — } buy —
I found a — love so sub - lime, right {I — } in — that —

the old five and dime, please A — String — Of Pearls a - la Wool - worth.

Wool — worth.

STRUTTIN' WITH SOME BARBECUE

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Music by Louis Armstrong
Words by Don Raye

Tempo di Strut

Strut - tin' With Some Bar - be - cue, — swing - in' with the band; like the hap - py
CM7 G+ CM7 G7#5 CM7 Gdim C6
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, strut-tin', Strut-tin' With Some Bar-be-cue

 1. C Ab9 G7 || 2. C C7 F Fm6 C D9 C9

 Strut-tin' With Some

SUNNY SIDE UP

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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♭ 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♭ 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♭7 E7 B♭ B♭7 E7

Be - side the riv - er, be - side the riv - er downin Dix - ie - land; Ban - joes are ring - in';

B♭ Dm7 G7 C7 F7 B♭

dark - ies are sing - in'; ev - 'ry - thing is grand. Just lis - ten to that plan - ta - tion stomp down band.

C7 F7 B♭7 E7 B♭ B♭7

When they start danc - in'; Stomp-in' and pran - cin' the dance called su - gar 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

SUMMERTIME

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Words by DuBose Heyward
Music by George Gershwin

Slowly

Am₆ E_{7/B} Am_{6/C} E_{7/B} Am₆ E_{7/B} Am_{6/C} E_{7/B} Am₆ D_m F
Sum- mer - time _____ an' the liv - in' is eas - y, _____ fish are jump-in'; _____
F_{M7} D_{#dim} E B₇ E Em₆ E_{7**5**} Am₆ E_{7/B} Am_{6/C} E_{7/B}
an' the cot - ton is high. _____ Oh, yo' dad - dy's rich, _____ an' yo' ma is good -
Am₆ E_{7/B} Am D₇ C Am D D_{m7/G} Am Am₇
look - in', _____ so hush, lit - tle ba - by, don' yo' cry.
Am₆ Am₇ D₉ E+ Am₆ E_{7/B} Am_{6/C} E_{7/B} Am₆ E_{7/B}
One of these morn - in's you goin' to rise up sing - in',
Am_{6/C} E_{7/B} Am₆ D_m F F_{M7} D_{#dim} E B₇ E Em₆ E_{7**5**}
then you'll spread yo' wings _____ an' you'll take the sky. _____ But 'til that
Am₆ E_{7/B} Am_{6/C} E_{7/B} Am₆ E_{7/B} Am D₇ C Am
morn - in' _____ there's a - noth - in' can harm you _____ with dad - dy an' mam - my
D D_{m7/G} Am D F C F₉ B_b E₁₃ Am
stand - in' by.

SUNRISE SERENADE

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Music Sales Corp., 24 E. 22nd Street, New York, NY 10010

Words by Jack Lawrence
Music by Frankie Carle

Slow Ballad C_m

G₇

C_m

B_b7

E_b

Good morn-in' good morn-in' you sleep - y head, _____ it's dawn-in', stop yawn in', get out of that bed. _____ Say the

E_bdim7

E_b

D_b7

C₇

G_b9

F₉

B₉

B_b9

F_{m7/B}

air is soft as silk, _____ it's time to get the morn - in' milk, come on _____ Wake up! _____ Get up! _____

E_b G₇

Look at the grass sil - ver in the sun heavy with the dew, look at the buds.

G₇ C C₇

you can al - most see how they're breakin' thru; look at the birds feed - in' all their young in the sy ca - mores

F D₇ G₉ Gdim G₉

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_b7 A₇ E_b9 D₉ A_b9 G₉ Dm7/G 1 C 2 C

time that you o - obeyed 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_b9 G D₇_b9 G

Ev - 'ry star a - bove knows the one I love, Sweet Sue, Just You.

Am₇ D₇ Am₇ D₇_b9 G D₇_b9 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_b5 D₇ Am₇ D₇ Am₇ D₇_b9 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

The musical score consists of six staves of music. The first staff starts with G, GM7, G6, G chords. The lyrics mention 'Chicks and ducks and geese bet-ter scur-ry' and 'when I take you out in the sur-rey'. The second staff continues with G6, G, Em7, A7, followed by a 12-bar blues section (Am7-D7, Am7-D7, Dm7-G7). The lyrics describe 'Watch that fringe and see how it flut-ters' and 'when I drive them high step-pin' strut-ters.' The third staff begins with CM7, Am7, Dm7, G7, CM7, A7, followed by another 12-bar blues section. The lyrics mention 'out in The Sur-rey With The Fringe On Top!' and 'pop!'. The fourth staff starts with Em9, A7, Am7, D7, G, GM7, G6, G, GM7, followed by another 12-bar blues section. The lyrics describe 'peek thru their shut-ters and their eyes' and 'The wheels are yel-ler, the up-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 case there's a change in the weath-er.' The fifth staff starts with G6, G, GM7, G6, G, Am, E7b9, Am, Bdim7, Am/C, followed by another 12-bar blues section. The lyrics mention 'rig I'm a - think-in'. The sixth staff starts with G/D, Am7, D7, G6, C, G6, followed by another 12-bar blues section. The lyrics mention 'You can keep your rig if you're think-in' 'at I'd keer to swap fer that 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

The musical score consists of four staves of music. The first staff starts with C7, followed by a series of eighth-note patterns. The lyrics mention 'Sweet, And Love-ly sweet-er than the ros-es in May'. The second staff starts with BbM7, CM7, G7, C, C7, followed by a series of eighth-note patterns. The lyrics mention 'Love-ly heav-en must have sent her my way'. The third staff starts with Gm7, C7, F7, BbM7, followed by a series of eighth-note patterns. The lyrics mention 'Skies a - bove me nev-er were as blue as her eyes'. The fourth staff starts with Gm7, C7, F7, BbM7, followed by a series of eighth-note patterns. The lyrics mention 'and she loves me,'

CM7 G7 C Fm7 B_b7 C
 who would want a sweet-er sur - prise — When she nes - tles in my arms so ten - der - ly —
 Fm7 B_b7 C Abm7 D_b7 E_b
 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 B_bM7 CM7 G7 C
 — and she loves me there is noth - ing more I can say. —

SWING HOUSE

© 1952 Benton Publications

By Gerry Mulligan

Medium Swing D7 G7 D7 G7 D7 E_b 7 D7 G
 D_b 7 G_b 7 D_b 7 G_b 7 D_b 7 D7 D_b 7 G_b C 7 F7
 C 7 F7 C 7 D_b 7 C 7 F B_b Fine
 1. | 2. B_b | D7 | G7 |
 B_b F/A B_b/A_b E_b/G G_b M7 F7 B_b Edim7 F7 B_b A7 D.S. al Fine

SWINGING SHEPHERD BLUES

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Words by Rhoda Roberts and Kenny Jacobson
Music by Moe Koffman

Slowly

C6 C9 C7 F9

C Dm7 D# dim7 C/E A7 Dm7 G7

C C9/E F6 Ab 7/Gb 1. G7 C6 2. G7 C6 To next strain 3. G7 C6 Fine

C6

F9 C6

D9 G7 C6 D.S. al Fine

SWEET ELOISE

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Words by Mack David
Music by Russ Morgan

Moderately

c C7 F Fm6 C

Sweet El - o - ise, sing the birds in the trees. — When she is near you can

G7 C A7 D9 G7 E7 A7 D7 G7

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 - quel. —
 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

Medium Swing
B_b

B_b Cm7 Dm7 D_b7 Cm7 F7 B_b D_b7 1. Cm7 F7 2. Cm7 F7

(Repeat for Solos)

The musical score consists of two staves of music. The top staff is in common time (indicated by 'C') and has a key signature of one flat (indicated by a 'B' with a flat symbol). The bottom staff is also in common time and has a key signature of one flat. The music is divided into measures by vertical bar lines. Chords are labeled above the top staff: B_b, Cm7, Dm7, D_b7, Cm7, F7, B_b7, and E_b7. The bottom staff continues the harmonic progression with B_b, Cm7, Dm7, D_b7, Cm7, F7, B_b, D_b7, and then begins a repeat section labeled '1. Cm7 F7' and '2. Cm7 F7'. The instruction '(Repeat for Solos)' is located at the end of the repeat section.

SWINGIN' THE BLUES

© 1938, 1958 WB Music Corp.

Music by Count Basie & Ed Durham
Lyrics by Ed Durham

Easy Swing

E_b Ab 6 Adim7 B_b 7 E_b 6 E_b Ab 6 Adim7 B_b E_b 6 E_b 7 Ab 7

Ev - 'ry - time blues bring sad - ness, - chase 'em a - way with glad - ness. - Cry and those blues - 'll grieve -
Soon as I feel 'em com - in,' - right a - way I start hum - min.' Ev - 'ry - things free and eas -

— 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. — }

1. Eb 6 Bb 7 | 2. Eb 6 Eb 7

Swing-in' The Blues - 'll do — it. — it. The blues mean sad-ness, they can't stand

Ab 7 Eb 7 Bb 7 A7 Bb 7

glad-ness, stop cry - in,' 'cause tears can lead — to mad-ness. Say, swing — those blues — a -

E_b Eb 6 D7 Eb 6 D7 Eb 6 D7 Eb 6 D7 Eb 6 Eb 7

way! — When the blues come 'round, don't feel bad, — just swing the blues, you'll feel glad. — When

Ab 9 Eb Ab B7/A Bb 7 Eb Edim7 Fm9

blues can't cause you trou - ble — that's when — they go way mad. — Say swing — those

B_b 7 Eb Bb 7 B_b dim7

blues — a — way! — You get the blues, you pay the dues, you got - ta

B_b 7 B_b dim7 B_b 7 B_b dim7 B_b 7

swing 'em, or you're real - ly gon - na lose. Trav - el - in' down life's high - way, —

E_b Ab 6 Adim7 B_b 7 E_b E_b 7 Ab 7 Eb Ab 6 Adim7 Bb 7

Swing-in' The Blues is my — way.. — Ev - 'ry - one gets blues one — time, — swing and en - joy 'em some -

E_b 6 B_b 7 E_b/G B7/F# Fm7 E7 E_b 6 E_b 13

time. — Real - ly ain't noth - in' to — it, — Swing-in' The Blues - 'll do — it! —

T'AIN'T NOBODY'S BIZ-NESS IF I DO

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New York, NY
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Words and Music by Porter Grainger and Everett Robbins

Moderate Blues tempo

The musical score consists of eight staves of music in 2/4 time, key signature of one flat, and moderate blues tempo. The lyrics are integrated into the music, appearing below the notes. Chords are indicated above the staff at the beginning of each measure.

Chords:

- Bb (Measure 1)
- D7 (Measure 1)
- Gm (Measure 1)
- D7 (Measure 2)
- G7 (Measure 2)
- Dm7 G7 (Measure 2)
- Cm (Measure 3)
- G7 (Measure 3)
- Cm (Measure 3)
- G7 (Measure 3)
- Cm (Measure 4)
- C (Measure 4)
- C7 (Measure 4)
- Gb 7 F7 Bb D7 Gm Bb 7/F
- Eb Edim7 Bb F7 Bb G7 C7 F7# 5
- Bb D7 Gm Bb 7/F Eb Edim7 Bb
- F7 Bb Cm7 C dim7 Bb/D Bb D7
- Gm Bb 7/F Eb Edim7 Bb F7 Bb G7
- C7 F7# 5 Bb D7 Gm Bb 7/F Eb Edim7
- Bb F7 1. Bb F7 2. Bb D.C. al 2nd Ending

Lyrics:

There ain't noth - in' I can do, nor noth - in' I can say.
Af - ter all the way to do is just as you please,
That folks don't crit - i -
Re - gard - less of their

cize - me; but I'm gon - na do just as I want to an - y - way.
talk - in,' oft - en - times the ones that talk will get down on their knees,
I don't care
And beg your

if they all de - spise squawk - me. If I should take a no - tion
par - don for their in.' If I dis - like my lov - er to jump in -
and leave her

to _____ the o - cean, } 'Tain't No - bod - y's Biz - ness ____ If I Do. _____
for _____ an - oth - er, }

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, }

Biz - ness If ____ I ____ Do. _____ { If I my friend should get the feel - in'
If I got no mon - ey

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," }

If I let my best com - pan - ion drive me right in - to the can - yon,
If I give my last nick - el and it leaves me in a pick - le,

'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 **Ab7/C** **D_b** **E_b 7** **D_b** **A_b/C** **B_b m7** **E_b 7**

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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♭7/C D♭ E♭ 7 A♭/C B♭ m E♭ 7♯ 5 Ab B♭ m7 E♭ 7

Tain't What You Do, it's the way that - cha do it, that's what gets ___ re - sults ___
taint what you say, it's the way that - cha say it, that's what gets ___ re - sults ___

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,
taint what you croon it's the way that - cha croon it, taint what you croon it's the way that - cha croon it,

Ab Ab7/C Db Eb 7 Ab/C Bb m7 Eb 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 A_b A_b 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/Eb **E_b dim7** **E_b 7** **E9** **E_b 9** **Ab** **Ab7/C** **D_b** **E_b 7**

then your jive will swing. _____
so just blame your - self. _____

Tain't What You Do, it's the place that - cha do it,
Tain't what you sat, it's the place that - cha say it,

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,
taint what you croon it's the time that - cha croon it, Tain't What You Do, it's the way that - cha do it,

A_b/E_b **B_b m7** **E_b 7** **1. A_b** **B_b m7 E_b 7** **2. A_b** **E_b 7** **A_b**

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

The musical score for 'Take the "A" Train' is presented in three staves of music. The first staff begins with a C6 chord, followed by D7 b5, Dm7, G7, and C chords. The lyrics mention taking the train to Sugar Hill in Harlem. The second staff starts with a 1. 2. C section, followed by FM7, D7, and a continuation of the lyrics. The third staff continues with Dm9, G9, D9b, C6, D7 b5, and Dm7 chords, with lyrics about hurrying, getting on the train, and listening to the rails. The fourth staff concludes with G7, C, C7/E, F, A7b/Gb, C/G, G9, C6, and CM9 chords, with lyrics about being on Sugar Hill in Harlem.

A TASTE OF HONEY

© Copyright 1960, 1962 by Songfest Music Corp., New York, NY

Words and Music by Ric Marlow and Bobby Scott

Slowly

The musical score for 'A Taste of Honey' is in 3/4 time. It features a mix of Dm, Dm7, G6, Dm, Dm7, and Dm7 chords. The lyrics describe a person's return after a kiss, comparing the taste of honey to wine. The score includes a 1. 2. section, a 3. section, and a final section where the singer returns for honey and you. The vocal line includes several melodic phrases and harmonic shifts between the different sections.

THE TAILGATE RAMBLE

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Lyric by Johnny Mercer
 Music by Wingy Manone

Moderately Fm7 Bb 7 Fm7 Bb 7 Eb Cm Fm7 Bb 7 Fm Bb 7

When wa - gons meet on the street, the traf - fic stops; — they have to call the cops, — you ain't heard
 noth - in' pops! — The band that's loud draws the crowd, and that ain't all; — they tag a - long 'til they
 start the ball — down at the Ea - gle's Hall. — When the wag - on starts put the tail - gate down. Watch the bandpa -
 Bb 7 Eb C7 F7
 rade all a - round this town. Give the trom - bone man room to move his slide. And we'll sing and
 Bb 7 Eb C7 F7
 play 'round the coun - try side. Was - n't long a - go I was in my teens and we played that
 Bb 7 1. Eb N.C. 2. Eb
 way down in New Or - leans. When the wag - on leans. —

THAT'S ALL

© 1952 Renewed 1982 Mixed Bag Music, Inc.

Words and Music by Alan Brandt and Bob Haymes

Slowly, with expression

C Dm7 Em7 Fm7 G7 Em7 A9

I can on - ly give you love that lasts for - ev - er, — and the prom - ise to be near each time you
 on - ly give you coun - try walks in spring-time, — and a hand to hold when leaves be - gin to
 Dm7 G7 F# m7 b5 Fm7 Em7 Eb dim7 1. Em7 A7 b9 D7 b5 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 All. I can

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

A.m7 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-tur-near, you'll be

Em7 A9 Dm7 G7 F# m7 b5 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 Fm7 b5 Bb 7 Fm7 b5 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 Fm7 b5

I can't for - get how two hearts met breath-less - ly. Your arms op - ened

Bb 7 Bdim7 Cm7 F9 F# dim7 Gm7 C 7 Fm7 Bb 7 Eb

wide and closed me in - side; you took my lips, you took my love so Ten - der - ly.

THAT'S ENTERTAINMENT

(From "THE BAND WAGON")

Copyright © 1953 by Chappell & Co., Inc. Copyright renewed.

Words by Howard Dietz
Music by Arthur Schwartz

Moderately

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. The score includes lyrics for each staff, with some lyrics appearing on multiple staves. The chords are indicated above the staff, and the tempo is marked as 'Moderately'.

Chords and Key Signatures:

- Staff 1: Bb, Bb+, Cm7, F7, Bb, Bdim7, Cm7
- Staff 2: D7, D7#5, D7b9, Gm, Gm#5, C, Cm/Eb, D7#5, Eb6, Cm7
- Staff 3: F7, Eb6, F7, Fm7, Bb9, Eb, Eb+, Eb6
- Staff 4: Fm7, Bb7, Eb, Eb+, Eb6, C7, F, F+
- Staff 5: F6, G9, C7, F, Eb6, Dm7
- Staff 6: Cm7, F7, Bb, Bb+, Cm7, F7, Bb, Bdim7
- Staff 7: Cm7, D7, D7#5, D7b9, Gm, Gm#5, Gm7, C9, Bb
- Staff 8: Cm7, F7, Bb, G7, C7, Gb7b5, F7, F7b9, Bb, Eb6, Bb6

Lyrics:

The clown with his pants falling down, or the bride that's a dream of romance,
 lights on the lady in tight's, or the dance with a guy on the side,
 — or the scene where the vil-lain is mean;
 — or the ball where she gives him her all, That's Entertainment!
 — The That's Entertainment! The plot can be hot, simply team-ing with sex,
 — a gay di-vor-ee who is af-ter her "ex." It can be
 Oe-di-pus Rex where a chap kills his fa-ther, and caus-es a lot of
 both-er. The clerk who is thrown out of work by the boss who is
 thrown for a loss by the skirt who is do-ing him dirt. The world is a
 stage, the stage is a world of en-ter-tain-

THAT'S LIFE

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Music Group, Santa Monica, CA 90401)

Words and Music by Dean Kay and Kelly Gordon

Slow Blues Tempo G B7 Em7 B_b 7

That's Life, That's what peo - ple say. You're rid - in' high in A - pril,

A7 Cm6 G CM7 B7# 5 Em7

shot down in May. But I know I'm gon - na change that tune, when I'm

A9 Am7 D9 G B7

back on top in June. That's Life, fun - ny as it seems.

Em7 Bb 7 A7 G F# m7 F7

Some peo - ple get their kicks, step - pin' on dreams; but I don't let it get me

Em A9 D9 G

down, 'cause this ol' word keeps — go - ing a - round. I've been a

G7 pup - pet, a pau - per, a pi - rate, a po - et, a pawn and a king. — I've been

C6 Bb 7

up and down and o - ver and out and I know one thing: —

A7 D7

each time I find my - self flat on my face, — I pick my - self up and get

D9 G B7

back in the race. — That's Life, I can't de - ny it,

Em7 A7 Cm6

I thought of quit - ting, but my heart just won't buy it. If I

G F# m7 b 5 B7 Em7 A7 b 9 D7

did - n't think it was worth a try, — I'd roll my - self up in a big ball and

1. G F9 A7# 5 D9 2. G

die. — That's die. —

THERE ARE SUCH THINGS

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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 E♭ dim7 Dm7
Some-one to whis-per "Dar-ling you're my guid-ing star." Not car-ing what you own
D9 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 D9 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 D9 Gm7 Cm7
they won't thrill me like yours used to do. Yes, I may dreama 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_b G_b9 E_bM9 F9 B_b6 B_b7 E_b B_b

There's A Boat Dat's Leav-in' Soon For New York.____ Come wid me,____ dat's where we be -
 C7#5 F7 B_b G_b9 E_bM9 F9 B_b6 B_b7

long, sis - ter.____ You an' me kin live dat high life in New York.____ Come wid
 Eb B_b E_b9 D Gm D7b5

me,____ dere you can't go wrong, sis - ter.____ I'll buy you de swell - est man - sion up on
 Gm D7b5 Gm Eb Gm Eb 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
 Eb A7#5 D9 Gm D7b5 Gm Ab9

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_b F7 B_bm D_b G_b6 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_b G_b9 E_bM9 F9 B_b6 B_b7 Eb B_b

Boat Dat's Leav-in' Soon For New York.____ Come wid me,____ dat's where we be -
 C7b5b9 F7 B_b

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

Bb E7 D7 Ab9 G7 C7

great - er Love than what I feel for you, _____ no great - er love, _____ no heart so

Bb E7 D7 Ab9 G7 C7

There is no great - er thrill than what you bring to me, _____ no sweet - er song than what you

D7b9/A D7b9 Gm D7b9/A D7b9 Gm D7b9

_____ You're the sweet - est thing I have ev - er known, and to think that

C7 C7b5/Gb F7 Bb E7

a - lone! There Is No Great - er Love in all the world it's

G7 C7 Cm7/F F7 Bb Bb/D Dbdim7 Cm7 Bb6/9

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

69

For there's a change in the weath - er there's a change in the sea, —
change in the fash - ions, ask the fem - i - nine folks, — so from now on there'll be a
ev - en Jack Ben - ny has been

D7

G7

60

Cm7

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-
Dad - dv for a little short fat, — goin' to change the num - ber where

THERE'S A SMALL HOTEL

(From "ON YOUR TOES")

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately

GM7

GM7/B

B^bdim7

Am7

G#dim7

Am9 DT

There's A Small Ho - tel with a wish - ing well; I wish that we were there to
M7 Em9 Am7 D7 GM7 GM7/B Bdim7

eth - er. There's a brid - al suite; one room bright and neat, com -
m7 Gdim7 Am7 D7 G GM7 G7 CM7 Am7 Dm7 G7

plete for us to share to - geth - er. Look - ing through the win - dow you can
M7 F#7 b5 Bm7 E7 Am7 F#m7 b5 Bm7 E7 Dm7 b5 E7

ee a dis - tant steep - ple; not a sign of peo - ple, who wants
m7 b5 D7 GM7 GM7/B Bdim7

peo - ple? When the stee - ple bell says, "Good - night, sleep well," we'll
m7 Gdim7 Am7 D7 Bb G7 Cm7 F7

ank the small ho - tel. We'll creep in - to our lit - tle shell and we will
G E7 b9 Am7 D7 GM7 Ab9 GM9

hank the small ho - tel to - geth - er.

THESE FOOLISH THINGS

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Words by Holt Marvell
Music by Jack Strachey and Harry Link

Slow Ballad

The musical score consists of eight staves of music. The first staff begins with a pickup followed by E♭6, Cm7, Fm9, B♭7, E♭6, and Cm7. The lyrics are: "A cig - a - rette that bears a lip - stick's tra - ces, an air - line tick - et to ro -". The second staff starts with F9, B♭7, Eb9, Eb7♯5, Ab6, C7, and F7. The lyrics are: "man - tic pla - ces, and still my heart has wings. These Fool - ish Things re - mind me of". The third staff starts with Fm7, B♭7, Eb6, Cm7, Fm9, B♭7, Eb, and Cm7. The lyrics are: "you. A tink - ling pia - no in the next a - part - ment, those stumb -ling words that told you". The fourth staff starts with F9, B♭7, Eb9, Eb7♯5, Ab, C7, F9, and B♭7. The lyrics are: "what my heart meant, a fair-ground's paint - ed swings. These Fool - ish Things re - mind me of". The fifth staff starts with Eb, D7, Gm7, Cm6, D9, Gm7, C9, and ends with a repeat sign. The lyrics are: "you. You came, you saw, you con - quer'd me;". The sixth staff starts with B♭/F, Gm7, Cm7, F7, B♭7, Edim7, Fm7, and B♭7. The lyrics are: "when you did that to me, I knew some - how this had to be.". The seventh staff starts with E♭6, Cm7, Fm9, B♭7, E♭6, and Cm7. The lyrics are: "The winds of March that makes my heart a danc - er, a tel - e - phone that rings but". The eighth staff starts with F9, B♭7, Eb9, Eb7♯5, AbM7, C7, and ends with a repeat sign. The lyrics are: "who's to an - answer? Oh, how the ghost of you clings! These Fool - ish". The ninth staff starts with F9, B♭7, and continues with a 3-measure repeat sign. The lyrics are: "Things re - mind me of you. [1. Eb Edim7 Fm7 B♭7] [2. Eb Ab7 E♭M7] you."

THEY ALL LAUGHED

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Words by Ira Gershwin
Music by George Gershwin

Medium Swing

Chords:

- G, Em, Am7, D7, Am7, D7**b9**, G B**b7** A7 D7
- G, Em, Am7, D7, G6, Em7, Am7, D7
- G, Em, Am7, D7, C#**b9**, F#7**b9**, Bm7, E7
- D6, A7, D7
- They told Mar - co - ni Ford and his Liz - zie wire - less was a pho - ney; kept the laugh - ers bus - y;
- me _____ want - ing you, _____ said I was reach - ing for the good - moon. But me _____ want - ing you, _____ said it would be hel - lo, the good - bye. But
- A7, Am7, E7, 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 nev - er get to - geth - er; dar - ling, let's take a bow. For ho, ho, ho!
- Am7, D7, | 1. G, E7**#9**, A7**b9**, D7**b9** || 2. E**b**, B**b/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

The musical score consists of six staves of music for a single instrument, likely a trumpet or similar brass instrument. The key signature is B-flat major (two flats). The tempo is moderately. The lyrics are written below each staff, corresponding to the chords indicated above the notes. The chords include E-flat 6, E-flat/G, G-flat dim 7, F major 7, B-flat 9, F major 7, B-flat 7 sus, B-flat 7 sus, E-flat 6, B-flat m7, E-flat 13, A-flat, C7, F7, F major 7/B-flat, E-flat 6, E-flat/G, G-flat dim 7, F major 7, B-flat 7, F major 7, B-flat 7 sus, E-flat, B-flat m7, E-flat 13, A-flat, B-flat 7, E-flat 6, G major, C7, D7sus9, G major, C7, D7sus9, G major, A7, Am7, D7, G major, C7, D7sus9, G major, B-flat m7, C7, F7, B-flat 7, F major 7/B-flat, E-flat 6, love, still I'll al - ways, al - ways keep the mem- 'ry of, the way you hold your knife, E-flat/G, G-flat dim 7, F major 7, B-flat 7, F major 7, B-flat sus, E-flat 7, D7, B-flat m7, E-flat 7, the way we danced till three, the way you changed my life, no, no! They 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

The musical score consists of four staves of music for a single instrument, likely a trumpet or similar brass instrument. The key signature is B-flat major (two flats). The tempo is medium swing. The score includes an intro section with a B-flat pedal. The chords indicated are E-flat m7, D7, D-flat m7, C major 7sus9, F major 7sus9, B-flat 7sus9, E-flat m7, B7, B-flat 7, A7. The score features various performance techniques such as grace notes, slurs, and dynamic markings like 'f' (forte) and 'p' (piano).

Fm7 B_b7 #5₉ E_bm7 EM7**5**

To Coda ♪ [1.]

D_bm9 Em7 A7 Abm7

A7 D_b7 D7 E_b7 #11 D.S. al Coda

CODA EM7**5**

THEY DIDN'T BELIEVE ME

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

Words by Herbert Reynolds
Music by Jerome Kern

Moderately

Am7 D7 G Bm7**5** E7**9** 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 E7**9**

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'y 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 D7**9** G

that from this great big world you've cho - sen me!

THIS CAN'T BE LOVE
(From "THE BOYS FROM SYRACUSE")

Copyright © 1938 by Chappell & Co., Inc. Copyright Renewed

Words by Lorenz Hart
Music by Richard Rodgers

Moderately

This musical score consists of four staves of music in common time with a key signature of one sharp (F#). The vocal line includes lyrics and chords indicated above the staff. The lyrics describe a state of well-being and love.

Chords and lyrics:

- Staff 1: 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; —
- Staff 2: 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
- Staff 3: 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
- Staff 4: 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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& Co., Inc., administrator) and Cahn Music Co. for the U.S.A. only

Words and Music by Sammy Cahn and Jule Styne

Slow Ballad

This musical score consists of eight staves of music in common time with a key signature of one sharp (F#). The vocal line includes lyrics and chords indicated above the staff. The lyrics describe various summer activities and memories.

Chords and lyrics:

- Staff 1: 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
- Staff 2: 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
- Staff 3: G, E7, Am7, D7, G Bm7b5 E7
mid - way and the fun, the kew - pie dolls we won, the bell {I you} rang to prove that {I you was} strong; The
- Staff 4: Am7 D7 G Em7 Am7 D7 G
Things We Did Last Sum - mer I'll re - mem - ber all win - ter long. The
- Staff 5: 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 A7**b9** 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 Bm7**b5** E7**b9**
 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 Sun - 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

The sheet music for "Thriving from a Riff" features eight staves of musical notation. The chords are indicated above each staff. The first staff starts with Bb, followed by a measure with three eighth notes (labeled '3'). The second staff starts with Fm7, followed by Bb7, Eb, Edim7, and Bb. The third staff starts with Bb, followed by Cm7, F7, Bb, and a measure with three eighth notes (labeled '3'). The fourth staff starts with G7, followed by Cm7, F7, Bb, Fm7, Bb7#5, Eb, Bb, D7, and G7. The fifth staff starts with C7, followed by F7, Bb, Cm7, F7, Bb, and a measure with three eighth notes (labeled '3'). The sixth staff starts with Cm7b5, F7, Fm7, Bb7, Eb, Ebm6, and Bb.

THIS LOVE OF MINE

Copyright © 1941 (Renewed 1969) Embassy Music Corporation

Words by Frank Sinatra
Music by Sol Parker & Henry Sanicola

Slowly

This Love Of Mine goes on and on, tho' life is emp - ty since you have gone. You're al - ways on my mind, tho' out of sight, it's lone - some thru the day, gone. And oh! the night. I cry my heart out — it's bound to break, since noth - ing mat - ters, let it break, I ask the sun — and the moon, the stars that shine, What's to be - come of it, this love of mine.

Chords: Dm7, G7, CM7, C7, C7#5, F6, G7#5, C, Em7b5, A7, Dm, G7, G7#5, C, G+, C, Am7b5, D7, Am7, D7, D7#5, G7, G7/F, Em7, A7b9, Dm7, G7, CM7, C7, C7#5, F6, G7#5, C, Em7b5, A7b9, Dm7, 3, Dm7/C, Bm7/b5, E7#5, Am, Am#7, Am7, D7, D#dim7, C/E, A7, Dm, D69, C6, C6.

THE THRILL IS GONE

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Words by Lew Brown
Music by Ray Henderson

Slowly

The Thrill Is Gone! The Thrill Is Gone! I can see it in your eyes, I can hear it in your sighs, feel your touch and re - al - ize The Thrill Is Gone. The nights are cold — for love is old, love was grand when love was new, birds were sing - ing, skies were blue. Now it don't ap - peal to you, The Thrill Is Gone. This is the end, so why pre - tend and let it lin - ger on. The Thrill Is Gone!

Chords: Dm6, G7, Gm9, C9, C7#5, FM7, EbM7, Em7b5, A7#5, Dm, Gm6, Bm7b5, BbM7, Gm, E7b5, A7#5, A7, Dm6, G7, Gm9, C9, C7#5, FM7, EbM7, Em7b5, A7#5, A7, Dm, Gm6, Bm7b5, BbM7, Gm7, Dm, A7b9, A7, Dm, Bm7b5, BbM7, Gm7, Dm, A7b9, A7, Dm, E7, EbM7, Dm, Bb7b5, Dm/A, Gm7, E9b5, A7#5, A7, A7b9, Dm, E7, EbM7, Dm.

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♭

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 AbM9#11

Am9 Dm9 Gm9 Cm9 Fm11 Em9 Bm9

Ebm9 Am9 Cm9 F#m9 Bm9 Gm9 EbM7#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, Burn-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. Eb Ab7 Eb Bb7 Eb
 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

G7 C G G7 C7
 I'm goin' to Tish - o - min - go be - cause I'm sad to - day, _____ I wish to lin - ger
 Eb7 D7 G G#dim7 D7/A D7 G
 '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

down in Mis - si - sip - pi a - mong the cy - press trees, They get you dip - py,

with their strange melo - dies. To re - sist temp - ta - tion, I just can't re - fuse,

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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and Stephen Ballantine Music Publishing Company

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

Moderately Slow

F C7 C7#5 F

We strolled the lane, To - geth - er Laughed at the rain, To - geth - er

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.

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. }

You're gone from me, But in my mem - o - ry We al - ways will be To -

1. F Gm7 C7 2. F

geth - - er. geth - - er.

'TIS AUTUMN

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 SOLE SELLING AGENT - IVAN MOGULL MUSIC CORPORATION, New York, NY

By Henry Nemo

Moderately

Ole Fath-er Time checked so there'd be no doubt;—
trees say they're tired, — they've borne too much fruit;—
Called on the north wind to come on out,
Charmed all the way-side there's no dis-pute.

Fm7 Abm EbM7 F7 Fm7 Bb7 1. Eb C7#9
then cupped his hands so proudly to shout— La - de - da - de - da - dum, 'Tis Au - tumn. . . The
Now, shed - ding leaves, they don't give a hoot,— La - de - da - de - da - dum, 'Tis

2. Eb Bbm7 Eb7 Bbm7 Eb7 AbM7 Eb+
Au - tumn. . . Then the birds got to - geth - er to chirp a - bout the weath - er— Mmm

AbM7 Cm7 F7 Cm7 F7 Bb7 Cm7
Af - ter mak-ing their de - cis - ion in bird - y like pre - cis - ion, turned a - bout — and made a

F7 Bb7 Fm7 Bb7#5 EbM7 Gm7
bee - line — to the south. My hold - ing you close — real - ly is no crime, — ask the birds, the trees and

C7 Fm7 Abm EbM7 F7 Fm7 Bb7 3 E6
Ole — Fath-er Time It's just to help the mer - cu - ry climb — La - de - da - de - da - dum, 'Tis Au - tumn. . .

TONES FOR JOAN'S BONES

© 1966 Litha Music

By Chick Corea

Gently (Slow Swing) Light & Lyrical (Medium Swing)

Em7 Em7b5 EbM7 DM7 BbM7b5/D
F7b9/D F7 BbM7 Abm7 GbM7 F7 Bbm7b5 Eb7#9
Abm7 Abm7/Gb Bb7b9/F EM7 = EbM7 GbM7 FM7 AbM7 CM7 EbM7 =

D_bm7 A7 DM7 B_bM7b5/D F7b9/D
F7 B_bM7 Em7 A7 F#7b9/A# Bm7 E7 Em7 F#m7
Fm7 B_b7 E_bM7 Dm7 Cm7 F7 Em7 F#m7 GM7 A7b9 E_bM7#11

UXEDO JUNCTION

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

Medium Swing

B_b B_b/D E_b7 F7 B_b B_b/D E_b7 F7
Way down south, in Bir - ming - ham, — I mean south in Al - a - bam's an old
B_b B_b/D Eb Edim7 B_b/F F7 B_b F7 B_b B_b/D
place where peo - ple go — to dance the night a - way. — They all drive or walk
E_b7 F7 B_b B_b/D E_b7 F7 B_b B_b/D E_b7 Edim7
— for miles — to get jive that south - ern style, s - low jive that makes — you want — to dance
B_b/F F7 B_b E_b6 E_b7 B_b B_b/D
— 'til break of day. — It's a junc - tion where the town folks meet.
E_b7 B_b7 E_b6 E_b7 B_b Cm7 F7 B_b B_b/D
At each func - tion, in their tux they — greet - you. Come on down, for - get
E_b7 F7 B_b B_b/D E_b7 F7 B_b B_b/D E_b6 Edim7
— your care. — Come on down. You'll find — me there. So long town! I'm head - in' for — Tux - e -
B_b/F F7 1. B_b F7 2. B_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/G Fm/G
ten - der - ness — lies in their soft ca - ress, — my heart for - gets to beat. — The
CM9 Am7 Dm9 G7 C6 Am7 Dm7 G7#5 CM7 Am7 Dm7 G7 G7/F Em7b5 A7b9 Dm7b5
touch of your hands — up - on my head, — the love in your eyes — a - shine; — and now at last
G7b9 C Am7 D7 Fm#7 G7 | 1. C F Fm C Dm7 G9 | 2. C F Fm C
— the mo - ment di - vine, — The Touch Of Your Lips — on mine. — The mine. —

TOO DARN HOT

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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.

12TH STREET RAG

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Published by Shapiro, Bernstein & Co., Inc. and Jerry Vogel Music Co.

By Euday L. Bowman

Brightly

The music is in 2/4 time, C major. The key signature changes throughout the piece, indicated by labels above the staff. The first staff starts with Eb. Subsequent staves include Bb7, Eb, 1. (Bb7), Bb7, F9, Bb7/Db, Aflat/C, B7, Eb, Cm7, F9, Bb7, Eb, Bb7, Eb, 1. (Bb7), F7, Bb7, G7, Ab, Adim7, Eb/Bflat, Cm7, F9, Bb7, Eb, Eb, Bb7, Eb, Bb7, Eb, 1. (Bb7), F7, Bb7, Eb, Bb7, Eb, 2. (Eb7/Db), Aflat/C, B7, Eb, Bb7, Cm7, F9, Bb7, Eb.

TWISTED

© 1965 Prestige Music

By Annie Ross & Wardell Gray

Medium Swing

Chords:

- B♭, A♭, Fm, A♭, B♭, B♭7, E♭7, F7
- B♭7, E♭9
- B♭7, G7, Cm7, F7
- B♭, G7, 1. Cm7, F7, 2. Cm7, F7, B♭7, E♭7
- B♭, Dm7, G7, Cm7, F7
- B♭, G7, Cm7, F7, B♭7, E♭7, B♭7, E♭7
- B♭7, E♭7, B♭7, E♭7
- B♭7, G7, Cm7
- F7, B♭, Cm7, F7, B♭

Lyrics:

My an - al - yst told me that I was right out of my head. { The way he de -
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
I 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,
not. Oh, no. "buts." Oh, no. My an - al - yst They say as a child I ap - peared a lit - tle bit wild with all my
cra - zy i - deas. — But I knew what was hap' - nin'; I knew I was a gen - nius.
What's so strange when you know that you're a wiz - ard at three? I knew that this was meant for
me. I heard lit - tle chil - dren were sup - posed to sleep tight,
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
I saw some cra - zy scenes be - fore I came to. Now, do you think I was cra - zy?
I may have been on - ly three, but I was swing - in'. They all laughed at A. Gra - hamBell; —

E7 B7

They all laughed at Ed - i - son and al - so at Ein - stein. So why should I feel sor - ry if they

E7 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 E7 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 the
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

© 1983 Prestige Music

By Miles Davis

Medium Swing

The musical score consists of two staves. The top staff starts with a G major chord (G B D) followed by a D major chord (D F# A). The bottom staff starts with a C major chord (C E G), followed by a G major chord (G B D), and then a D major chord (D F# A). The lyrics "I'm gonna make you mine" are written below the notes.

TRAV'LIN LIGHT

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Words by Sidney Clare
Music by Harry Akst

Slowly

The sheet music for "Trav'lin Light" consists of six staves of musical notation. The first staff starts with F/A Abdim7, followed by Gm7, C9, F9, F# dim7, F/A Abdim7, Gm7, and C7. The lyrics are: "I'm Trav'lin' Light be-cause my man has gone, and from now on I'm Trav'lin' Light." The second staff begins with F, F# dim7, C9/G, F/A Abdim7, Gm7, C9, F, F# dim7, F/A Abdim7, and Gm7. The lyrics are: "He said 'God-bye' and took my heart a-way. So from to-day." The third staff starts with C7, Gm7, GbM7, F6, Gb9, F9, B9, BbM9, Am7, FM7, Am7, FM7, B9, F6/C, Bb9, Am7. The lyrics are: "I'm Trav'lin' Light. No one to see I'm free as the breeze; no one but me." The fourth staff begins with Ab7, Gm7, Gm7/C, C9, F/A Abdim7, Gm7, C9, F9, and F# dim7. The lyrics are: "and my mem-o-ries. Some luck-y night he may come back a-gain," followed by a repeat sign. The fifth staff starts with F/A Abdim7, Gm7, C7, 1Gm7, GbM7, F, F/A Abdim7, and 2Gm7, GbM7, F6. The lyrics are: "but un-til then I'm Trav'lin' Light. I'm Trav'lin' Light." Measure numbers 1 and 2 are indicated above the 1 and 2 endings respectively.

UN POCO LOCO

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By Earl Bud Powell

Bright Latin

The sheet music for "Un Poco Loco" consists of six staves of musical notation. The first staff starts with Dm7, G7#9, Dm7, G7#9, Dm7, G7#9, CM7b5, E♭M7b5, D♭M7b5, CM7b5, and E♭M7b5. The second staff starts with D♭M7b5, CM7b5, and D7. The third staff starts with D7, CM7b5, and To Coda. The fourth staff starts with Fm7, B♭7, and E♭M7. Measure numbers 3 are indicated above the first four measures of each staff.

Musical score for 'Undecided' featuring six staves of music. The chords indicated are E♭m7, A♭7, D♭M7, Ddim7, G7, C, Bm7/A, E7/B, B♭7, Am7, D7, G7, G7#9b5, D.S. al Coda, CODA CM7b5, and F9.

UNDECIDED

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Words by Sid Robin
Music by Charles Shavers

Moderately

1.

C F9

First you say you do and then you don't, _____ and then you say you will and then you say you'll stay, that's
Now you want to play, and then it's no, _____ and when you say you'll stay, that's
If you've got a heart and if your're kind, _____ then don't keep us a - part. Make

To Coda □ 1. C A7 Dm7 G7

D7 Dm7 A7 G7

then you won't. _____ when you go. _____ } You're Un-de-ci-ded now, so what are you go-na do? _____
up your mind. _____

2. C Gm7 C7 Gm7 C7

I've been sit - ting on a fence, and it does - n't make much sense, 'cause you

F Am7 D7

keep me in sus - pense and you know it. _____ Then you prom - ise to re - turn. When you

Am7 D7 G7 D.C. al Coda □ CODA C

don't, I real - ly burn. Well, I guess I'll nev - er learn, and I show it. _____

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

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and slurs and grace notes are used throughout. The lyrics are written below the vocal line.

Chords: Fm7, Bb 7#5, Eb, Gm7, C7, Fm7, Bb 7, Eb, Gm7, C7, Fm7, Bb 7, Eb, Ab, Eb 6, Eb 7, Bb m7, Eb 7, Ab, F7, Cm7, F7, Bb 7#5, Eb, Gm7, C7, Fm7, Bb 7, Eb, Ab m6, Eb.

Lyrics:

Under A Blank - et Of Blue, — just you and I — be -neath the stars wrapped in the arms — of
 sweet ro-mance, the night is ours. — Un-der A Blank - et Of Blue, — let me be thrilled — by all your charms.
 Dar - ling, I know — my heart will dance with - in your arms. — A sum - mer night's mag - ic
 en - thrall - ing me so; the night would be trag - ic if you were -n't here — to
 share it my dear. — Cov - ered with heav - en a - bove, — lets dream a dream — of love for two,
 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

The musical score consists of three staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and slurs and grace notes are used throughout. The lyrics are written below the vocal line.

Chords: G, GM7, Gdim7, C, CM7, A9, Em7, A9, F6, Fm7, C, Em7 b5/B, A7, D9, D7, D9, G, GM7, Gdim7.

Lyrics:

Un - for - get - ta - ble, — that's what you are, — Un - for - get - ta - ble, — tho' near or far.
 Like a song of love that clings — to me, how the thought of you does things — to me, nev - er be - fore
 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_bM7 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_bM7 G_bM7

F Edim7 Dm7 Cm7 B_bM7 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,

AbM7 Fm7 D_bM7 1. FM7 2. Eb7

Dan - ny Gar - del - la, } Van Ling - le Mung - o. o.

§ AbM7 Gm7**5** C7 Fm

Au - gie Ber - ga - mo, Sig - mund Jac - kuck - i, Big John - ny

C7/E Ab7/E_b D_bM7 G_bM7 Fsus Em9 A9 Dm9 Cm7 B_bM7 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_b6 A7 Dm9 Cm7 B_bM7 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... Harry Bre - cheen, and Lou Bou - dreau, Frank - ie Gus - tine and Claude

B_b6 A7 AbM7 To Coda ♦ Fm7 D_bM7 G_bM7

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_b A7 ♦ CODA Fm9

Hugh - ie Mul - ca - hy Van Ling - le Mung - o. — CM9

UTTER CHAOS

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By Gerry Mulligan

Slow to medium

Sheet music for 'UTTER CHAOS' featuring two staves of musical notation. The first staff begins with a treble clef, a key signature of one flat, and a tempo marking of 'Slow to medium'. It includes chords such as C7b9, F7#5, Bb6, C7b9, F7, Bb, C7b9, and F7. The second staff continues with chords like Bb, Ab7, G7, C7, and F7. A section labeled 'To Coda ♫' leads to a 'Coda' section with two endings: '1. Bb' and '2. Bb', followed by D7. The music concludes with a final section labeled 'D.S. al Coda' and 'CODA' with chords Bb, C7, F7, Bb7, Ab7, and G7.

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

Sheet music for 'UNTIL THE REAL THING COMES ALONG' featuring two staves of musical notation. The first staff begins with an E♭ chord. The lyrics 'I'd work for you, I'd slave for you,' are followed by a progression of B♭7 #5, EbM7, and C9 chords. The lyrics continue with 'I'd be a beg - gar or a knave for you: if to prove my love, dear, and it's worth for you: if'. The second staff begins with an Fm7 chord, followed by B♭7, Eb6/G, Gbdim7, Fm7, and B♭7 chords. The lyrics 'that is - n't love, — it will have to do' are followed by the phrase 'un - til the real thing comes a - long.' The third staff begins with an E♭ chord, followed by A♭6, Am7b5, D7, G, G#dim7, Am7, D7, G/B, and Bdim7 chords. The lyrics 'un - til the real thing comesa - long.' are followed by 'With all the words, dear, at my com - mand, I just can't make you'. The fourth staff begins with Am7, D7, G, G#dim7, Am7, D7, G, Gdim7, Fm7, and B♭7 chords. The 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'

E_b B_b7 #5 E_bM7 C9

 sigh for you, I'd cry for you, I'd tear the stars down from the sky for you: if

Fm7 B_b7 E_b A♭6 E_b

 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 F Bbm7 Eb7 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 F To Coda Am7 D7b9 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 G7 F6 C7
 snow drift - ed down on the flow - ers, and melt - ed where it lay; the snow looked like dew on the
 F G7 D.C. al Coda Gm7 C7 ♫ CODA Am7 D7 Gm
 blos - soms, as on a sum - mer day. lift to the crowds pass-ing by. You
 Bb Eb7 FM7 Am7b5 D7b9 Bbm7 C7#5
 smiled at me so sweet - ly; since then one thought oc - curs: that we fell in love com -
 F6 Abdim7 Gm7 C7 ♫
 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

Chords labeled in the music:

- E♭7 Ab E♭7 Ab E♭7 Ab
- Ab7 E♭m7 Ab7 D♭M7 BM7
- G♭M7 Ab7 E♭M7 Ab7 E♭m7 Ab7 E♭m7
- E♭7 Ab Ab7 E♭7 Ab E♭7 Ab
- E♭7 Ab Ab7

VERY EARLY

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Lyric by Carol Hall
Music by Bill Evans

Medium Jazz Waltz

Chords labeled in the music:

- CM7 B♭9 E♭M7 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

Lyrics:

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; You love was all I
 ev - er want - ed, strange how ear - ly I knew! Now the ear - ly rain beats on my
 ev - er asked for love came won - drous and wild! } win - dow, sweet the sound rain can make.
 B♭13 BM7 G13 CM7 Ab7 D♭M7 G13 CM7 A7 5 9 Dm7
 Nice to lie here, soft - ly sigh here, you and
 F6 G7 Dm7 Em7 FM7 G7 FM7 Em7 Dm7 CM7 BM7
 I here wait - ing for the Ver - y Ear - ly sun to wake.

WAIT TILL YOU SEE HER

Copyright © 1942 by Chappell & Co., Inc. Copyright Renewed

Words by Lorenz Hart
Music by Richard Rodgers

Moderately

Fm7 Bb7 Eb Eb6 Fm7 Bb9 EbM7

Wait Till You See Her, see how she looks, Wait till you hear her laugh.

Fm7 Bb7 Eb Eb6 Fm7 D7 Gm

Painters of paintings, writers of books, Never could tell the half.

Cm F7sus F7 Gm Bb Cm7 G7#5 C9b5 C9

Wait till you feel the warmth of her glance, Pensive and sweet and wise.

Fm7 Bb7 Cm Gm C9 F7 Fm G7

All of it lovely, all of it thrilling; I'll never be willing to free her,

Ebm F7 E7 E7 Fm7 Bb7 Eb

when you see her, you won't believe 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

The musical score for "Wagon Wheels" consists of six staves of music. The first staff starts with E♭, followed by B♭7, E♭, and B♭7. The lyrics are: "Wa - gon Wheels, Wa - gon Wheels keep on a turn-in', Wa - gon Wheels." The second staff begins with E♭, followed by a section labeled "To Coda ♪ B♭7". The lyrics are: "Roll a long, sing your song; car - ry me o - ver the hill." The third staff starts with A♭, followed by E♭, Ab, Eb, Ab, Eb, and B♭7. The lyrics are: "Go 'long, mule, — there's a steam - er at the land - in' wait - in' for this cot - ton to load." The fourth staff starts with E♭, Ab, E♭, Ab, Eb, Cm7, F7, B♭7, and D.C. al Coda. The lyrics are: "Go 'long, mule, — the Boss is un - der-stand-in' there's a pas - ture at the end of each road." The fifth staff starts with ♪ CODA A♭, Abm, E♭/B♭, B♭7, Cm, Ab, B♭7, E♭, and Ab. The lyrics are: "sing your song, Wa - gon Wheels car - ry me ho - o -". The sixth staff starts with E♭, G7, Ab, B♭7, E♭, Ab, E♭, and ends with a repeat sign and "home.". The lyrics are: "o - some. 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

The musical score for "Walkin' My Baby Back Home" consists of five staves of music. The first staff starts with E♭, followed by E♭ 6, E♭ M7, E♭ 6, E♭ M7, E♭ 6, and F9. The lyrics are: "Gee! It's great, — af - ter be - in' out late, — Walk - in' My Ba - by Back Home." The second staff starts with Fm7, followed by B♭7, Fm7, B♭7, E♭, Fm7, and B♭7. The lyrics are: "Gee! It's great, — af - ter be - in' out late, — Walk - in' My Ba - by Back Home." The third staff starts with E♭, followed by E♭ 6, E♭ M7, E♭ 6, E♭ M7, E♭ 6, and F9. The lyrics are: "Arm in arm, — o - ver mead - ow and farm, — Walk - in' My Ba - by Back Home." The fourth staff starts with E♭, followed by E♭ 6, E♭ M7, E♭ 6, E♭ M7, E♭ 6, and F9. The lyrics are: "Arm in arm, — o - ver mead - ow and farm, — Walk - in' My Ba - by Back Home." The fifth staff starts with E♭, followed by E♭ 6, E♭ M7, E♭ 6, E♭ M7, E♭ 6, and F9. The lyrics are: "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 B_b7 Fm7 B_b7 E_b

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/B_b 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 B_b7

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.

E_b E_b5 E_bM7 E_b6 E_bM7 E_b6 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 B_b7 Fm7 B_b7 1. E_b Fm7 B_b7 || 2. E_b

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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By Gerry Mulligan

Medium swing

§ G C7 G Bm7b5 E7b5#9 Am7

C#m11 F# 7 Bm7b5 Bb 7 1. Am11 Ab 9# 11 2. Am11 Ab 9# 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 Ab 7 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 lives her own sweet world, _____ pop - u - lat - ed by dolls and clowns and a prince and a
one my fav - 'rite girl, _____ un - a - ware of the wor - ried frowns that we dolls and her prince and her
day all too soon she'll grow up and she'll leave her dolls and her prince and her

12 Bb7 Bb7/Ab Gm7 C7 Fm7 Bb7 | 2. Am7 D7 D7/C Bm7 Am7 GM7 F#m7 Fm7 Bb7
To Coda ♪

big pur - ple bear, _____ wear - y grown - ups all wear. _____ In _____ the
sil - ly old

25 Gm7 C7b5 C7 Fm7 G7 Cm7 Bbm7/Eb AbM7 G7 Cm7 F9
sun, _____ she dances to si - lent mu - sic, songs that are spun of gold some - where in her own lit - tle

35 Gm7 G7 Fm7 Bb7 CODA Gm7 C7b5 C7 Am7 D7 Gm7 Eb11 Eb7 AbM7
D.C. al Coda ♪
head. _____ bear. _____ When she goes they will cry _____ as they

46 D9 Cm Cm7/Bb F7/A Abdim7 E6/G Gbdim7 Fm7 Bb9 Bb7b9 Eb E6/9
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
Fm7 Bb 7 1 Eb M7 EM7 FM7 EM7 2 Eb M7 EM7 FM7 Gb M7 GM7 G6 GM7 G6
let him touch you and Watch What Hap - pens Watch What Hap - pens cold, no I won't be - lieve your
let him find you and

Gm7 C9 Gm7 C9 F F6 Fm7 3 F6 3 Fm7 Bb 7 Fm7 Bb 9 Bb 7b 9 Eb M7 Eb 6

heart is cold — may - be just a - fraid — to be bro - ken a - gain — let some - one —

F9 Cm7 F9 3 Fm7 Bb 9 Fm7 3 Bb 9 3

— with a deep love to give. Give that deep love to you and what mag - ic you'll

Eb Eb 6 E6 D6 Eb Eb 6 E6 D6 Eb M7 Eb 6 Eb M7 Eb 6 Eb M7

see; let some - one give his heart, some - one who cares like me.

THE WAY YOU LOOK TONIGHT

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Music group, Santa Monica, CA 90401)

Words by Dorothy Fields
Music by Jerome Kern

Slowly

Eb 6 Cm7 Fm7 Bb 7 Gm7 C7b9 Fm7 Bb 7

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

Eb 7 Ab Fm7 Fm7/Bb Bb 7 Eb Cm7 Fm7 Bb 7

of love you and just The Way You Look To - night. To - night.

1. Eb Gdim7 Fm7 Bb 7 | 2. Eb Gdim7 Fm7 Bb 7 GbM7 Gdim7 Abm7 Db 7

Oh, but you're With each word your ten - der - ness grows,

GbM7 Bbm7 Adim7 Abm7 Db 7 GbM9 Gdim7 Abm7 Db 9

tear - ing my fear a - part, and that laugh that wrinkles your nose

GbM7 Ebm7 Cm7b5 Fm7 Bb 7 Eb 6 Cm7 Fm7 Bb 9

touch - es my fool - ish heart. Love - ly, nev - er, nev - er change,

Gm7 C7b9 Fm7 Bb 7 Eb 7 Ab Fm7 Fm7/Bb Bb 7

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 Bb 9 EbM7 Cm7 Fm7 Bb 7 Ab 6 G Edim7 Fm Fm7/Bb Bb 7 Eb 6

night. Mm mm mm mm, just The Way You Look To - night.

'WAY DOWN YONDER IN NEW ORLEANS

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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

F7 Cm7 F7 Cm7 F9 Bb 6 F7#5 Bb 6 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

Db 7 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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 • Renewed 1983 CRITERION MUSIC CORP.

By Gerry Mulligan

Fast § C G7sus F9 C G7sus F9 C G7sus F9
 D7 D7/G DbM7 DbM7/G C 1. G7sus F9 2. F7 E7 B7#5 E7 Em7 A9 Eb7/A Em7 Eb7 D7

Ab9 Eb7 D7 G7sus F9 C G7sus F9 C G7sus F9
 C G7sus F9 D7 D7/G DbM7 DbM7/G C To Coda ♦ D. S. al Coda Solo Pick-ups ♦ CODA Cm7#11

WEARY BLUES

• 1915, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.
 • Renewed 1943 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.
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Lyric by Mort Greene and George Cates
 Music by Artie Matthews

Moderately

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
 more, _____ can't love the way _____ it did be - fore. _____ My love was
 all. _____ Wish I could lose _____ these wea-ry blues.

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..

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
 would if I could. But my heart can't for - get the run- a - round it used to get! oh, can't you

see _____ I'm ti - red of _____ this old un - fair _____ one - si - ded love. _____ Come back to
 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 Bb 7 E7 7 Bb
 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 Bm7**b**5 E7**b**9 Am B7 Em7 CM7
 near, we speak not a word. ——— A - lone in our se - cret, to - geth - er we sigh for
 F6 E E7**b**9 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

By Gerry Mulligan

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Fast Tempo

F D7#5 Gm7 G \flat 9#11 F D7b9 Gm7
 G \flat 9#11 Cm7 F9 Cm7 F7b9 B \flat B \flat m7 E \flat 7b9 A \flat C7#5b9 F
 D7#5 Gm7 G \flat 9#11 F D7b5 Gm7 G \flat 9#11
 Cm7 F9 Cm7 F7b9 B \flat C7#5b9 F D7#5 To Coda \oplus Gm7 Gm7/C
 F Jazz Solo D.C. al Coda \oplus CODA Gm7 Am7 Ab7 Gm7 C9 C7b9 F

WEST END BLUES

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By Clarence Williams & Joe Oliver

Medium Slow Blues

WHAT'S NEW

© 1939 (Renewed) WARNER BROS. INC.

Words by Johnny Burke
Music by Bob Haggart

Slowly

C6 Am7 Bbm7 E_b7 AbM7 Fm7 Dm7b5 G7b9 Cm6 Am7b5

Dm7b5 G7b9 C Am7 1. Dm7 G7#5b9 2. Gm7 C7#5b9 F6 Dm7

Ebm7 Ab7 Dm7 Bbm7 Gm7b5 C7b9 Fm6 Dm7b5 Gm7b5 C7b9

Fm6 Dm7b5 G7 D9 C6 Am7 Bbm7 E_b7 AbM7 Fm7

Dm7b5 G7b9 Cm6 Am7b5 Dm7b5 G7b9 C F9 C6/9

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

Bb dim7 D7/A D7 D7/A D7#5 G

Bm7b5 E7 A7 D7 G C6 G G7/F

E7 Am E7 Am/C Am7 G/D E7 A9 D7 G

WHAT A DIFF'RENCE A DAY MADE

Copyright © 1934 by Edward B. Marks Music Company. Copyright renewed.

Lyric by Stanley Adams
Music by Maria Grever

Relaxed

Chords and lyrics:

- Staff 1: Gm7, C7, F, F/A, Abdim7
- Staff 2: Gm7, C7, C7#5, To Coda, F, Em7
- Staff 3: A7, Dm7, G7, Gm7
- Staff 4: C7, N.C., D.S. al Coda, Cm7, F7, BbM7
- Final section: Bbm6, F, Abdim7, Gm7, C7, F

Lyrics:

What A Diff - 'rence A Day Made, _____ twenty - four lit - tle ho - urs, _____ brought the sun and the skies a - bove can't be
 day makes, _____ there's a rain - bow be - fore me, _____
 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. _____

WHAT A WONDERFUL WORLD

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Words and Music by George David Weiss and Bob Thiele

Slowly

Chords and lyrics:

- Staff 1: F, Am, Bb, Am, Gm7, F, A7, Dm
- Staff 2: Gm7/C, C7, F, F+, BbM7, C7, F, Am, Bb, Am
- Staff 3: Gm7, F, A7, Dm, Db, Gm7/C, C7, F, Bb

Lyrics:

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. _____

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.

This musical score consists of six staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and lyrics are written below the notes. The key signature is mostly F major, with some changes like Gm7, F#dim7, and C7b9. Measure numbers are implied by the measure lines and the progression of chords.

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 Db9 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 Db9 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 Db9 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.

This musical score consists of six staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and lyrics are written below the notes. The key signature is mostly Eb major, with some changes like C7b9#5, Db9, and C7b9. Measure numbers are implied by the measure lines and the progression of chords.

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

EbM7 Edim7 Fm7 Bb7 Bb7/Ab Gm7

What Kind Of Fool Am I? Who nev - er fell in love; it seems that I'm the on - ly

C7b9 Fm7 Bb7b9 EbM7 Cm7 F7

one that I have been think - ing of. What kind of man is this? An emp - ty shell,

F7/Eb Dm7 G7b9 Cm7 F7 Fm9 Bb9 Fm7/Bb Bb7b9 EbM7

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 Bb7 Bb7/Ab Gm7 Gm7b5 C7b9 Bb6

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?

C7b9 Eb9#5 Ab6 Db9 EbM9 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,

Fm7b5 Bb7b9 1. Eb Cb9 Fm7 Fm7/Bb Bb7b9 2. Eb Cb9 EM9 Eb6/9

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 C6

miles to my ba - by, to the place Where Fla - min - gos Fly. _____ "You broke the law," they told him. _____

F7 C6 F7 Am7 Am6 F9 C6

"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. _____

WHERE IS LOVE?
 (From The Columbia Pictures-Romulus Film "OLIVER")

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Words and Music by Lionel Bart

Slowly

C Dm7 G7 CM7 C6 C Dm7 G7 CM7 C6 Dm7 G7 C7 F7

Where _____ Is Love? Does it fall from skies a - bove? Is it un - der - neath the
 Where _____ is she who I close my eyes to see? Will I ev - er know the

BbM7 Eb9 AbM7 Dm7 G7 C6 Dm7 G7 CM7 C#dim7

wil - low tree ___ that I've been dream - ing of? Who can say where she may hide?
 sweet "Hel - lo," that's meant for on - ly me? Ev - 'ry night I kneel and pray:

Dm7 G7 C A7b9 Dm7 G7 CM7 F9 BbM7 Bb6

Must I tra - vel far and wide? 'Til I am be - side the } some - one who I can mean
 let to - mor - row be the day when I see the face of }

A A7 Dm7 G7 1.C 2.C

some - thing to? Where, _____ Where, _____ Is Love? _____ Love? _____

WHISPER NOT

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By Benny Golson

Medium swing

Cm7 Cm7/Bb Am7b5 D7b9 Gm7 Gm7/F Em7b5 A7b9 Dm7

Sing low, _____ sing clear _____ sweet words - in my ear, not a whis - per of _____ des - pair,
 un - til _____ you bring _____ back the thrill of a sen - ti - men - tal tune

1. Em7b5 A7#5 Dm7 Em7 Fm7 Fm7/Eb Dm7b5 G7 2. Em7b5 A7 Dm7 Em7 Fm7 Bb7

but love's - own pray'r. Sing on _____ that died _____ too soon.

Am7b5 D7b9 Gm7 C7

Our har - mo - ny was lost _____ but you for - gave, _____ I for - got. _____ Whis - per

Em7b5 A7b9 Dm7b5 G7b9 Cm7 Cm7/Bb Am7b5 D7b9

Not of quar - rels past, you know we've had our last! So now we'll be _____ on key -

Gm7 Gm7/F Em7**5** A7**9** Dm7 Em7**5** A7 Dm Fine

— constant - ly; love will whis - per on — e - ter - nal - ly.

Cm Cm7/Bb Am7**5** D7**9** Gm Gm7/F

3 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

Em7**5** 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

E_b E_b⁶ E_bM7 Fm7

It seems we stood and talked like this be - fore. We looked at each oth - er in the same way then,

Fm7/Bb E_bM7 Cm7 Fm7 Bb7 E_b E_b⁶ E_bM7

but I can't re - mem - ber Where Or When. The clothes you're wear - ing are the clothes you

Fm7

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 E_b E_b⁶ E_bM7 E_b7 #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 Bb7 b9 E_b A_b E_b

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
 Em7 A7 D6 Em7

all day? Dreams I know can nev - er be true, _____ seems as
 Fdim7 D6/F# Em7 A7 G6

tho' I'll ev - er be blue. Who _____ means my hap -
 D6 A7 Bm7 Cdim7 A7/C#

- pi - ness? Who _____ would I an - swer: "Yes," to?
 A7 D D7/C G6/B Gm/Bb D/A Em7/A D6

{ Well, you ought — to guess. Who, } no one but you!
 Darned if I — can guess Who, }

WHO'S GOT RHYTHM

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By Gerry Mulligan

Fast

Bb Eb Edim7 Bb/F Gm7 C7 B7 Bb Eb Edim7

Bb Eb Edim7 Bb/F Gm7 C7 B7 Bb Eb Edim7

1. 2. D7

G7 C7 F7 To Coda Φ

Bb Eb Edim7 Bb/F Gm7 C7 B7 Bb Eb Edim7

Bb D.C. al Coda CODA Bb

WHILE WE'RE YOUNG

TRO - © Copyright 1943 (renewed 1971) and 1944 (renewed 1972) Ludlow Music, Inc., New York, NY.

Words by Bill Engvick
Music by Morty Palitz & Alec Wilder

Moderately

The musical score for "While We're Young" consists of six staves of music. The first staff starts with E♭, followed by Fm7, Fm9, B♭13, and B♭13b9. The lyrics include "Songs Though were made to sing just While We're Young." The second staff begins with E♭, followed by Fm7, Fm7/E♭, Dm7b5, G7, and "To Coda". The lyrics continue with "Ev 'ry day is we spring must, While we're Young." The third staff starts with Cm, followed by Cm6, Cm, and Cm7. The lyrics mention "None can refuse _____ time flies so fast, _____". The fourth staff begins with Cm, followed by Cm/B♭, Am7b5, A♭6, Fm7, B♭13, and B♭13b9. The lyrics say "too dear to lose _____ and too sweet to last." The fifth staff starts with Cm, followed by B♭m7, E♭7, A♭, and D♭9. The lyrics include "So blue the skies, _____ all sweet surprise _____". The sixth staff begins with E♭, followed by Cm7, Fm7, B♭7, B♭7b9, E♭, A♭m6, and E♭6. The lyrics end with "shines be - fore our eyes While We're Young."

WOODCHOPPER'S BALL

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By Joe Bishop and Woody Herman

Fast

The musical score for "Woodchopper's Ball" is in common time with a key signature of one sharp. It features two staves. The top staff starts with C, followed by F9, and C again. The bottom staff starts with Dm7. The score includes a section labeled "1. C (Optional Repeats)" and "2. C" enclosed in a box. The music consists of eighth-note patterns throughout both staves.

**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

E♭M7 Gm7 C7 Fm7 B♭7 Fm7/B♭ B♭7 E♭M7 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 E6/9

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 Eb7 b9 Ab Bdim7 Eb7/Bb Eb7

the one you care for? You're a luck - y boy, I am luck - y too;

A_b F7 B_bm7 E_b7 A_bM7 A_b7

All our dreams of joy seem to come true. May - be that's be - cause you
love me; may - be that's why I love you! you!

WILL YOU STILL BE MINE

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Words by Tom Adair
Music by Matt Dennis

Moderately

B_b Bdim7 Cm7 F7 B_b 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. _____

To Coda ♫ Gm#7/F# Gm7/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

B_b 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 G7 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

6

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

A musical score for a single melodic line. The top staff shows a treble clef and a key signature of one sharp. The lyrics are: "The Lord a - bove gave man an arm of i - ron." A brace groups the words "iron." and "But". The bottom staff shows chords: G, G7, C, E7, F, Dm7/C/G, G7, C, and G7. The lyrics continue: "The Lord a - bove made man to help his neigh - bor. } But With A Lit - tle Bit Of Luck, With A"/>

Lit - tle Bit Of Luck, { Some - one else - 'll do the blink - in' work. _____ } With a lit - tle bit
 C When the comes a - round you won't be home. _____ } C 1.

C G7 C

The musical score consists of two staves. The top staff shows a melody in G major with a tempo of 120 BPM. The bottom staff shows lyrics and chords. The lyrics are: "with a lit - tle bit," "With A Lit - tle Bit", "Of Luck, { you'll nev - er work.", "you won't be home.", "The Lord a -". The chords are: F, C, C^{dim}7, G/D, D7, G. The 2. ending begins with a repeat sign and continues with the lyrics "F", "C", "C^{dim}7", "G/D", "D7", "G".

Oh, you can walk the straight and narrow, — but With A Little Bit Of Luck you'll run a - mok.

6

C7 F A7 F FM7/E D7 F D7/F#

A musical score for a single melodic line. The music is in common time with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The lyrics are: "The gentle sex was made for man to marry; But With A Little bit Of Luck, With A". The vocal line ends with a fermata over the last note.

Lit - tle Bit Of Luck, you can have it all and not get hooked. With a lit - tle bit,

C G7 C

A musical score for a single melodic line. The music is in common time with a treble clef. The lyrics are written below the notes: "with a lit - tle bit." followed by a short rest, then "With A Lit - tle Bit Of Luck you won't get hooked. With a". The melody consists of eighth and sixteenth note patterns.

G7 C C/G G7 C

A musical score for a single melodic line, likely for voice or flute. The music is in common time with a key signature of one sharp (F#). It consists of six measures. The lyrics are: "lit - tle bit, with a lit - tle bit, with a lit - tle bit of bloom - ing luck." The melody includes various note values such as eighth and sixteenth notes, and rests.

WITCHCRAFT

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Lyric by Carolyn Leigh
 Music by Cy Coleman

Moderately

The sheet music for 'WITCHCRAFT' features a single melodic line on a staff. The chords are indicated above the staff. The lyrics are as follows:

Those fin- gers in my hair, — that sly, come - hith- er stare — that strips my con- science bare, it's
 Witch - craft. — And I've got no de - fense... for it; the heat is too in - tense... for it.
 What good would com- mon sense... for it do?... 'Cause it's Witch - craft... wick - ed
 Witch - craft. — And al - though I know it's strict - ly ta - boo,
 When you a - rouse the need... in me, my heart says, "Yes, in - deed" in me, pro - ceed with
 what you're lead - in' me to!" It's such an an - cient pitch, but one I
 would - n't switch... 'Cause there's no nic - er witch... than you!

Chords: F6 G[#]dim7 Gm7 C7

F6 F7 B^bM7 B^bm7

A^b6 G7[#]5 C7 FM9 F6 F

Gm7/C C7 FM9 F6/9 FM9 F6/9 Bm7^b5 E7^b9

Am F/A Am6 F/A Am Gm

E^b/G Gm7 C7 G[#]7 F6 G[#]dim7

Gm7 C7 C7^b9 F6

THE WORLD IS WAITING FOR THE SUNRISE

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Words by Eugene Lockhart
 Music by Ernest Seitz

Slowly

The sheet music for 'THE WORLD IS WAITING FOR THE SUNRISE' features a single melodic line on a staff. The chords are indicated above the staff. The lyrics are as follows:

Dear one The World Is Wait- ing For The Sun - rise; ev - 'ry rose is heav - y with dew. The
 thrush on high, his sleep - y mate is call - ing and my heart is call - ing you!

Chords: C G7[#]5 Am G7[#]5 C Am E7 F Em7 A7 D7 Dm7 G7[#]5

C G7[#]5 Am G7[#]5 C Am E7 F Em7 A7 Dm7^b5 G7 C

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 caughtme 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

C7 F7 D7 G7#5 3 1-3 Cm6 | 4 Cm6/9

work - in', an' work - in', but I still — got so terri - ble long to go! —

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 D9 C9 3 Am7 D7 G F7 E7 Am7 D7

that runs to sea. — Lis - ten to my plea, lis - ten wil - low and weep for me.

G C7 3 G C7 3 G C7 3 G C7 3

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 D9 C9 3 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 C7 G 3 Am7 G/B G7
 weep, in sym- pa - thy, — bend your branch - es down — a - long the ground — and cov - er me,
 C9 D9 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 D7
 C Fm7 Bb7 C Bb7 A7
 D7 G7 3 C

WOULDN'T IT BE LOVERLY
(From "MY FAIR LADY")

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Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano range, and the piano accompaniment provides harmonic support with various chords. The lyrics describe a desire for warmth and comfort, mentioning a room somewhere, a chair, coal, heat, a warm face, a window sill, and someone's head resting on one's knee. The piano part includes specific chords like F, Bb, Gm7, C7, F, G7, C7, E7, Am, D7, G, C#dim7, G7/D, C, E7/B, Am, E/G# C7/G, F6, C9, Bb, Gm7, C7, and Dm.

F B_b 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/E_b D7 B_bm/D_b F/C F#dim7 Gm7 Gm7b5 C7 F B_b 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/E_b D7 B_bm/D_b 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 C7 F C7/E Am7b5/E_b D7 B_bm/D_b F/C Dm 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/E_b D7 B_bm/D_b 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 B_b 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)

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Words by Ted Koehler and Billy Moll
Music by Harry Barris

Moderately Slow

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano range, and the piano accompaniment provides harmonic support with various chords. The lyrics encourage listeners to forget their troubles by wrapping them in dreams and sunshine. The piano part includes specific chords like C, G7, C6, G7, C6, E7, Am, D9, Am7, and D9.

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-ties 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

VERSE F Bb F Bb Eb Bb C7 F D6 7 Gm7 GbM7
 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

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

E♭ A♭ E♭ B♭7 E♭ A♭

You Came A Long Way From St. Louis, _____ You climbed the ladder of success.

You climbed the lad - der of suc - cess.

E \flat B \flat 7 E \flat E \flat /G A \flat Fm9 B \flat 9

I've seen the Town and Coun - try Cars that were parked — out in front — of your fan - - cy ad - dress.

E_b A_b E_b N. C. E_b A_b E_b B_b 7

You Came A Long Way From St. Lou - is. — you broke a lot - ta hearts be -

I've seen a gang of gloom - y guys who were do - in' all right

I've seen a gang of gloom - y guys who were do - in' all right

Ab Fm9 Bb9 Eb Ab Eb N. C.

'til you came — on the scene. — You came here from the mid - dle

West and certainly impressed the population hereabouts.

Well, ba - by, I got news for you, I'm from Mis - sou - ri, too, so natch - er - ly I

B_b7 N. C. E_b A_b

got my doubts.

You

Abm7 Fm7b5

Sheet music for 'I Ain't Gonna Know' in E♭ major. The lyrics are: 'a feel - in' I ain't gon - na know. You Came A Long Way From St.' The chords are: E♭, B♭ /, E♭, A♭, E♭, B♭ /.

Musical score for piano showing a melodic line and harmonic progression. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic chords. The harmonic progression is as follows: Eb, Eb/G, Ab, Fm9, Bb9, 1. Eb, and Ab.

A musical score page featuring lyrics at the top and a piano keyboard graphic at the bottom. The lyrics are:
Lou - is, but ba - by, you still ____ got a long ____ way to go. ____
Below the lyrics are three chords: E♭, N.C., and A♭. The piano keyboard graphic shows the keys for these chords.

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

I can't forget the night I met you, that's all I'm thinking of; and now You Call It Mad - ness, but I call it love. You made a prom - ise to be faithful by all the stars a - bove; and now You Call It Mad - ness, I still call it love. My heart is beat - ing, it keeps re - peat - ing for you con - stant - ly. You're all I'm need - ing, and so I'm plead - ing, "Please, come back to me!" You made a play - thing out of ro - mance! What do you know of love? That's why You Call It 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

You Made Me Love You, I did - n't wan - na do it, I did - n't wan - na do it. You made me 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 Bm7**b**5 E7 Am E7 Am Gm9 C7

You'd Be So Nice — To Come Home To, — you'd be so nice — by the
 FM7 C7**#**5 FM7 Dm7 B7**b**5 E7 E7**b**9 Am Am7/G F#m7**b**5
 fire. — While the breeze on high, — sang a lull - a by, — you'd be all that
 F7 B7**b**9 E7 F7**b**5 E7 Am Bm7**b**5 E7 Am E7 Am 3 —
 I could de - sire. — Un - der stars, chilled — by the win - ter, — un - der an
 Gm9 C7 F6 C7**#**5 F D**#**dim7 C/E F6
 Aug - ust moon, burn - ing a - bove. — You'd be so nice, you'd be par - a -
 F**#**dim7 C/G Ab7 D7**b**9 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

The musical score consists of six staves of music in common time, key signature of one flat. The vocal line includes lyrics and chords. The first staff starts with Gm7, D7, Gm7, C7, C7#5, FM7. The second staff starts with D7, Gm7, D7, Gm7, C7, C7#5, F7. The third staff starts with BbM7, Bbm6, Am7, Abdim7. The fourth staff starts with Gm7, G# dim7, Am7, D7, D9, C7, D7, Gm7, D7. The fifth staff starts with Gm7, C7, C7#5, FM7, Cm7, G7/D, Cm7/Eb, F7b9, Bb6. The sixth staff starts with Bbm6, FM7, G7. The seventh staff starts with Am7b5, D7b9, Gm7, C7, F6, Bb7, F6. The eighth staff ends with G7.

You Turned The Ta - bles On Me, — and now I'm fall - ing for you. —
 You Turned The Ta - bles On Me I can't be - lieve that it's true. — I al - ways
 thought whenyou brought the love - ly pre-sents you bought why had - n't you brought me more. — But
 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; —
 you put me up on a throne. — You let me fall with a drop — and now I'm out on my own.
 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

The musical score consists of six staves of music in common time, key signature of one sharp. The vocal line includes lyrics and chords. The first staff starts with C, B7sus, B7, E7, A7, Dm, Dm7. The second staff starts with G7, C, A7b9, Dm7, G7, G#dim7, Am, Am7, D7. The third staff starts with G7, G7b9, C, B7sus, B7, E7, A7, Dm. The lyrics are: You're My Ev - 'ry - thing un - der-neath the sun; — You're My Ev - 'ry - thing rolled up in - to 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 - 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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and Stephen Ballantine Music Publishing Company

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

Moderately

YOUNG AT HEART

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Words by Carolyn Leigh
Music by Johnny Richards

Slowly

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score includes lyrics for each staff, with some lines repeated. Chords are indicated above the staff.

Chords and Key Signatures:

- Staff 1: Bb, C, F7, Cm7, F7, F9, F7#5, Bb, Dm7b5, G7, Dm7b5, G7, G7#5, C9, C7, 1. C9, C7, F7, Cm7/F, F9, Cm7, F9.
- Staff 2: F7, Cm7, F7, F9, F7#5, Bb, Dm7b5, G7, Dm7b5, G7, G7#5, C9, C7, 1. C9, C7, F7, Cm7/F, F9, Cm7, F9.
- Staff 3: Dm7b5, G7, Dm7b5, G7, G7#5, C9, C7, 1. C9, C7, F7, Cm7/F, F9, Cm7, F9.
- Staff 4: Bb6, Cm7, F7, 2. Eb, Ebm6, Bb, Gm7, Cm7, F7, 2. Eb, Ebm6, Bb, Gm7.
- Staff 5: Cm7, F7, Bb, Bb/D, Eb6, Edim7, Cm7/F, F9, Bb, Cm7, F7, Bb, Bb/D, Eb6, Edim7, Cm7/F, F9, Bb.
- Staff 6: Cm7, F7, Bb, Bb/D, Eb6, Edim7, Cm7/F, F9, Bb, Cm7, F7, Bb, Bb/D, Eb6, Edim7, Cm7/F, F9, Bb.

Lyrics:

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 - pos - si - ble schemes, you can look at
And if you should sur - vive to a hun - dred and five
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
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

The musical score consists of two staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score includes lyrics for each staff.

Chords and Key Signatures:

- Staff 1: CM7, Am7, Dm7, G7, C, CM7, Gm7, C7, FM7, Em7b5, A7b9.
- Staff 2: Dm7, G9, C6, D#dim7, C/E, E7, Am.

Lyrics:

Young And Fool - ish, why is it wrong to be Young And Fool - ish?
Young And Fool - ish?
We have - n't long to be. Soon e - enough the care - free days, the sun - lit days go by.

YOUNG LOVE

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By Errol Garner

Moderately

Modestly

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

The musical score consists of four staves of music in common time, treble clef, and a key signature of one sharp (F#). The lyrics are integrated into the melody. Chords are indicated above the staff at various points.

Chords:

- Staff 1: G/B, F/A, C/G
- Staff 2: Gm, Dm, Bb, F, Dm, Bb, F
- Staff 3: Gm, F, E, C7, F, Fdim7, C/E, Dm7b5
- Staff 4: C, Em, F, G7/F, C/E, E+, F, D7/E#
- Staff 5: C/G, E+, FM7, F#7, G, G7/F, C/E, E+, F, G7, C, Fm6, C

Lyrics:

When you walk through a storm hold your head up high and don't be afraid of the dark. At the end of the storm is a golden sky and the sweet silver 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 never walk alone, You'll never walk alone.

YOUNGER THAN SPRINGTIME

(From "SOUTH PACIFIC")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

The musical score consists of five staves of music. The first staff starts with CM7, followed by Dm7, G7, and CM7. The lyrics are: Young - er Than Spring - time are you, soft - er than star - light are you. Warm- er than winds of June. The second staff starts with Am7, followed by D7sus, D7, GM7, G7, and CM7. The lyrics continue: are the gen - tle lips you gave me. Gay - er than laugh - ter are you, June. The third staff starts with Dm7, followed by G7, CM7, Am7, D7sus, and D7. The lyrics continue: sweet - er than mu - sic are you. An - gel and lov - er, heav - en and earth are you to me. The fourth staff starts with G, followed by G# dim7, Am7, D7, GM7, Am7, D7, Gsus, G# dim7, Am7, and D7. The lyrics continue: And when your youth and joy in - vade my arms and fill my heart as me. The fifth staff starts with GM7, followed by Dm7, G7, CM7, Am7, D7, G7, and C6. The lyrics continue: now they do, then Young - er Than Spring - time am I, gay - er than laugh - ter am I, an - gel and lov - er, heav - en and earth am I with you! _____

