

# OpenBook (c)

## An open source Jazz real book

**Website: <https://veltzer.net/openbook>**

**Development:** <https://github.com/veltzer/openbook>

**Lead developer: Mark Veltzer <mark.veltzer@gmail.com>**

**Typesetting copyright: © 2011-2021 Mark Veltzer <mark.veltzer@gmail.com>**

**Tune copyright: © belong to their respective holders**

Git tag: 172

Git describe: 172-40-gb1e2d78

Git commits: 1695

Build date: 05:59:54 14-02-2021

Build user: mark

Build host: newton

Build kernel: Linux 5.8.0-43-lowlatency

Lilypond version: 2.20.0

Number of tunes: 151



## Table of Contents

500 Miles High / Chick Corea	5
A Cup Of Coffee, A Sandwich And You / Joseph Meyer, Billy Rose, Al Dubin	6
A Day In The Life Of A Fool / Luiz Bonfa, Carl Sigman	7
A Fine Romance / Jerome Kern, Dorothy Fields	8
A Foggy Day / George Gershwin, Ira Gershwin	9
A Night In Tunisia / John 'Dizzy' Gillespie, Frank Paparelli	10
A Nightingale Sang in Berkeley Square / Manning Sherwin, Eric Maschwitz	11
Afternoon in Paris / John Lewis	12
Alice In Wonderland / Sammy Fain, Bob Hilliard	13
All Of Me / Seymour Simons, Gerald Marks	15
All Or Nothing At All / Arthur Altman, Jack Lawrence	16
All The Things You Are / Jerome Kern, Oscar Hammerstein II	18
Alone Together / Arthur Schwartz, Howard Dietz	19
Always / Irving Berlin	20
Among My Souvenirs / Horatio Nicholls, Edgar Leslie	21
Angel Eyes / Matt Dennis, Earl Brent	22
As Time Goes By / Herman Hupfeld	23
Au Privave / Charlie Parker	24
Autumn In New York / Vernon Duke	25
Autumn Leaves / Joseph Kosma, Jacques Prevert, Johnny Mercer	26
Bessies's Blues / John Coltrane	27
Bewitched / Richard Rodgers, Lorenz Hart	28
Billie's Bounce / Charlie Parker	29
Blue Bossa / Kenny Dorham, Joan Cartwright	30
Blue In Green / Miles Davis, Bill Evans	31
Blue Monk / Thelonius Monk	32
Blue Room / Richard Rodgers, Lorenz Hart	33
Blue Skies / Irving Berlin	34
Blue Trane / John Coltrane	35
Blues For Alice / Charlie Parker	36
Bluesette / Jean 'Toots' Thielemans, Norman Gimbel	37
Body And Soul / John Green, Edward Heyman, Robert Sour, Frank Eyton	39
But Beautiful / Johnny Burke, James Van Heusen	40
But Not For Me / George Gershwin, Ira Gershwin	41
Bye Bye Blackbird / Ray Henderson, Mort Dixon	42
Can't Help Lovin' Dat Man / Jerome Kern, Oscar Hammerstein III	43
Caravan / Duke Ellington, Juan Tizol, Irving Mills	44
Chega De Saudade / Antonio Carlos Jobim, Vinicius DeMoraes, John Hendricks, Jessie Cavanaugh	45
Cocktails For Two / Arthur Johnston and Sam Coslow	47
Come Rain Or Come Shine / Harold Arlen, Johnny Mercer	48
Could It Be You / Cole Porter	49
Cry Me A River / Arthur Hamilton	50
Dancing on the Ceiling / Richard Rodgers, Lorenz Hart	51
Darn That Dream / Jimmy Van Heusen, Eddie DeLange	52
Desafinado / Antonio Carlos Jobim, Newton Mendonca, Jon Hendricks, Jessie Cavanaugh	53
Donna Lee / Charlie Parker	55
Don't Blame Me / Jimmy McHugh, Dorothy Fields	56
Don't Explain / Billie Holiday, Arthur Herzog, Jr.	57
Don't Get Around Much Anymore / Duke Ellington, Bob Russell	58
Doxy / Sonny Rollins	59
Easy Living / Ralph Rainger, Leo Robin	60
Easy To Love / Cole Porter	61
Epistrophy / Thelonius Monk	62
Flamingo / Ted Grouya, Ed Anderson	63
Fly Me To The Moon / Bart Howard	64
Gentle Rain / Louis Bonfa, Matt Dubey	65
Giant Steps / John Coltrane	66
Gloria's Step / Scott LaFaro	67

Green Dolphin Street / Bronislau Kaper, Ned Washington	3
Greensleeves / Traditional	68
Guilty / Gus Kahn, Harry Akst, Richard A. Whiting	69
Hallelujah I Love Him (Her) So / Ray Charles	70
Have you met Miss Jones? / Richard Rodgers, Lorenz Hart	71
Heart And Soul / Frank Losser, Hoagy Carmichael	72
Here's That Rainy Day / James Van Heusen, Johnny Burke	73
Honeysuckle Rose / Thomas 'Fats' Waller, Andy Razaf	74
How Deep Is the Ocean / Irving Berlin	75
How High The Moon / Morgan Lewis, Nancy Hamilton	76
How Insensitive / Antonio Carlos Jobim, Vincius De Moraes, Norman Gimbel	77
I Can't Give You Anything But Love / Jimmy McHugh, Dorothy Fields	78
I Concentrate On You / Cole Porter	79
I Could Have Danced All Night / Frederick Loewe, Alan Jay Lerner	80
I Could Write A Book / Richard Rodgers, Lorenz Hart	81
I Don't Want To Set The World On Fire / Eddie Seiler, Sol Marcus, Bennie Benjamin	82
I Got Plenty O' Nuttin' / George Gershwin, Ira Gershwin, DuBose Heyward	83
I Left My Heart In San Francisco / Geroge Cory, Douglass Cross	84
I Love You / Cole Porter	85
If You Could See Me Now / Tadd Dameron, Carl Sigman	86
I'll Be Seeing You / Irving Kahal, Sammy Fain	87
I'll Close My Eyes / Billy Reid, Buddy Kaye	88
I'll Never Smile Again / Ruth Lowe	89
I'll Remember April / Don Raye, Gene De Paul, Pat Johnson	90
I'm Beginning To See The Light / Harry James, Duke Ellington, Johnny Hodges, Don George	91
I'm Sitting On Top Of The World / Ray Handerson, Sam M. Lewis and Joel Young	92
Isn't It Romantic / Richard Rodgers, Lorenz Hart	93
It Might As Well Be Spring / Richard Rodgers, Oscar Hammerstein II	94
It Never Entered My Mind / Richard Rodgers, Lorenz Hart	95
Just Friends / John Klenner, Sam M. Lewis	96
Let's Call The Whole Thing Off / George Gershwin, Ira Gershwin	97
Like Someone In Love / Johnny Burke, Jimmy Van Heusen	98
Lost In The Stars / Kurt Weill, Maxwell Anderson	99
Love For Sale / Cole Porter	100
Lullaby of birdland / George Shearing, George David Weiss	101
Misty / Errol Garner, Johnny Burke	103
Moonlight in Vermont / Karl Suessdorf, John Blackburn	104
My Favorite Things / Richard Rodgers, Oscar Hammerstein II	105
My Foolish Heart / Victor Young, Ned Washington	106
My Funny Valentine / Richard Rodgers, Lorenz Hart	108
My One And Only Love / Guy Wood, Robert Mellin	109
My Romance / Richard Rodgers, Lorenz Hart	110
My Ship / Kurt Weil, Ira Gershwin	111
Nature Boy / Eben Ahbez	112
Nice Work If You Can Get It / George Gershwin, Ira Gershwin	113
Night And Day / Cole Porter	114
Now's The Time / Charlie Parker	115
Ol' Man River / Jerome Kern, Oscar Hammerstein II	116
Once I Loved / Antonio Carlos Jobim, Vinicius DeMoraes, Ray Gilbert	117
One By One / Wayne Shorter	118
One Note Samba / Antonio Carlos Jobim, Newton Mendonca	119
Opus One / Sy Oliver	120
Orchids In The Moonlight / Vincent Youmans, Gus Kahn, Edward Eliscu	121
Ornithology / Charlie Parker, Benny Harris	122
Polka Dots And Moonbeams / Jimmy Van Heusen, Johnny Burke	123
Poor Butterfly / Raymond Hubbell, John L. Golden	124
Prelude To A Kiss / Duke Ellington, Irving Gordon and Irving Mills	125
Quiet Nights Of Quiet Stars / Antonio Carlos Jobim, Antonio Carlos Jobim, Gene Lees	126
Red Sails In The Sunset / Hugh Williams, Jimmy Kennedy	127
	128

4	
'Round Midnight / Cootie Williams, Thelonious Monk, Bernie Hanighen	129
Satin Doll / Duke Ellington, Billy Strayhorn, Johnny Mercer	130
Serenade To A Cuckoo / Roland Kirk	131
Solar / Miles Davis	132
Someday My Prince Will Come / Frank Churchill, Larry Morey	133
Someone To Watch Over Me / George Gershwin, Ira Gershwin	134
Somewhere, Over The Rainbow / Harold Arlen, Edgar Yipsel 'Yip' Harburg	135
St. Thomas / Sonny Rollins	136
Stella By Starlight / Victor Young, Ned Washington	137
Stormy Weather / Harold Arlen, Ted Koehler	138
Strang Fruit / Lewis Allan	139
Strangers In The Night / Bert Kaempfert, Charles Singleton, Eddie Snyder	140
Summertime / George Gershwin, DuBose Heyward	141
Take Five / Paul Desmond	142
Take the 'A' Train / Billy Strayhorn, The Delta Rhythm Boys, Joya Sherrill	143
Tenderly / Walter Gross, Jack Lawrence	144
That's All / Alan Brandt, Bob Haymes	145
The Girl From Ipanema / Antonio Carlos Jobim, Vincius De Moraes, Norman Gimbel	146
The Man I Love / George Gershwin, Ira Gershwin	147
(I'm Afraid) The Masquerade Is Over / Allie Wrubel, Herb Magidson	148
The Nearness Of You / Hoagy Carmichael, Ned Washington	149
The Shadow of Your Smile / Johnny Mandel, Paul Francis Webster	150
The Things We Did Last Summer / Sammy Chan, Jule Styne	151
The Way You Look Tonight / Jerome Kern, Dorothy Fields	152
There Will Never Be Another You / Harry Warren, Mack Gordon	154
They All Laughed / George Gershwin, Ira Gershwin	155
They Can't Take That Away From Me / George Gershwin, Ira Gershwin	156
This Can't Be Love / Richard Rodgers, Lorenz Hart	157
Unforgettable / Irving Gordon	158
Waltz For Debby / Bill Evans, Gene Lees	159
Watermelon Man / Herbie Hancock	160
What A Diff'rence A Day Made / Maria Grever, Stanley Adams	161
What A Wonderful World / George David Weiss, Bob Thiele	162
When I Fall In Love / Victor Young, Edward Heyman	163

# 500 Miles High

Music by Chick Corea

Samba

**Allegro** (♩ = 168)



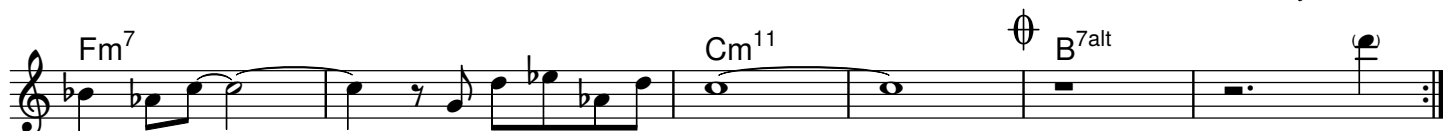
Some day you'll look in to her eyes Then there'll be no  
You'll see just one look and you'll know She's so ten - der  
Be sure that you love stays so free Then it nev - er



good - - byes And yes - ter - day will have  
and warm You'll re - cog - nise this is  
can die Just re - a - lise this is

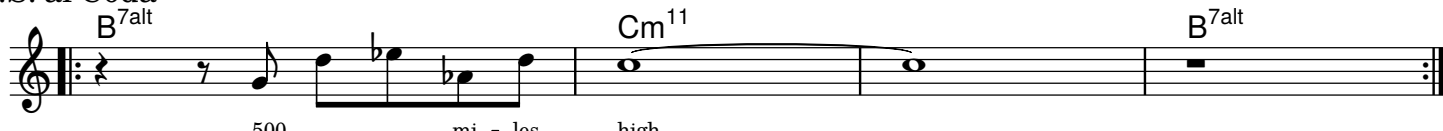


gone And you'll find yourself in a -  
love And you'll find yourself on a -  
truth And above the skies you will



no - ther space 500 mi - les high  
no - ther plane 500 mi - les high  
al - ways stay 500 mi - les high

D.S. al Coda



500 mi - les high

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# A Cup Of Coffee, A Sandwich And You

Lyrics by Billy Rose, Al Dubin

Music by Joseph Meyer

Moderato

**Andante** (♩ = 88)

**[A]**  $F^+$   $B\flat$   $E\flat m$   $B\flat$   $Bdim^7$

A Cup of Cof - fee a sand - wick and you, A co - zy

$Cm^7$   $F^7$   $F^+$   $B\flat$   $Bdim^7$   $F^7$   $F^+$

cor - ner, a ta - ble for two, A chance to

**[A]**  $B\flat$   $E\flat m$   $B\flat$   $Bdim^7$

whis - per and cud - dle and coo With lots of

$Cm^7$   $F^7$   $F^+$   $B\flat$   $F^7$   $Fm^6$

hug - gin' and kiss - in' in view I don't need

**[B]**  $E\flat^7$   $Am$   $D^7$   $G^7$

mus - ic lob - ster or wine. When - ev - er

$C^7$   $Cm^7$   $F^7$   $F^+$

your eyes look in - to mine The things I

**[A]**  $B\flat$   $E\flat m^6$   $B\flat$   $Bdim^7$

long for are sim - ple and few; A cup of

$Cm^7$   $F^7$   $Cm^7$   $F^7$  **1**  $B\flat$   $A^7$   $F^7$   $F^+$  **2**  $B\flat$   $E\flat^6$   $B\flat$

cof - fee, a sand\_ wick and you! A cup of you!

-- help me fill it out this copyright notice --

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# A Day In The Life Of A Fool

Manha De Carnaval / Black Orpheus

Lyrics by Carl Sigman

Music by Luiz Bonfá

Slow Bossa Nova

**Moderato** (♩ = 120)

**[A]**

Am Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> b<sup>9</sup> Am Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> b<sup>9</sup>

A Day In The Life Of A Fool, a

Am Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup>

sad and a long, lone - ly day, I walk the

Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup>

av - e - nue and hope I'll run in - to the wel - come

Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> b<sup>9</sup> Am Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> b<sup>9</sup>

sight of you com - ing my way. I

**[A']** Am Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> b<sup>9</sup> Am Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> b<sup>9</sup>

stop just a - cross from your door but

Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup> Dm

you're nev - er home an - y - more.

Dm Dm/C Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> b<sup>9</sup> Am Am/G F<sup>Δ</sup>

So back to my room and there in the gloom I

Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> Am Dm<sup>7</sup> Am

cry tears of good - bye. 'Til you

**[B]** Dm<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Am<sup>6</sup>

come back to me, that's the way it will be ev - 'ry day in the life of a fool.

Copyright © 1959 by Nouvelles Editions Meridian

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# A Fine Romance

Lyrics by Dorothy Fields

Music by Jerome Kern

Moderately

**Presto** (♩ = 196)

**A** C<sup>6</sup> C<sup>#dim7</sup> G<sup>7</sup>/D D<sup>#dim7</sup>

A Fine Ro - mance with no kis - es! A  
Fine Ro - mance my good fel - low! You

Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Fine Ro - mance, my friend, this is! We  
take ro - mance, I'll take jel - lo! You're

**B** C<sup>△</sup> C<sup>7</sup> A<sup>13</sup> A<sup>b13</sup> G<sup>13</sup> Dm<sup>7</sup> Gdim<sup>7</sup> G<sup>7</sup>

should be like a cou - ple of hot to - ma - toes, but  
calm - er than the seal in the Arc - tic O - cean, at

C<sup>6</sup> A<sup>7</sup> F<sup>#13</sup> F<sup>13</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

you're as cold as yes - ter - day's mashed po - ta - toes. A  
least they flap their fins to ex - press e - mo - tion. A

**A** C<sup>6</sup> C<sup>#dim7</sup> G<sup>7</sup>/D D<sup>#dim7</sup>

Fine Ro - mance you won't nest - le. A  
Fine Ro - mance with no quar - rels, With

Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Fine Ro - mance, you won't wrest - le! I  
no in - sults, and all mor - als! I've

**C** C<sup>6</sup> C<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> D<sup>#dim7</sup>

might as well play bridge with my old maid aunts! I have - n't got a  
nev - er mussed the crease in your blue serge pants! I nev - er get the

Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> <sup>1</sup> C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> <sup>2</sup> C<sup>6</sup> F<sup>7</sup> C<sup>6</sup><sup>9</sup>

chance. This is A Fine Ro - mance. A  
chance. This is A Fine Ro - mance.

Copyright © 1936 T.B. Harms Company. Copyright Renewed.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;



# A Foggy Day

## From 'A Damsel In Distress'

Lyrics by Ira Gershwin

Music by George Gershwin

Medium Swing

**Allegro** (♩ = 130)

**[A]** F<sup>Δ</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup>

A Fog - gy Day in Lon - don town

F Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

had me low and had me down.

F<sup>Δ</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Δ B<sup>b</sup>m<sup>6</sup>

I viewed the morn - ing with a - larm, the

F<sup>Δ</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup>

Brit - ish Mu - se - um had lost its charm. How

**[B]** F<sup>Δ</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup>

long I won - dered could this thing last? But the

F Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

age of mir - a - cles had - n't passed, for

Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Δ E<sup>b</sup>7

sud - den - ly, I saw you there and through

F Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>m<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

fog - gy Lon - don town the sun was shin - ing ev - 'ry

**[1]** F Gm<sup>7</sup> C<sup>7</sup> **[2]** F B<sup>b</sup>7 B<sup>b</sup>m<sup>6</sup> F<sup>Δ</sup>

where. A where.

Copyright © 1937, Gershwin Publishing Corporation

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# A Night In Tunisia

Music by John 'Dizzy' Gillespie, Frank Paparelli

Bright Swing

**Allegro** (♩ = 130)

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and common time (C). It consists of six staves of music. The tempo is marked 'Allegro' with a quarter note equal to 130 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols are placed above the staff to indicate the harmonic structure. The piece is divided into two main sections, A and B, with section A appearing at the beginning and end of the score. Section B is a central 8-measure phrase. The score concludes with a final measure in section A.

**Staff 1:** Starts with a repeat sign and a first ending bracket. Chords: Eb<sup>7</sup>, Dm<sup>6</sup>, Eb<sup>7</sup>, Dm<sup>6</sup>.

**Staff 2:** Continues the melody. Chords: Eb<sup>7</sup>, Dm<sup>6</sup>, Ebm<sup>7</sup> b<sup>5</sup>, A<sup>7</sup> b<sup>5</sup> b<sup>9</sup>, Dm<sup>6</sup>. Includes a first ending bracket with two endings.

**Staff 3:** Section B begins. Chords: Am<sup>7</sup> b<sup>5</sup>, D<sup>7</sup> b<sup>9</sup>, Gm<sup>6</sup>, D<sup>7</sup> b<sup>9</sup>, Gm<sup>6</sup>.

**Staff 4:** Continues section B. Chords: Gm<sup>7</sup> b<sup>5</sup>, C<sup>7</sup> b<sup>9</sup>, F<sup>Δ</sup>, Em<sup>7</sup> b<sup>5</sup>, A<sup>7</sup> b<sup>9</sup>.

**Staff 5:** Section A returns. Chords: Eb<sup>7</sup>, Dm<sup>6</sup>, Eb<sup>7</sup>, Dm<sup>6</sup>.

**Staff 6:** Final staff. Chords: Eb<sup>7</sup>, Dm<sup>6</sup>, Em<sup>7</sup> b<sup>5</sup>, A<sup>7</sup> b<sup>5</sup>, Dm<sup>Δ</sup>.

Copyright © 1944 by MCA Music Publishing, A division of MCA Inc, New York, NY

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# A Nightingale Sang in Berkeley Square

Lyrics by Eric Maschwitz

Music by Manning Sherwin

Slowly

**Allegro** (♩ = 130)

**A** Eb<sup>Δ</sup> Cm<sup>7</sup> Gm<sup>7</sup> Eb<sup>7</sup> Ab G<sup>7</sup> Cm<sup>7</sup> Abm<sup>6</sup>

That cer - tain night, the night we met there was ma - gic a - broad in the air, there were  
 strange it ws, how sweet and strange. There was nev - er a dream to com - pare with that

an - gels din - in at the Ritz, and A Nigh-in-gale Sang In Ber - k'ley Square.  
 ha - zy, cra - zy night we met, when A Night-in-gale Sang In Ber - k'ley Square.

**A** Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup> Cm<sup>7</sup> Gm<sup>7</sup> Eb<sup>7</sup> Ab<sup>Δ</sup> G<sup>7</sup> Cm<sup>7</sup> Abm<sup>6</sup>

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

when you turn'd and smiled at me A Nightin gale Sang In Ber - k'ley Square.  
 we were dan - cing cheek to cheek and A Nightin-gale Sang In Ber - k'ley Square.

**B** G Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D<sup>7</sup>/C Bm<sup>7</sup> Bb<sup>dim</sup> Am<sup>7</sup> D<sup>7</sup>

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,

**B** G Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D<sup>7</sup>/C Bm<sup>7</sup> Bb<sup>dim</sup> Fm<sup>7</sup> Bb<sup>7</sup>

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 of was it true?" our

**A** Eb<sup>Δ</sup> Cm<sup>7</sup> Gm<sup>7</sup> Eb<sup>7</sup> Ab G<sup>7</sup> Cm<sup>7</sup> Abm<sup>6</sup>

streets of town were paved with stars. It was such a ro - man - tic af - fair, and  
 home - ward step was just as light as the tap - dan - cing feet of As - taire and

**1.** Eb Bb<sup>7</sup> Eb<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup> Eb Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>

as we kiss'd and said "goodnight" A Nightin gale Sang In Ber - k'ley Square. \_\_\_\_\_ How  
 like an e - cho far a - way A Nightin-gale Sang In Ber - k'ley Square. \_\_\_\_\_

**2.** Eb Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Bb<sup>7</sup>/Ab Gm<sup>7</sup> b5 C<sup>7</sup> Fm<sup>7</sup> b5 Ab/Bb Bb<sup>7</sup> Eb Cm Cm<sup>7</sup>/Bb Abm<sup>6</sup> Eb<sup>6</sup>

Square. I know, 'cause I was there that night in Ber - k'ly Square. \_\_\_\_\_

Copyright © 1951, Bourne Co. Copyright Renewed.

Typeset by Jordan Eldredge &lt;JordanEldredge@gmail.com&gt;

# Afternoon in Paris

Music by John Lewis

Swing

**Allegro** (♩ = 130)

**A**

C<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>6</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup>

A<sup>b</sup>Δ Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> C<sup>Δ</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

**A** C<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>6</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup>

A<sup>b</sup>Δ Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> C Am<sup>7</sup>

**B** Dm<sup>7</sup> G<sup>7</sup> b<sup>9</sup> C<sup>6</sup> Am<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> b<sup>9</sup> C<sup>#</sup>m<sup>7</sup> b<sup>5</sup> F<sup>#</sup><sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

**A** C<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>6</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup>

A<sup>b</sup> Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> C

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

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Alice In Wonderland

Lyrics by Bob Hilliard

Music by Sammy Fain

Med.

**Allegro** (♩ = 130)

**A** Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup>

A - - lice In Won - - der - land  
When clouds go rol - - ling by

Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> Am<sup>7</sup> E<sup>b</sup> 7

How do you get to won - - der - land  
They roll a - - way and leave the sky

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup>

O - ver the hill or un - - der - land or  
Where is the land be - - yond the eye That

Dm<sup>7</sup> G<sup>7</sup> 1. Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> 2. C<sup>Δ</sup> Am<sup>7</sup>

just be - hind the tree  
peo - ple can - not see And

**B** D<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup>

where do stars go

Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup>

Where is the sil - ver cre - - scent moon

F<sup>#</sup>m<sup>7</sup> b<sup>5</sup> B<sup>7</sup> b<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>

They must be some - - where

Dm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> A<sup>b</sup> 7 G<sup>7</sup>

in the sun - - ny af - - ter - - noon

**A** Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup>

A - - lice In Won - - der - land

Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> Am<sup>7</sup> E<sup>b</sup> 7

Where is the path to won - - der - land

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup>

O - ver the hill or here or there I

real - - - ly won - - - der where \_\_\_\_\_

Copyright © 1951 Walt Disney Music Company  
Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# All Of Me

Lyrics and Music by Seymour Simons, Gerald Marks

Mod. Swing

**A** **Allegro** (♩ = 168)

All of me \_\_\_\_\_ why not take all of me \_\_\_\_\_

Can't you see \_\_\_\_\_ I'm no good with - out you \_\_\_\_\_

Take my lips \_\_\_\_\_ I want to lose them \_\_\_\_\_

Take my arms \_\_\_\_\_ I'll ne - ver use them \_\_\_\_\_

**B**

Your good - bye \_\_\_\_\_ left me with eyes that cry \_\_\_\_\_

How can I \_\_\_\_\_ get a - long with - out you \_\_\_\_\_

You took the part that once was my heart So

why not take all of me \_\_\_\_\_

Chords: C<sup>Δ</sup>, E<sup>7</sup>, A<sup>7</sup>, Dm, E<sup>7</sup>, Am, D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>Δ</sup>, E<sup>7</sup>, A<sup>7</sup>, Dm, F, Fm, C<sup>Δ</sup>, Em<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, (E♭dim), Dm<sup>7</sup>, G<sup>7</sup>

Copyright © 1931 Bourne Co. Copyright Renewed  
Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# All Or Nothing At All

Lyrics by Jack Lawrence

Music by Arthur Altman

Moderately Slow

**A** **Allegro** (♩ = 168)

Am Am<sup>7</sup> Am<sup>6</sup>

All, Or Noth - ing At All.

Am Am<sup>6</sup> Am B<sup>b</sup><sub>9</sub> B<sup>b</sup><sub>6</sub> B<sup>b</sup><sub>+</sub> B<sup>b</sup><sub>7</sub>

Half a love nev - er ap - pealed to me.

Gm Em<sup>7</sup><sub>b5</sub> A<sup>7</sup><sub>b9</sub> Dm

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

G<sup>7</sup> G<sup>7</sup><sub>#5</sub> C<sup>Δ</sup> Bm<sup>7</sup><sub>b5</sub> E<sup>7</sup><sub>b9</sub>

rath - er have noth - ing at all!

**A** Am Am<sup>7</sup> Am<sup>6</sup> Am

All Or Noth - ing At All!

Am Am<sup>6</sup> Am B<sup>b</sup><sub>9</sub> B<sup>b</sup><sub>6</sub> B<sup>b</sup><sub>+</sub> B<sup>b</sup><sub>7</sub>

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

Gm Em<sup>7</sup><sub>b5</sub> A<sup>7</sup><sub>b9</sub> Dm

Why be - gin, then cry for some - thing that might have been. No, I'd

G<sup>7</sup> G<sup>7</sup><sub>#5</sub> C<sup>Δ</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sub>7</sub>

rath - er have noth - ing at all. But,

**B** A<sup>b</sup> A<sup>b</sup><sub>+</sub> A<sup>b</sup><sub>6</sub> A<sup>b</sup><sub>+</sub> A<sup>b</sup> A<sup>b</sup><sub>+</sub> A<sup>b</sup><sub>6</sub> A<sup>b</sup><sub>+</sub> E<sup>b</sup><sub>7</sub>

please, don't bring your lips so close to my cheek. Don't

A<sup>b</sup> A<sup>b</sup><sub>+</sub> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup><sub>9</sub> E<sup>b</sup><sub>+</sub> E<sup>b</sup><sub>7</sub>

smile or I'll be lost be - yond re - call. The

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sub>7</sub> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sub>7</sub> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sub>7</sub> Gm<sup>7</sup><sub>b5</sub> C<sup>7</sup>

kiss in your eyes, the touch of your hand makes me weak, And my

Fm D<sup>b</sup><sub>7</sub> C<sup>7</sup> E<sup>7</sup>

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

**A** Am Am<sup>7</sup> Am<sup>6</sup>

fell un - der the spell of your call.



Am B $\flat$ <sup>9</sup> B $\flat$ <sup>6</sup> B $\flat$ <sup>+</sup> B $\flat$ <sup>7</sup>

I would be caught in the un - der - tow.

Gm Em<sup>7</sup> $\flat$ <sup>5</sup> A<sup>7</sup> $\flat$ <sup>9</sup> Dm Bm<sup>7</sup> $\flat$ <sup>5</sup> E<sup>7</sup>

So, you see, I've got  $\sharp$  to say: No! No!

Am Dm<sup>7</sup> $\flat$ <sup>5</sup> G<sup>7</sup><sub>sus</sub> C C<sup>6</sup>

All Or Noth - ing At All!

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

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# All The Things You Are

## From 'Very Warm For May'

Lyrics by Oscar Hammerstein II

Music by Jerome Kern

Moderately

**Allegro** (♩ = 130)

**A** Fm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>Δ</sup>

You are the prom - ised kiss of spring - time That

D<sup>b</sup>Δ G<sup>7</sup> C<sup>Δ</sup>

makes the lone - ly win - ter seem long.

Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup>

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

Ab<sup>Δ</sup> Am<sup>7</sup>b<sup>5</sup> D<sup>7</sup>b<sup>9</sup> G<sup>Δ</sup> E<sup>7</sup>#<sup>9</sup>

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

**B** Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup>

an - gel glow that lights a star. The dear - est

F<sup>#</sup>m<sup>7</sup>b<sup>5</sup> B<sup>7</sup> E<sup>Δ</sup> C<sup>7</sup>#<sup>5</sup>

things I know are what you are.

**C** Fm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>Δ</sup>

Some day my hap - py arms will hold you, And

D<sup>b</sup>Δ Dbm<sup>7</sup> Gb<sup>9</sup> Ab<sup>Δ</sup> 3 Bdim<sup>7</sup>

some day I'll know that mo - ment di - vine, When

Bbm<sup>7</sup> Eb<sup>9</sup> Ab<sup>Δ</sup>

All The Things You Are, are mine.

Copyright © 1939 T.B. Harms Company. Copyright Renewed.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Alone Together

Lyrics by Howard Dietz

Music by Arthur Schwartz

Ballad

**Allegro** (♩ = 130)

**A** Dm Em<sup>7</sup>♭<sup>5</sup> A<sup>7</sup>♭<sup>9</sup> Dm Em<sup>7</sup>♭<sup>5</sup> A<sup>7</sup>♭<sup>9</sup>

A - lone To - geth - er; be - yond the crowd.  
A - lone To - geth - er; the blind - ing rain

Dm Am<sup>7</sup>♭<sup>5</sup> D<sup>7</sup>♭<sup>9</sup> Gm Gm<sup>7</sup>

— a - bove the world, we're not too proud to  
— The star - less night, we're not in vain; For

Bm<sup>7</sup> E<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F F<sup>7</sup> Em<sup>7</sup>♭<sup>5</sup> A<sup>7</sup>

cling to - geth - er. Were strong As long as we're to -  
we're to - geth - er, and what is there to fear to -

1. D<sup>Δ</sup> Em<sup>7</sup>♭<sup>5</sup> A<sup>7</sup> 2. D<sup>Δ</sup>

geth - er A geth - er. Our

**B** Am<sup>7</sup>♭<sup>5</sup> D<sup>7</sup>♭<sup>9</sup> Gm

love is as deep as the sea, Our

Gm<sup>7</sup>♭<sup>5</sup> C<sup>7</sup>♭<sup>9</sup> F F<sup>7</sup> Em<sup>7</sup>♭<sup>5</sup> A<sup>7</sup>♭<sup>9</sup>

love is as great as a love can be, And

**A** Dm Em<sup>7</sup>♭<sup>5</sup> A<sup>7</sup>♭<sup>9</sup> Dm Em<sup>7</sup>♭<sup>5</sup> A<sup>7</sup>♭<sup>9</sup>

we can wea - ther the great un - known,

Dm B♭<sup>7</sup> A<sup>7</sup> Dm (Em<sup>7</sup>♭<sup>5</sup> A<sup>7</sup>)

— If we're A - lone To - geth - er. A

Copyright © 1932 (Renewed) Warner Bros. Inc.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Always

Lyrics and Music by Irving Berlin

Waltz

**Andante** (♩ = 88)

**A** F

I'll be lov - ing you, Al - ways\_\_\_\_\_

C<sup>7</sup> F

With a love that's true, Al - ways\_\_\_\_\_

F F<sup>7</sup> A

When the things you've planned Need a help - ing hand,

E<sup>7</sup> A C<sup>7</sup>

I will un - der - stand, Al - ways, Al - ways.

**B** F F<sup>7</sup> F<sup>7</sup>/F F<sup>7</sup>/E F<sup>7</sup>/E<sup>b</sup>

Days may not be fair, Al - ways\_\_\_\_\_

D<sup>7</sup> Cm Gm

That's when I'll be there, Al - ways.\_\_\_\_\_

Gm B<sup>b</sup>m F G<sup>9</sup>

Not for just and hour, Not for just a day,

C<sup>7</sup> F C<sup>7</sup> F

Not for just a year, But Al - ways.\_\_\_\_\_ Al - ways.\_\_\_\_\_

-- help me fill it out this copyright notice --

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Among My Souvenirs

Lyrics by Edgar Leslie

Music by Horatio Nicholls

Moderately

**Andante** (♩ = 88)

**A** E $\flat$  C $^7$   $\flat^9$  Fm $^7$  B $\flat^7$  B $\flat^{\sharp 5} 9$  E $\flat$

There's no - thing left for me; \_\_\_\_\_ of days that used to be \_\_\_\_\_

E $\flat$  E $\flat$ /G G $\flat$ dim $^7$  Fm $^7$  B $\flat^7$  E $\flat$

— I live in mem - o - ry A - mong My Sou - ve - nirs. \_\_\_\_\_

**A** E $\flat$  C $^7$   $\flat^9$  Fm $^7$  B $\flat^7$  B $\flat^{\sharp 5} 9$  E $\flat$

— Some let - ters tied to blue, \_\_\_\_\_ a pho - to - graph or two, \_\_\_\_\_

E $\flat$  E $\flat$ /G G $\flat$ dim $^7$  Fm $^7$  B $\flat^9$  E $\flat$

— I see a rose from you A - mong My Sou - ve - nirs. \_\_\_\_\_

**B** E $\flat^7$  A $\flat^6$  Fm $^7$  B $\flat^7$  B $\flat^{\sharp 5} 9$  E $\flat$

— A few more to - kens rest \_\_\_\_\_ with - in my trea - sure chest, \_\_\_\_\_

E $\flat$  B $\flat^7$  Ddim $^7$  G $^7$  Cm $^7$  F $^9$  B $\flat^7 \sharp 5$

— and tho' they do their best \_\_\_\_\_ to give me con - so - la - tion.

**A** E $\flat$  C $^7$   $\flat^9$  Fm $^7$  B $\flat^7$  B $\flat^{\sharp 5} 9$  E $\flat$

I count them all a - part, \_\_\_\_\_ And as the tear drops start, \_\_\_\_\_

E $\flat$  E $\flat$ /G G $\flat$ dim $^7$  Fm $^7$  B $\flat^9$  1. E $\flat$  Cm $^7$  Fm B $\flat^7$  2. E $\flat$  A $\flat$ m $^6$  E $\flat$

— I find a bro - ken heart A - mong My Sou - ve - nirs.

-- help me fill it out this copyright notice --

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Angel Eyes

Lyrics by Earl Brent

Music by Matt Dennis

Slow Blues

**Andante** (♩ = 88)

**[A]** Cm<sup>7</sup> Ab<sup>7</sup>/C Cm<sup>6</sup> Ab<sup>9</sup>/C Cm<sup>9</sup> Am<sup>7</sup> b<sup>5</sup> Eb<sup>13</sup> Ab<sup>Δ</sup> G<sup>7</sup> b<sup>5</sup> Dm<sup>11</sup>

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

Cm<sup>9</sup> Ab<sup>7</sup>/C Cm<sup>6</sup> Ab<sup>9</sup>/C D<sup>7</sup> b<sup>9</sup> Ab<sup>9</sup> G<sup>7</sup> b<sup>9</sup> Cm<sup>7</sup> Ab<sup>9</sup> G<sup>7</sup> b<sup>9</sup> Cm

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

**[B]** Bbm<sup>9</sup> Eb<sup>7</sup> b<sup>9</sup> Ab<sup>Δ</sup> 9 F<sup>7</sup> b<sup>9</sup> Bbm<sup>9</sup> Eb<sup>7</sup> b<sup>9</sup> Ab<sup>Δ</sup> 9 Db<sup>Δ</sup> 9

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

Am<sup>9</sup> D<sup>7</sup> b<sup>9</sup> G<sup>Δ</sup> C<sup>Δ</sup> 9 C<sup>Δ</sup> m<sup>7</sup> F<sup>Δ</sup> 7 #5 Dm<sup>7</sup> G<sup>7</sup> #5

fun,\_ you hap-py peo - ple\_ the drink and the laugh's\_ on me.\_

**[A]** Cm<sup>9</sup> Ab<sup>7</sup>/C Cm<sup>6</sup> Ab<sup>9</sup>/C Cm<sup>9</sup> Am<sup>7</sup> b<sup>5</sup> Dm<sup>7</sup> G<sup>7</sup> b<sup>5</sup> G<sup>7</sup>

Pardon me,\_ but I got-ta run,\_ the fact's un - com - mon-ly clear.\_

Cm<sup>9</sup> Ab<sup>7</sup>/C Cm<sup>6</sup> Ab<sup>9</sup>/C D<sup>7</sup> b<sup>9</sup> Ab<sup>9</sup> G<sup>7</sup> #5 Cm Cm/Bb Ab<sup>9</sup> G<sup>7</sup> #5 Cm<sup>Δ</sup>

Gotta find\_ who's now "Number One"\_ and why my An-gel Eyes ain't here.\_ 'Scuse me while I di - s-ap-pear.\_

Copyright © 1946 (Renewed 1973) Dorsey Brothers Music

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# As Time Goes By

Lyrics and Music by Herman Hupfeld

Ballad

**Andante** (♩ = 76)

**[A]** Fm<sup>7</sup> B♭<sup>7</sup> B♭m<sup>6</sup> B♭<sup>7</sup> E♭<sup>6</sup> Fm<sup>7</sup> F♯dim<sup>7</sup> Gm<sup>7</sup>

You must re-mem-ber this A kiss is still a kiss A sigh is still a sigh The  
And when two lov-ers woo They still say: "I love you" On that you can re - ly No

F<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> 1. E♭<sup>Δ</sup> Fm<sup>7</sup> B♭<sup>7</sup> 2. E♭<sup>6</sup> B♭m<sup>7</sup> E♭<sup>7</sup>

fun-da-men-tal things app - ly As Time Goes By \_\_\_\_\_ And  
mat-ter what the fu - ture brings As Time Goes By \_\_\_\_\_

**[B]** A♭<sup>Δ</sup> C<sup>7</sup> Fm Adim

Moonlight and love\_\_ songs- nev - er out of date Hearts full of pas\_\_ - sion- jea - lou - sy and hate

Cm A♭<sup>7</sup> F<sup>7</sup> B♭<sup>7</sup> B♭dim B♭<sup>7</sup>

Wo-men needs man\_\_ and man must have his mate That no one can de - ny It's

**[A]** Fm<sup>7</sup> B♭<sup>7</sup> B♭m<sup>6</sup> B♭<sup>7</sup> E♭<sup>6</sup> Fm<sup>7</sup> F♯dim<sup>7</sup> Gm<sup>7</sup>

still the same old sto - ry A fight for love and glo - ry A case of do or die The

F<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> E♭<sup>6</sup> D♭<sup>7</sup> E♭<sup>6</sup> (B♭<sup>7</sup>)

world will al - ways wel - come lov - ers As Time Goes By

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Au Privave

Music by Charlie Parker

Upbeat Swing

**Prestissimo** (♩ = 220)

Chords and musical notation are provided for each staff. The score includes a key signature of two flats (B-flat major), a 4/4 time signature, and a tempo marking of Prestissimo (♩ = 220). The music features various chords and melodic lines, including a section marked "Lay Back".



# Autumn In New York

Lyrics and Music by Vernon Duke

Brightly

**Andante** (♩ = 76)

**A** Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>6 C<sup>7</sup> F<sup>Δ</sup> Gm<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> b<sup>9</sup>

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

Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>6 C<sup>7</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup>

Au-tumn In New York, it spells the thrill of first night - ing.  
 Au-tumn In New York, it lifts you up when you're run - down.

**B** Gm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>Δ Dm<sup>7</sup> b<sup>5</sup>

Glit - ter - ing crowds and shim-mer - ing clouds in can - yons of steel, they're  
 Jad - ed rou - es and gay di - vor - cees who lunch at the Ritz will

Cm<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> b<sup>9</sup> C<sup>Δ</sup> C<sup>7</sup> C<sup>7</sup> #5

mak - ing me feel I'm home. It's  
 tell you that "it's di - vine!" This

**A** Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>6 C<sup>7</sup> F<sup>Δ</sup> Gm<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> b<sup>9</sup> D<sup>b</sup>7

Au-tumn In New York, that brings the pro-mise of new love;  
 Au-tumn In New York, transforms the slums in - to May - fair;

Cm<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>m<sup>6</sup> F<sup>7</sup> B<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m<sup>7</sup> G<sup>b</sup>7

Au-tumn In New York is of - ten min - gled with pain.  
 Au-tumn In New York, you'll need no cas - tles in Spain.

**C** Fm<sup>7</sup> C<sup>7</sup> Fm A<sup>b</sup>7 D<sup>b</sup>Δ A<sup>b</sup>7 D<sup>b</sup>Δ A<sup>b</sup>7

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

Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>m<sup>6</sup> C<sup>7</sup> b<sup>9</sup> Fm

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

Copyright © 1934 by Kay Duke Music.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Autumn Leaves

## Les Feuilles Mortes

Lyrics by Jacques Prevert, Johnny Mercer

Music by Joseph Kosma

Med. Jazz

**Allegro** (♩ = 130) [A] Am<sup>7</sup> D<sup>7</sup> G<sup>△</sup> C<sup>△</sup>

The fall - ing leaves drift by the win - dow, The Au - tumn

F#m<sup>7</sup> b<sup>5</sup> B<sup>7</sup> Em

Leaves, of red and gold. I see your

[A] Am<sup>7</sup> D<sup>7</sup> G<sup>△</sup> C<sup>△</sup>

lips, the sum - mer kiss - es, The sun - burned

F#m<sup>7</sup> b<sup>5</sup> B<sup>7</sup> Em Am Em

hands I used to hold. Since you

[B] F#m<sup>7</sup> b<sup>5</sup> B<sup>7</sup> Em

went a - way the days grow long, And soon I'll

Am<sup>7</sup> D<sup>7</sup> G<sup>△</sup> E<sup>7</sup> b<sup>9</sup>

hear old win - ter's song. But I

F#m<sup>7</sup> b<sup>5</sup> B<sup>7</sup> b<sup>9</sup> Em Em/D C#m<sup>7</sup> b<sup>5</sup> C<sup>△</sup>

miss you most of all my dar - ling, When

F#m<sup>7</sup> b<sup>5</sup> B<sup>7</sup> b<sup>9</sup> Em Am Em

Au - tumn Leaves start to fall.

Copyright © 1947, 1950, 1987 Enoch Et Cie. Renewed 1975, 1978 Enoch Et Cie

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Bessie's Blues

Music by John Coltrane

Blues

**A** **Presto** (♩ = 200)

Chord symbols:  $E\flat^7$ ,  $A\flat^7$ ,  $E\flat^7$ ,  $A\flat^7$ ,  $E\flat^7$ ,  $B\flat^7$

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Bewitched

Lyrics by Lorenz Hart

Music by Richard Rodgers

Moderately Slow

**Moderato** (♩ = 100)

**A** C C#dim<sup>7</sup> Dm<sup>7</sup> D#dim<sup>7</sup> C E<sup>7</sup> F<sup>Δ</sup> F#dim<sup>7</sup>

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

C D<sup>7</sup> G<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

witched, both-ered and be - wild - ered am I. \_\_\_\_\_

**A** C C#dim<sup>7</sup> Dm D#dim<sup>7</sup> C E<sup>7</sup> F<sup>Δ</sup> F#dim<sup>7</sup>

Could-n't sleep, and would-n't sleep, when love came and told me I should-n't sleep, Be -

C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> A<sup>7</sup>

witched, both-ered and be - wild - ered am I. \_\_\_\_\_

**B** Dm Am

Lost my heart, but what of it? He is cold I a - gree,

Dm G<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>#<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>

he can laugh, but I love it, \_\_\_\_\_ al-though the laugh's on me. I'll

**A** C C#dim<sup>7</sup> Dm D#dim<sup>7</sup> C E<sup>7</sup> F<sup>Δ</sup> F#dim<sup>7</sup>

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

C D<sup>7</sup> Dm G<sup>7</sup> 1. C Am Dm<sup>7</sup> G<sup>7</sup> 2. C F C

witched, bothered and be - wild - ered am I. I'm I. \_\_\_\_\_

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

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Billie's Bounce

Music by Charlie Parker

Blues

**Allegro** (♩ = 130)

**A**

C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> Bdim<sup>7</sup> F<sup>7</sup>

F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup>

Am D<sup>7</sup> Gm C<sup>7</sup> F<sup>7</sup> D<sup>7</sup>

Gm C<sup>7</sup> **B** F<sup>7</sup>

F<sup>7</sup> Cm F<sup>7</sup> B<sup>b7</sup>

B<sup>b7</sup> F<sup>7</sup> Am D<sup>7</sup>

Gm C<sup>7</sup> F<sup>7</sup>

C<sup>7</sup>

(Last 12 Bars are transcribed from Charlie Parker Solo - The Savoy Recordings)

-- help me fill it out this copyright notice --  
Typeset by Micha Dienert <mdienert@t-online.de>

# Blue Bossa

Lyrics by Joan Cartwright

Music by Kenny Dorham

Bossa Nova

**Allegro** (♩ = 150)

**A** Cm<sup>7</sup> Fm<sup>7</sup>

A place in - side my heart\_\_\_\_\_ Is where you you live\_\_\_\_\_

Nights of moon - lit skies\_\_\_\_\_ A gen - tle kiss\_\_\_\_\_

The thought of how we met\_\_\_\_\_ Still lin - gers on\_\_\_\_\_

Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> Cm<sup>7</sup>

Mem - ories of our start\_\_\_\_\_ The love you give\_\_\_\_\_

Some - thing in your eyes\_\_\_\_\_ Fills me with bliss\_\_\_\_\_

How can I for - get\_\_\_\_\_ That mag - ic dawn\_\_\_\_\_

Ebm<sup>7</sup> Ab<sup>7</sup> Db<sup>Δ</sup>

Days when we're a - lone\_\_\_\_\_ And you are in my arms\_\_\_\_\_

Hold me in your arms\_\_\_\_\_ And then I will re - call\_\_\_\_\_

All the warm de - sire\_\_\_\_\_ The fi - re in your touch\_\_\_\_\_

Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> Cm<sup>7</sup>

The blue-ness of the true-ness of our love\_\_\_\_\_

The blue-ness of the true-ness of our love\_\_\_\_\_ The

The blue-ness of the true-ness of our love\_\_\_\_\_

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Blue In Green

Music by Miles Davis, Bill Evans

Slowly

**Allegro** (♩ = 130)

**A**

The musical score consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Allegro' with a quarter note equal to 130 beats per minute. A box labeled 'A' is placed above the first measure. The first staff contains the following notes and chords: Bb (lyd), A7 #9, Dm9, Db7, Cm9, F7 b9, Bb (triangle), and A7 #5 #9. The second staff contains the following notes and chords: Dm6 9, E7 #5 #9, Am9, Dm9, Bb (lyd), A7 #9, A7 b9, and Dm6 9. The notes are mostly quarter and eighth notes, with some rests and accidentals.

Copyright © 1959 JAZZ HORN MUSIC CORP. & WARNER-TAMERLANE PUBLISHING CORP.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Blue Monk

Music by Thelonius Monk

Blues

**Allegro** (♩ = 130)

**A** B $\flat$  E $\flat$ <sup>7</sup> B $\flat$  F<sup>7</sup> B $\flat$  B $\flat$ <sup>7</sup>

E $\flat$  Edim<sup>7</sup> B $\flat$  F<sup>7</sup> B $\flat$  3

F<sup>7</sup> B $\flat$  (F<sup>7</sup>)

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>



# Blue Room

Lyrics by Lorenz Hart

Music by Richard Rodgers

Jazz

**Allegro** (♩ = 130)

**A** F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

We'll have a blue room, A new room, For two room, Where  
Not like a ball - room, A small room, A hall room, Where

F<sup>Δ</sup> F<sup>7</sup> B<sup>b</sup><sup>Δ</sup> Gm<sup>7</sup> F<sup>6</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F Gm<sup>7</sup> C<sup>7</sup> F

ev' - ry day's a ho - li - day Be - cause you're married to me.  
I can smoke my pipe a - way With your wee head u - pon my knee.

**B** C<sup>7</sup> F<sup>Δ</sup>

We will thrive on, Keep a - live on, Just not - hing but kis - ses,  
C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

With Mis - ter and Mis - sus On lit - tle blue chairs.

**A** F<sup>6</sup> C<sup>7</sup> F<sup>Δ</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

You sew your trous - seau, And Ro - bin - son Cru - soe Is  
F<sup>Δ</sup> F<sup>7</sup> B<sup>b</sup><sup>Δ</sup> Gm<sup>7</sup> F Gm<sup>7</sup> C<sup>7</sup> F

not so far from world - ly cares As our blue room far a - way up - stairs.

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Blue Skies

Lyrics and Music by Irving Berlin

**A** Andante (♩ = 88)

Am E+/G# C/G D<sup>9</sup>/F# Fm

Blue Skies smil - ing at me, noth - ing but

C/G F<sup>9</sup> G+ C

blue skies do I see.

**A** Am E+/G# C/G D<sup>9</sup>/F# Fm

Blue - birds sing - ing a song, noth - ing but

C/G F<sup>9</sup> G+ C

blue - birds all day long.

**B** C Fm C Fm C Fm C

Nev - er saw the sun shin - ing so bright, nev - er saw things go - ing so right.

C Fm C Fm C G<sup>7</sup> 3 C E<sup>7</sup>

Not - ic - ing the days hur - ry - ing by, when you're in love, my how they fly by.

**A** Am E+/G# C/G D<sup>9</sup>/F# Fm

Blue days all of them gone, noth - ing but

C/G F<sup>9</sup> G+ C

blue skies from now on.

-- help me fill it out this copyright notice --

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Blue Trane

Music by John Coltrane

Fiercly

**Allegro** (♩ = 130) A

Chords: B $\flat$ <sup>7</sup>, Cm, Fm<sup>7</sup>, B $\flat$ <sup>7</sup>, Cm, B $\flat$ m<sup>7</sup>, E $\flat$ <sup>7</sup>, Fm, Fm<sup>7</sup>, B $\flat$ <sup>7</sup>, Cm, Am<sup>7</sup>, D<sup>7</sup>, Gm, Fm<sup>7</sup>, B $\flat$ <sup>7</sup>, <sup>1</sup>Cm, Fm<sup>7</sup>, B $\flat$ <sup>7</sup>, <sup>2</sup>Cm<sup>7</sup> $\flat$ <sup>5</sup>, Cm, *Fine*

-- help me fill it out this copyright notice --  
 Typeset by Mark Veltzer <mark.veltzer@gmail.com>

Music by Charlie Parker

# Jazz

**Allegro** (♩ = 130)

**Allegro** (♩ = 130)

Chord progression: F $\Delta$ , E $m7^b5$ , A $7^b9$ , D $m7$ , G $7$ , C $m7$ , F $7$ , B $b7$ , B $b7$ , E $b7$ , A $m7$ , D $7$ , A $b7$ , D $b7$ , G $m7$ , C $7$ , F, D $m7$ , G $m7$ , C $7$ .

```
-- help me fill it out this copyright notice --
```

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Bluesette

Lyrics by Norman Gimbel

Music by Jean 'Toots' Thielemans

Moderate Waltz

**Allegro** (♩ = 168)

**A** G F#m<sup>7</sup>b<sup>5</sup> B<sup>7</sup>b<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>b<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>

Poor lit - tle, sad lit - tle blue Blues - ette, don't you cry, don't you fret.  
Long as there's love in your heart to share, dear Blues - ette, don't des - pair

C<sup>Δ</sup> C<sup>6</sup> Cm<sup>7</sup> F<sup>9</sup> Bb<sup>Δ</sup> Bbm<sup>7</sup> Eb<sup>9</sup>

You can bet one luck - y day you'll wak - en and your blues will be for - sak - en.  
Some blue boy is long-ing, just like you to find a some - one to be true to.

Ab<sup>Δ</sup> Ab Am<sup>7</sup>b<sup>5</sup> D<sup>7</sup>b<sup>9</sup> Bm<sup>7</sup> Bb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

One luck - y day love - ly love will come your way.  
Two lov - ing arms he can nest - le in and stay.

**A** G F#m<sup>7</sup>b<sup>5</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Get set, Blues - ette, true love is com - ing. Your trou - bled heart soon will be hum - ming.

C<sup>Δ</sup> C<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup> Bb<sup>Δ</sup> Bb<sup>6</sup> Bbm<sup>7</sup> Eb<sup>9</sup>

*Hum*

Ab<sup>Δ</sup> Am<sup>7</sup>b<sup>5</sup> D<sup>7</sup>b<sup>9</sup> Bm<sup>7</sup> Bb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Dooya, doo ya, doo ya, doo ya, doo ya, doo ya, Doo - oo<sup>3</sup> - oo Blues - ette.

**A** G F#m<sup>7</sup>b<sup>5</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Pretty lit-tle Bluesette mustn't be a mourn er. Have you heard the news yet? Love is 'round the cor - ner.

C<sup>Δ</sup> C<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup> Bb<sup>Δ</sup> Bb<sup>6</sup> Bb<sup>7</sup> Eb<sup>7</sup>

Love wrapped in rain-bows and tied with pink rib - bon to make your next springtime your gold wed-ding ring time. So,

Ab<sup>Δ</sup> Am<sup>7</sup>b<sup>5</sup> D<sup>7</sup> Bm<sup>7</sup> Bb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

dry your eyes. Don't-cha pout, don't-cha fret, good-y good times are com-ing, Blues - ette.

**A** G F#m<sup>7</sup>b<sup>5</sup> B<sup>7</sup>b<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>b<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>

Long as there's love in your heart to share, dear Blues - ette, don't des - pair.

C<sup>Δ</sup> C<sup>6</sup> Cm<sup>7</sup> F<sup>9</sup> Bb<sup>Δ</sup> Bbm<sup>7</sup> Eb<sup>9</sup>

Some blue boy is long-ing, just like you, to find a some - one to be true to.

One lucky day love - ly love will come your way. That mag - ic

day may just be to - day.

Copyright © 1963, 1964 by MUSIC CORPORATION OF AMERICA, INC., New York, NY

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Body And Soul

Lyrics by Edward Heyman, Robert Sour, Frank Eyton

Music by John Green

Slowly, with expression

**Andante** (♩ = 80)

**A** E♭m<sup>7</sup> B♭<sup>9</sup> E♭m<sup>7</sup> A♭<sup>7</sup> D♭<sup>Δ</sup> G♭<sup>7</sup> Fm<sup>7</sup> Edim<sup>7</sup>

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

E♭m<sup>7</sup> E♭m<sup>7</sup>/D♭ Cm<sup>7</sup>♭<sup>5</sup> F<sup>7</sup> B♭m<sup>7</sup> E♭m<sup>7</sup> A♭<sup>7</sup>♯<sup>5</sup> D♭<sup>6</sup> Fm<sup>7</sup> B♭<sup>7</sup>♭<sup>9</sup> D♭<sup>6</sup> Em<sup>7</sup> A<sup>7</sup>

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

**B** D Em<sup>7</sup> D/F♯ Gm<sup>7</sup> C<sup>7</sup> F♯m<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D

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

Dm<sup>7</sup> G<sup>9</sup> C<sup>Δ</sup> E♭dim<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>♯<sup>5</sup> C<sup>9</sup> B<sup>9</sup> B♭<sup>9</sup> E<sup>9</sup>♯<sup>11</sup>  
 D.C. al Coda

Are you pretending, it looks like the end-ing un - less I could have one more chance to prove, dear,

♩ D♭

Soul!

Copyright © 1930 Warner Bros. Inc & Chappell & Co. Ltd.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# But Beautiful

Lyrics and Music by Johnny Burke, James Van Heusen

Slowly

**Allegro** (♩ = 130)

**A** G<sup>△9</sup> Bm<sup>7</sup>♭<sup>5</sup> E<sup>7</sup>♭<sup>9</sup> Am<sup>9</sup> C<sup>♯</sup>m<sup>7</sup>♭<sup>5</sup> F<sup>♯</sup>♭<sup>9</sup>

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

G<sup>△9</sup> Bm<sup>7</sup>♭<sup>5</sup> E<sup>7</sup> A<sup>9</sup>

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

**B** D<sup>7</sup> D<sup>7</sup>/C Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G

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

Em<sup>6</sup> Em<sup>7</sup> A<sup>9</sup> Am<sup>7</sup> D<sup>7</sup>

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

**A** G<sup>△9</sup> Bm<sup>7</sup>♭<sup>5</sup> E<sup>7</sup>♭<sup>9</sup> Am<sup>9</sup> C<sup>♯</sup>m<sup>7</sup>♭<sup>5</sup> F<sup>♯</sup>♭<sup>9</sup>

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

G<sup>△9</sup> Bm<sup>7</sup>♭<sup>5</sup> E<sup>7</sup> A<sup>9</sup>

heart - ache eith - er way, But Beau - ti - ful! And I'm

**C** D D<sup>7</sup>/C Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> B<sup>7</sup>♯<sup>5</sup> B<sup>7</sup> Em<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

think - ing if you were mine I'd nev - er let you go, and

G E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> A<sup>♭</sup><sup>7</sup> <sup>1</sup>G Am<sup>7</sup> D<sup>7</sup> <sup>2</sup>G

that would be But Beau - ti - ful I know. Love is know.

Copyright © 1947 by Doesey Brothers Music, A Division of Music Sales Corporation, New York

Typeset by Mark Veltzer <mark.veltzer@gmail.com>



# But Not For Me

Lyrics by Ira Gershwin

Music by George Gershwin

Moderately

**Moderato** (♩ = 116) **A** G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Dm<sup>7</sup>

They're wri - ting songs of love, But not for me A luc - ky  
fool to fall, And get that way Hi - Ho a -

G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Cm<sup>7</sup> F<sup>7</sup>

stars a - bove, But not for me! With love to  
las and al - so lack a day Al - though I

**1** **B** B<sup>b</sup>Δ Bbm<sup>7</sup> Eb<sup>7</sup> F<sup>Δ</sup>

lead the way, I've found more clouds of gray Than a - ny

Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Rus - sian play Could gua - ran - tee I was a

**2** **C** B<sup>b</sup>Δ Bbm<sup>7</sup> Eb<sup>7</sup> F<sup>Δ</sup> Dm<sup>7</sup>

can't dis - miss the me - mory of his kiss, I guess he's

Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup>

not for me

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Bye Bye Blackbird

Lyrics by Mort Dixon

Music by Ray Henderson

Moderately

**Moderato** (♩ = 116)

**A** F D<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> F

Pack up all my care and woe, here I go, Sing - ing low,

F/A A<sup>b</sup>dim<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Bye Bye Black - bird,

**B** Gm E<sup>b</sup>/G Gm<sup>6</sup> E<sup>b</sup>/G Gm<sup>7</sup> C<sup>7</sup>

Where some - bod - y waits for me, sug - ar's sweet, so is she,

Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> F<sup>6</sup>

Bye Bye Black - bird.

**C** F<sup>7</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup>

No one here can love or un - der - stand me,

Gm Gm<sup>7</sup> b<sup>5</sup> C<sup>7</sup>

oh, what hard luck sto - ries they all hand me.

**D** F E<sup>b</sup> D<sup>7</sup>

Make my bed and light the light, I'll ar - rive late to - night,

Gm<sup>7</sup> C<sup>7</sup> 1. F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> 2. F B<sup>b</sup> B<sup>b</sup>m<sup>6</sup> F<sup>6</sup>

black - bird bye bye. bye.

Copyright © 1926 (Renewed) Warner Bros. Inc.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Can't Help Lovin' Dat Man

Lyrics by Oscar Hammerstein III

Music by Jerome Kern

Moderately and rather freely

**Andante Moderato** (♩ = 88)

**A** C<sup>△</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> Gm<sup>7</sup> C<sup>7</sup> b<sup>9</sup> F<sup>6</sup> B<sup>b</sup><sup>9</sup>

Fish got to swim\_ and birds got to fly\_ I got to love\_ one man 'til I die,\_

Em<sup>7</sup> Am<sup>7</sup> A<sup>b</sup><sup>7</sup> D<sup>7</sup> b<sup>9</sup> G<sup>7</sup> b<sup>9</sup> C<sup>△</sup> E<sup>b</sup>dim<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> #<sup>5</sup>

Can't Help Lov - in' Dat Man of mine.

**A** C<sup>△</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> Gm<sup>7</sup> C<sup>7</sup> b<sup>9</sup> F<sup>6</sup> B<sup>b</sup><sup>9</sup>

Tell me he's la - zy tell me he's slow,\_ tell me I'm cra - zy may-be I know,\_

Em<sup>7</sup> Am<sup>7</sup> A<sup>b</sup><sup>7</sup> D<sup>7</sup> b<sup>9</sup> G<sup>7</sup> b<sup>9</sup> C<sup>△</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> b<sup>9</sup>

Can't Help Lov - in' Dat Man of mine.

**B** F<sup>6</sup> F<sup>#</sup>dim<sup>7</sup> C<sup>△</sup> D<sup>7</sup>

When he goes a - way\_ dat's a rain - y day,\_

Em<sup>7</sup> E<sup>b</sup><sup>△</sup> Dm<sup>7</sup> D<sup>9</sup> Dm<sup>7</sup>/G G<sup>7</sup>

and when he comes back dat day is fine,\_ the sun will shine.

**A** C<sup>△</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> Gm<sup>7</sup> C<sup>7</sup> b<sup>9</sup> F<sup>6</sup> B<sup>b</sup><sup>9</sup>

He can come home as late as can be,\_ home with-out him\_ ain't no home to me,\_

Em<sup>7</sup> Am<sup>7</sup> A<sup>b</sup><sup>7</sup> D<sup>7</sup> b<sup>9</sup> G<sup>7</sup> b<sup>9</sup> C<sup>△</sup> E<sup>b</sup><sup>9</sup> A<sup>b</sup><sup>△</sup> D<sup>b</sup><sup>△</sup> C<sup>△</sup>

Can't Help Lov - in' Dat Man of mine.\_

Copyright © 1927 T.B. Hama Company, Copyright Renewed  
Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Caravan

Lyrics by Irving Mills  
Bright Latin and Swing

Music by Duke Ellington, Juan Tizol

**Prestissimo** (♩ = 220)

**A** C<sup>7</sup>

Night \_\_\_\_\_ and stars that shine ab - ove so  
Sleep \_\_\_\_\_ u - pon my shou - lder as we

C<sup>7</sup>

bright \_\_\_\_\_ The ma - gic of their fa - ding  
creep \_\_\_\_\_ Ac - ross the sand so I may

C<sup>7</sup>

light \_\_\_\_\_ That shines u - pon our Ca - ra -  
keep \_\_\_\_\_ This mem - 'ry of our Ca - ra -

Fm<sup>6</sup>

van \_\_\_\_\_  
van \_\_\_\_\_

**B** F<sup>9</sup>

You are so exciting, \_\_\_\_\_

B<sup>b</sup>9

This is so inviting \_\_\_\_\_

E<sup>b</sup>7

Res - - ting in my arms \_\_\_\_\_ As I

A<sup>b</sup>6 C<sup>7</sup>

thrill to the magic charms \_\_\_\_\_

**A** C<sup>7</sup>

Of you be - side me here, be - neath the

C<sup>7</sup>

blue \_\_\_\_\_ My dream of love is com - ing

C<sup>7</sup>

true \_\_\_\_\_ With - in our de - sert Ca - ra -

Fm<sup>6</sup>

van \_\_\_\_\_

# Chega De Saudade

## No More Blues

Lyrics by Vinicius DeMoraes, John Hendricks, Jessie Cavanaugh

Music by Antonio Carlos Jobim

Bossa Nova

**Presto** (♩ = 200)

**[A]** Dm<sup>7</sup> Dm<sup>7</sup>/C Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> b<sup>9</sup>

No More Blues, I'm goin' back home. No,

Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup> Dm Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup>

No More Blues, I prom - ise no more to roam.

Dm Dm/C Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> Am

Home is where the heart is, the fun - ny

B<sup>b</sup> Δ Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup>

part is my heart's been right there all a - long.

**[A']** Dm<sup>7</sup> Dm<sup>7</sup>/C Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> b<sup>9</sup>

No more tears and no more sighs, and

Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup> Dm D<sup>7</sup>

no more fears, I'll say no more good - byes. If tra - vel

Gm Gm/F A<sup>7</sup>/E A<sup>7</sup> Dm Dm/C

beck - ons me I swear I'm gon - na re - fuse, I'm gon - na

Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> b<sup>9</sup> A<sup>7</sup> b<sup>9</sup> Dm Em<sup>7</sup> A<sup>7</sup> #<sup>5</sup>

set - tle down and there'll be No More Blues.

**[B]** D<sup>Δ</sup> D<sup>#</sup>dim<sup>7</sup> Em<sup>7</sup>

Ev - 'ry day while I am far a - way my thoughts turn

A<sup>7</sup> Ddim<sup>7</sup> D<sup>Δ</sup>

home - ward, for - ev - er home - ward. I

F<sup>#</sup>m<sup>7</sup> Fdim<sup>7</sup> Em<sup>7</sup>

trav - elled 'round the world in search of hap - pi - ness, but all my hap -

E<sup>7</sup> Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup>

- pi - ness I found was in my home - town.

[A<sup>II</sup>] D<sup>Δ</sup> Dm<sup>7</sup>/C<sup>♯</sup> Bm<sup>7</sup> E<sup>7</sup>  
 No More Blues, I'm goin' back home. No,  
 F<sup>♯</sup> F<sup>♯7</sup> Bm<sup>7</sup> B<sup>♭</sup>m<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> b<sup>9</sup>  
 no more dues, I'm through with all my wan- drin', now I'll  
 G<sup>Δ</sup> C<sup>9</sup> F<sup>♯</sup>m<sup>7</sup> B<sup>7</sup> B<sup>7</sup> #5  
 set - tle down and live my life and build a home and find a wife, when  
 E<sup>7</sup> Em<sup>7</sup>/A A<sup>7</sup>/G F<sup>♯</sup>m<sup>7</sup> B<sup>7</sup> b<sup>9</sup>  
 we set - tle down there'll be No More Blues noth-in' but hap - pi - ness. When  
 E<sup>7</sup> Em<sup>7</sup>/A A<sup>7</sup> D  
 we set - tle down there'll be No More Blues.

Copyright © 1962 and 1967 Editora Musical Arapua, Sao Paulo, Brazil

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Cocktails For Two

Lyrics and Music by Arthur Johnston and Sam Coslow

Moderately

**Allegro** (♩ = 130) A C G<sup>7</sup> #5 C G<sup>7</sup> Gdim<sup>7</sup> G<sup>7</sup>

In some se-clud-ed ren-dez - vous that o-ver looks the av - e --neu with some one shar-ing a de-  
rette, to some ex - qui-site chan-son - ette two hand are sure to sly - ly

Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> #5 1 C C#dim<sup>7</sup> G<sup>7</sup> 2 Gm<sup>7</sup>

light - ful chat, of this and that and Cocktails For Two. As we en-joy a cig - a - Cocktails For Two.  
meet be-neath a ser - vi-nette, with

B C<sup>7</sup> C<sup>7</sup> #5 F<sup>Δ</sup> F<sup>6</sup> B<sup>b</sup>9 Am<sup>7</sup>

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

Adim<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C C#dim

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

A G<sup>7</sup> C G<sup>7</sup> #5 C G<sup>7</sup> Gdim<sup>7</sup>

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

G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Fm C

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

Copyright © 1934 (Renewed 1961) Famous Music Corporation

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Come Rain Or Come Shine

Lyrics by Johnny Mercer

Music by Harold Arlen

Moderately

**Moderato** (♩ = 100)

**A** F<sup>Δ</sup> Bm<sup>7</sup> b<sup>5</sup> Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup> Dm<sup>7</sup> G<sup>9</sup>

I'm gon - na love you like no - bod - y's loved you, Come Rain Or Come Shine.

G<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

High as a moun-tain and deep as a riv - er, Come Rain Or Come Shine.

Bbm<sup>7</sup> Fm Bbm Gm<sup>7</sup> b<sup>5</sup> C<sup>7</sup> b<sup>5</sup> C<sup>7</sup> C<sup>7</sup> #5

I guess when you met me It was just one of those things.

Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> b<sup>9</sup> Cm Cm<sup>7</sup> F<sup>7</sup> Bbm<sup>7</sup> Ebm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

But don't ev - er bet me, 'Cause I'm gon - na be true if you let me.

**B** F<sup>Δ</sup> Bm<sup>7</sup> b<sup>5</sup> Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup> Dm<sup>7</sup> G<sup>9</sup>

You're gon - na love me like no - bod - y's loved me, Come Rain Or Come Shine.

C#m<sup>7</sup> b<sup>5</sup> F#m<sup>7</sup> B<sup>7</sup> A<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup>

Hap - py to - geth - er, un - hap - py to - geth - er And won't it be fine.

D<sup>7</sup> Eb<sup>Δ</sup> D<sup>7</sup> G<sup>7</sup> Ab<sup>9</sup> G<sup>9</sup> A<sup>7</sup>

Days may be cloud - y or sun - ny, We're in or we're out of the mon - ey. But

Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>/F Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

I'm with you al - ways, I'm with you rain or shine!

Copyright © 1946, by A-M Music Corp. Copyright Renewed, all rights controlled by Chappell &amp; Co., Inc.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;



# Could It Be You

Music by Cole Porter

Ballad

**Allegro** (♩ = 168)

**A** B $\flat$  $\Delta$  Cm $^7$  F $^7$  B $\flat$  $\Delta$  Gm $^7$  G $\flat$ m $^7$  Fm $^7$  B $\flat$  $^7$

E $\flat$  $\Delta$  Fm $^7$  B $\flat$  $^7$  E $\flat$  $\Delta$  Gm $^7$  C $^7$

**1.** F $\Delta$  A $^7$   $\flat$ 9 Dm $^7$  G $^7$  Am $^7$   $\flat$ 5 D $^7$   $\flat$ 9

Gm Gm $^7$  C $^7$  F $^7$  C $^9$  Cm $^7$  F $^7$

**2.** B $\flat$  $\Delta$  D $^7$  E $\flat$  $\Delta$  C $^7$  G $^7$  E $\flat$ m $^7$  A $\flat$  $^7$

B $\flat$  $\Delta$  C $^9$  Cm $^7$  F $^7$  B $\flat$  $^6$  (Cm $^7$  F $^7$ )

*Fine*

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Cry Me A River

Lyrics and Music by Arthur Hamilton

Slowly and Rhythmically

**Andrante Moderato** (♩ = 88)

**[A]** Cm Cm<sup>#5</sup> Cm<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup> B<sup>b7#5</sup> E<sup>bΔ</sup> Dm<sup>7</sup> G<sup>7</sup>

Now \_\_\_\_\_ you say you're lone - ly, \_\_\_\_\_ you cry the long night thru; \_\_\_\_\_ well, you can

Gm<sup>7</sup> C<sup>7#5</sup> F<sup>9</sup> Fm<sup>7</sup> Fm<sup>7/B<sup>b</sup></sup> E<sup>b6</sup> D<sup>7b9</sup> G<sup>7</sup>

Cry \_\_\_\_\_ 3 Me A Riv - er, Cry \_\_\_\_\_ Me A Riv - er, I cried a riv - er o - ver you. \_\_\_\_\_

**[A]** Cm Cm<sup>#5</sup> Cm<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup> B<sup>b7#5</sup> E<sup>bΔ</sup> Dm<sup>7</sup> G<sup>7</sup>

Now \_\_\_\_\_ you say you're sor - ry \_\_\_\_\_ for be - in' so un - true; \_\_\_\_\_ well, you can

Gm<sup>7</sup> C<sup>7#5</sup> F<sup>9</sup> Fm<sup>7</sup> Fm<sup>7/B<sup>b</sup></sup> E<sup>b6</sup> Am<sup>7b5</sup> D<sup>7b9</sup>

Cry \_\_\_\_\_ 3 Me A Riv - er, Cry \_\_\_\_\_ My A Riv - er, I cried a riv - er o - ver you.

**[B]** Gm Cm<sup>6</sup> D<sup>7</sup> Gm Em<sup>7b5</sup> Cm<sup>6/E<sup>b</sup></sup> D<sup>7</sup>

You drove me, \_\_\_\_\_ near - ly drove me, out of my head, \_\_\_\_\_ while you \_\_\_\_\_ 3 nev - er shed a tear. \_\_\_\_\_

Gm Cm<sup>6/E<sup>b</sup></sup> D<sup>7sus4</sup> D<sup>7</sup> G Dm<sup>7</sup> G<sup>7</sup>

Re - member? \_\_\_\_\_ I re - member, all that you said; \_\_\_\_\_ told me love was too ple-beian, told me you were thru with me, an'

**[A]** Cm Cm<sup>#5</sup> Cm<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup> B<sup>b7#5</sup> E<sup>bΔ</sup> Dm<sup>7</sup> G<sup>7</sup>

Now \_\_\_\_\_ you say you love me, \_\_\_\_\_ well, just to prove you do, \_\_\_\_\_ Come on, an'

Gm<sup>7</sup> C<sup>7#5</sup> F<sup>9</sup> Fm<sup>7</sup> Fm<sup>7/B<sup>b</sup></sup> E<sup>b6</sup> G<sup>7#5b9</sup> E<sup>b6</sup>

Cry \_\_\_\_\_ 3 Me A Riv - er, Cry \_\_\_\_\_ Me A Riv - er, I cried a riv - er o - ver you. \_\_\_\_\_ you. \_\_\_\_\_

1. E<sup>b6</sup> G<sup>7#5b9</sup> 2. E<sup>b6</sup>

Copyright © 1953, 1955 by Saunders Publications, Inc.  
Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Dancing on the Ceiling

Lyrics by Lorenz Hart

Music by Richard Rodgers

Swing

**Allegro** (♩ = 130)

**A** F<sup>Δ</sup> F<sup>7</sup> #5 B<sup>b</sup>Δ Bdim Am<sup>7</sup> A<sup>b</sup>dim

He dan - ces o - ver - head on the ceil - ing near my bed  
I tried to hide in vain un - der-neath my coun - ter - pane

Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> b5 D<sup>7</sup> b9 Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

in my sight through the night  
there's my love up a - bove

**B** Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Am<sup>7</sup> b5 D<sup>7</sup>

I whis - per "go a - way my lo - ver it's not fair"

Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> b5 D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

but I'm so grate-ful to dis - co - ver he's till there

**A** F<sup>Δ</sup> F<sup>7</sup> #5 B<sup>b</sup>Δ Bdim Am<sup>7</sup> A<sup>b</sup>dim

lo - ve my ceil - ing more since it is a dan - cing floor

Gm<sup>7</sup> C<sup>7</sup> F *Fine* (Gm<sup>7</sup> C<sup>7</sup>)

just for my love

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Darn That Dream

Lyrics by Eddie DeLange

Music by Jimmy Van Heusen

Slowly

**Adagio** (♩ = 72)

**A** G B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> Am<sup>7</sup> B<sup>7</sup>  $\flat$ 5 Em<sup>7</sup> Em/D C $\sharp$ m<sup>7</sup> C $\Delta$  Bm<sup>7</sup>  $\flat$ 5 E<sup>7</sup>  $\flat$ 9

Darn That Dream I dream each night, You say you love me and you hold me tight,

Am<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> B $\flat$ dim<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

but when I a - wake you're out of sight. Oh, Darn That Dream.

**A** G B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> Am<sup>7</sup> B<sup>7</sup>  $\flat$ 5 Em<sup>7</sup> Em/D C $\sharp$ m<sup>7</sup> C $\Delta$  Bm<sup>7</sup>  $\flat$ 5 E<sup>7</sup>  $\flat$ 9

Darn your lips and darn your eyes, they lift me high a - bove the moon - lit skies,

Am<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> B $\flat$ dim<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  $\flat$ 9 G B $\flat$ <sup>7</sup>

then I tum - ble out of Par - a - dise. Oh, Darn That Dream.

**B** E $\flat$ <sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$  $\Delta$  C<sup>7</sup>  $\flat$ 9 Fm<sup>7</sup> B $\flat$ <sup>9</sup> B $\flat$ <sup>7</sup>  $\flat$ 9

Darn that one - track mind of mine, it can't un - der - stand that you don't care.

E $\flat$ <sup>6</sup> Cm<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup>/F Em<sup>7</sup>  $\flat$ 5 Am<sup>7</sup> D<sup>7</sup> E $\flat$ <sup>9</sup> D<sup>9</sup>

Just to change the mood I'm in, I'd wel - come a nice old night - mare.

**A** G B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> Am<sup>7</sup> B<sup>7</sup>  $\flat$ 5 Em<sup>7</sup> Em/D C $\sharp$ m<sup>7</sup> C $\Delta$  Bm<sup>7</sup>  $\flat$ 5 E<sup>7</sup>  $\flat$ 9

Darn That Dream and bless it too, with - out that dream I nev - er would have you.

Am<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> B $\flat$ dim<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  $\flat$ 9 G

But it haunts me and it won't come true, Oh, Darn That Dream.

Copyright © 1939 Bregman, Vocco and Conn, Inc. New York

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Desafinado

## Slightly Out Of Tune

Lyrics by Newton Mendonca, Jon Hendricks, Jessie Cavanaugh

Music by Antonio Carlos Jobim

Medium Bossa Nova

**Allegro** (♩ = 130)

**A** F<sup>△</sup>

Love is like a nev - er end - ing mel - o - dy;

G<sup>7</sup> b<sup>5</sup>

Gm<sup>7</sup> C<sup>7</sup> C<sup>7</sup>/B<sup>b</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup>

po - ets have com - pared it to a sym - pho - ny,

Gm<sup>7</sup> A<sup>7</sup> b<sup>9</sup> D<sup>7</sup> D<sup>7</sup> b<sup>9</sup>

a sym - pho - ny con - duc - ted by the light - ing of the moon,

G<sup>7</sup> b<sup>9</sup> G<sup>b</sup> △

but our song of love is Slight - ly Out Of Tune.

**A** F<sup>△</sup>

Once your kiss - es raised me to a fev - er pitch,

Gm<sup>7</sup> C<sup>7</sup> C<sup>7</sup>/B<sup>b</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup>

now the orch - es - tra - tion does - n't seem so rich.

Gm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 F<sup>△</sup> Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> b<sup>9</sup>

Seems to me you've changed the tune we used to sing;

**B** A<sup>△</sup> B<sup>b</sup>dim<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

like the Bos - sa No - va, love should swing. We

A B<sup>b</sup>dim<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

used to har - mo - nize two souls in per - fect time.

A F<sup>♯</sup>m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Now the song is dif - frent and the words don't e - ven rhyme, 'cause

C<sup>△</sup> C<sup>♯</sup>dim<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

you for - got the mel - o - dy our hearts would al - ways croon, and so what

Gm<sup>7</sup> F<sup>♯</sup>dim G<sup>7</sup> C<sup>7</sup> C<sup>7</sup> b<sup>5</sup>

good's a heart that's Slight - ly Out Of Tune.

Tune your heart to mine the way it uysed to be;  
 join with me in har - mo - ny and sing a song of lov - ing. We're  
 bound to get in tune a - gain be - fore too long. There'll be  
 no De - sa - fi - na - do when your heart be - longs to me com-plete - ly. Then you  
 won't be Slight - ly Out Of Tune, you'll sing a - long with me.

Copyright © 1959 and 1962, Editora Musical Arapua, Sao Paulo, Brazil

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Donna Lee

Music by Charlie Parker

Up Tempo

**Allegro** (♩ = 130)

**A**  $A\flat$   $F^7$   $B\flat^7$

$B\flat m^7$   $E\flat^7$   $A\flat$   $E\flat m^7$   $D^7$

$D\flat$   $D\flat m^7$   $A\flat$   $F^7$

$B\flat^7$   $B\flat m^7$   $E\flat^7$

**B**  $A\flat$   $F^7$   $B\flat^7$

$C^7$   $Fm$   $C^7 \#9$

$Fm$   $C^7$   $Fm$   $A\flat dim$

$A\flat$   $F^7$   $B\flat m^7$   $E\flat^7$   $A\flat$   $B\flat m^7$   $E\flat^7$

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Don't Blame Me

Lyrics by Dorothy Fields

Music by Jimmy McHugh

Swing

**Allegro** (♩ = 130)

**A** C<sup>6</sup> Fm<sup>7</sup> B<sup>b7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup><sub>3</sub> G<sup>7</sup> C<sup>Δ</sup> Am<sup>7</sup>

Don't Blame Me For fal - ling in love with you. I'm  
Can't you see When you do the things you do If

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup><sub>b5</sub> A<sup>7</sup> 1. Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> 2. Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

un - der your spell But how can I help it? Don't Blame Me.  
I can't con - ceal The thrill that I'm fee - ling, Don't Blame Me.

**B** F E<sup>7</sup> Am<sup>7</sup>

I can't help it If that dog - gone moon a - bove.

D<sup>7</sup> Dm<sup>7</sup> A<sup>b7</sup> G<sup>7</sup>

Makes me want Some - one like you to love.

**A** C Em<sup>7</sup><sub>b5</sub> A<sup>7</sup> Dm<sup>7</sup><sub>3</sub> G<sup>7</sup> C<sup>Δ</sup> Am<sup>7</sup>

Blame your kiss As sweet as a kiss can be, And

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup><sub>b5</sub> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

blame all your charms That melt in my arms, But Don't Blame Me.

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;



# Don't Explain

Lyrics by Arthur Herzog, Jr.

Music by Billie Holiday

Slowly

**Adagio** (♩ = 72)

**A** Dm Dm/C Gm<sup>6</sup>/B<sup>b</sup> A<sup>7</sup> Dm Dm/C E<sup>7</sup>/B B<sup>b7</sup> A<sup>9</sup>

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

E<sup>b9</sup> D<sup>9</sup> #5 D<sup>7</sup> #5 b9 D<sup>b9</sup> C<sup>9</sup> F<sup>Δ</sup> B<sup>b</sup> Δ Am<sup>7</sup> B<sup>b</sup>m<sup>6</sup>/D<sup>b</sup> C<sup>7</sup> b9 B<sup>b7</sup> A<sup>7</sup>

I'm glad you're back, Don't Ex - plain!

**A** Dm Dm/C Gm<sup>6</sup>/B<sup>b</sup> A<sup>7</sup> Dm Dm/C E<sup>7</sup>/B B<sup>b7</sup> A<sup>9</sup>

Qui - et, Don't Ex - plain! What is there to gain?

E<sup>b9</sup> D<sup>9</sup> #5 D<sup>7</sup> #5 b9 D<sup>b9</sup> C<sup>9</sup> F Bm<sup>7</sup> b5 E<sup>7</sup> b9 A<sup>7</sup> b9

Skip that lip - stick, Don't Ex - plain!

**B** Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> B<sup>b</sup> Δ Em<sup>7</sup> b5 B<sup>b7</sup> A<sup>7</sup>

You know that I love you and what love en dures. All my thoughts are of you for I'm so complete-ly yours.

Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> B<sup>b</sup> Δ Em<sup>7</sup> b5 B<sup>b7</sup> A<sup>7</sup>

Cry to hear folks chat-ter, and I know you cheat. Right or wrong don't mat-ter when you're with me, sweet.

**A** Dm Dm/C Gm<sup>6</sup>/B<sup>b</sup> A<sup>7</sup> Dm Dm/C E<sup>7</sup>/B B<sup>b7</sup> A<sup>9</sup>

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

E<sup>b9</sup> D<sup>9</sup> #5 D<sup>b9</sup> C<sup>9</sup> F B<sup>b6</sup> F

My life's yours love, Don't Ex - plain!

# Don't Get Around Much Anymore

Lyrics by Bob Russell

Music by Duke Ellington

Medium Swing

**A** Allegro (♩ = 130)

C Dm<sup>7</sup> D<sup>#</sup>dim<sup>7</sup> C/E A Bm<sup>7</sup> Cdim<sup>7</sup> A<sup>7</sup>/C<sup>#</sup>

Missed the Sat-ur-day dance, heard they crowded the floor;

A<sup>7</sup>/C<sup>#</sup> D<sup>7</sup> G<sup>7</sup> C C/E E<sup>b</sup>dim<sup>7</sup> Dm<sup>7</sup> C

cound - n't bear it with-out you, — Don't Get A-round Much An - y - more.

**A** C Dm<sup>7</sup> D<sup>#</sup>dim<sup>7</sup> C/E A Bm<sup>7</sup> Cdim<sup>7</sup> A<sup>7</sup>/C<sup>#</sup>

Thought I'd vis-it the club, got as far as the door;

A<sup>7</sup>/C<sup>#</sup> D<sup>7</sup> G<sup>7</sup> C C/E E<sup>b</sup>dim<sup>7</sup> Dm<sup>7</sup> C

they'd have ask'd me a - bout — you, — Don't Get A-round Much An - y - more.

**B** Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> B<sup>b</sup><sup>9</sup> C<sup>Δ</sup>

Dar - ling, I guess — my mind's — more at ease, —

C<sup>7</sup> C<sup>7</sup><sup>#5</sup> D<sup>7</sup> F<sup>#</sup><sup>7</sup><sup>b5</sup> B<sup>7</sup> Em<sup>7</sup> E<sup>b</sup>dim<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

— but nev - er - the - less — why stir up mem - o - ris? — Been in - vi - ed on

**A** G<sup>7</sup> C Dm<sup>7</sup> D<sup>#</sup>dim<sup>7</sup> C/E C C/E A Bm<sup>7</sup> Cdim<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> D<sup>7</sup>

dates, might have gone but what four? Aw-f'ly diffrent without — you, —

G<sup>7</sup> <sup>1.</sup> C <sup>2.</sup> C/E E<sup>b</sup>dim<sup>7</sup> Dm<sup>7</sup> C C<sup>7</sup><sup>#9</sup>

Don't Get Around Much An - y - more. Missed the Sat ur-day more.

Copyright © 1973 Herrison Music Corp. and Robbins Music

Typeset by Jordan Eldredge &lt;jordaneldredge@gmail.com&gt;

# Doxy

Music by Sonny Rollins

Medium Groove

**Allegro** (♩ = 130)

**[A]** B $\flat$ <sup>7</sup> A $\flat$ <sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B $\flat$ <sup>7</sup> C<sup>7</sup> F<sup>7</sup>

**[B]** B $\flat$ <sup>7</sup> E $\flat$ <sup>7</sup> Edim<sup>7</sup>

**[A]** B $\flat$  A $\flat$ <sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B $\flat$

Copyright © 1963 Prestige Music Co, Inc.  
Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Easy Living

Lyrics and Music by Ralph Rainger, Leo Robin

Med

**Moderato** (♩ = 108)

**[A]** F<sup>Δ</sup> F<sup>#dim7</sup> Gm<sup>7</sup> G<sup>#dim7</sup> F<sup>Δ</sup>/A Cm<sup>7</sup> F<sup>7</sup> B<sup>bΔ</sup> E<sup>b7</sup>

Li - ving for you is ea - sy li - ving It's ea - sy to live when you're in love And  
I ne-ver reg-ret the years that I'm giving They're ea - sy to give when you're in love I'm

F<sup>Δ</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> A<sup>7#5</sup> D<sup>9</sup> G<sup>7#5</sup> C<sup>9</sup>

I'm so in love There is nothing in life but you  
hap - py to do what - - - - -

**[1]** Gm<sup>7</sup> C<sup>7b9</sup> F B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup>

ev - er I do for you For

**[B]** D<sup>bΔ</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> A<sup>b7</sup>/G<sup>b</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup>

you may - be I'm a fool But it's fun Peo - ple say you rule me with

D<sup>bΔ</sup> D<sup>b/C</sup> B<sup>b7</sup> B<sup>b7</sup>/A<sup>b</sup> Gm<sup>7b5</sup> C<sup>7</sup>

one wave of your hand Dar - ling, it's grand They just don't un - der - stand

**[A]** F<sup>Δ</sup> F<sup>#dim7</sup> Gm<sup>7</sup> G<sup>#dim7</sup> F<sup>Δ</sup>/A Cm<sup>7</sup> F<sup>7</sup> B<sup>bΔ</sup> E<sup>b7</sup>

Li - ving for you is ea - sy li - ving It's ea - sy to live when you're in love And

F<sup>Δ</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7b9</sup> F (A<sup>b7</sup> D<sup>bΔ</sup> C<sup>7</sup>)

I'm so in love There is nothing in life but you

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Easy To Love

## From 'Born To Dance'

Lyrics and Music by Cole Porter

Ballad

**A** **Moderato** (♩ = 108)

**Dm<sup>7</sup>** **Gm<sup>7</sup>** **Dm<sup>7</sup>** **G<sup>7</sup>**

You'd be so eas - y To Love, So  
 We'd be so grand at the game So

**C<sup>Δ</sup>** **F<sup>Δ</sup>** **Em<sup>7</sup>** **1. F<sup>7</sup>**

eas - y to i - dol - ize, All oth - ers a - bove  
 care - free to - get - her, that it does seem a

**B** **Dm<sup>7</sup>** **G<sup>7</sup>** **C<sup>Δ</sup>** **Am<sup>7</sup>**

So worth the yearn - ing for, \_\_\_\_\_

**Dm<sup>7</sup>** **G<sup>7</sup>** **Em<sup>7</sup>** **A<sup>7</sup>**

So swell to keep ev - 'ry home - fire burn - ing for \_\_\_\_\_

**2. A<sup>7</sup>**

shame that

**C** **Dm<sup>7</sup>** **Fm<sup>6</sup>** **C<sup>Δ</sup>** **E<sup>7</sup>** **E<sup>b</sup>dim**

you can't see your fu - ture with me, 'cause you'd be

**Dm<sup>7</sup>** **G<sup>7</sup>** **C<sup>6</sup>** **Fine**

oh, so eas - y To Love! \_\_\_\_\_

Copyright © 1936 by Chappell & Co., Inc.  
 Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Epistrophy

Music by Thelonius Monk

Bop

**Allegro** (♩ = 130)

**[A]** C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup>

D<sup>#7</sup> E<sup>7</sup> D<sup>#7</sup> E<sup>7</sup> D<sup>#7</sup> E<sup>7</sup> D<sup>#7</sup> E<sup>7</sup>

**[B]** D<sup>#7</sup> E<sup>7</sup> D<sup>#7</sup> E<sup>7</sup> D<sup>#7</sup> E<sup>7</sup> D<sup>#7</sup> E<sup>7</sup>

C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup>

**[C]** F<sup>#m</sup>

B<sup>7</sup> D<sup>b7</sup> D<sup>7</sup>

**[B]** D<sup>#7</sup> E<sup>7</sup> D<sup>#7</sup> E<sup>7</sup> D<sup>#7</sup> E<sup>7</sup> D<sup>#7</sup> E<sup>7</sup>

C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup> C<sup>#7</sup> D<sup>7</sup>

C<sup>#7</sup> D<sup>7</sup> G<sup>b7</sup> #11

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Flamingo

Lyrics by Ed Anderson

Music by Ted Grouya

Slowly

**Allegro** (♩ = 130)

**A** F<sup>△</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> #5 Fm<sup>7</sup> B<sup>b</sup>7 C<sup>7</sup> #5

Fla - min - go, — like a flame in the sky, fly - ing o - ver the  
 Fla - min - go, — in your trop - i - cal hue, speak of pas - sion un -

D<sup>b</sup>9 Gm<sup>7</sup> C<sup>7</sup> C<sup>7</sup>/B<sup>b</sup>

is - land to my lov - er near  
 dy - ing and a love that is

<sup>1</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> <sup>2</sup> F B<sup>b</sup>9 F Cm<sup>7</sup> F<sup>7</sup>

by. — Fla true. — The

**B** B<sup>b</sup>m B<sup>b</sup>m<sup>△</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>6 Cm<sup>7</sup> b5 F<sup>7</sup>

wind sings a song to you as you go, a song — that I

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 B<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>7</sup>/A<sup>b</sup> Gm<sup>7</sup> C<sup>7</sup>

hear be - low the mur - mur - ing palms. — Fla -

**A** F<sup>△</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> #5 Fm<sup>7</sup> B<sup>b</sup>7 C<sup>7</sup> #5

min - go, — when the sun meets the sea, say fare - well to my

D<sup>b</sup>9 Gm<sup>7</sup> Gm<sup>7</sup>/C F<sup>△</sup> B<sup>b</sup>△ F<sup>△</sup>

lov - er and has - 3 - ten to me. —

Copyright © 1941 Tempo Music, Inc.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Fly Me To The Moon

## In Other Words

Lyrics and Music by Bart Howard

Moderately, with a beat

**[A] Allegro** (♩ = 130)

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 Mars. In  
 oth - er words, hold my hand! In  
 oth - er words, dar - ling kiss me!  
**[B]** 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 - dore. In  
 oth - er words, please be true! In  
 oth - er words, I love you!  
 true! In  
 oth - er words, I love you!

Copyright © 1954 and renewed 1982 Hampshire House Publishing Corp., New York NY.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>



# Gentle Rain

Lyrics by Matt Dubey

Music by Louis Bonfa

Bossa

**A** **Allegro** (♩ = 130)

Am<sup>6</sup> Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup>

We both are lost and a - lone in the world, Walk with  
I feel your tears as they fall on my cheek, They are

Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

me \_\_\_\_\_ in the Gen - tle Rain. \_\_\_\_\_  
warm \_\_\_\_\_ in the Gen - tle Rain. \_\_\_\_\_

**B** F<sup>#</sup>m<sup>7</sup> b<sup>5</sup> B<sup>7</sup> b<sup>9</sup> Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup>

Don't be af - raid; I've a hand for your hand, And I  
Don't be af - raid; I've a hand for your hand, And our

Dm<sup>7</sup> b<sup>5</sup> Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> Am<sup>6</sup> Bb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> C<sup>7</sup>

will be your love for a while. \_\_\_\_\_ sad, \_\_\_\_\_ like the Gentle Rain, \_\_\_\_\_ like the Gentle  
love will be sweet, will be

F<sup>6</sup> Em<sup>7</sup> Am (E<sup>7</sup>)

Rain, \_\_\_\_\_ like the Gen - tle Rain, \_\_\_\_\_

Copyright © 1931 (renewed 1959) EMI Robbins Catalog, Inc

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Giant Steps

Music by John Coltrane

Fast

**A Prestissimo** (♩ = 240)

The musical score is written for a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Fast' and 'Prestissimo' with a metronome marking of 240 quarter notes per minute. The score is divided into four systems, each with a treble clef. Chord symbols are placed above the notes. The lyrics are written below the notes, with some words split across lines. The lyrics are: 'Life when we were kids Was like', 'Think of life as chess Cap - ture', 'play - ing gi - ant steps We were told', 'one piece at a time For - ward east,', 'to ad - vance We o - beyed,', 'cas - tle next Not the pace', 'took the chance You're it', 'but the steps Check - mate'.

Life when we were kids Was like  
Think of life as chess Cap - ture  
play - ing gi - ant steps We were told  
one piece at a time For - ward east,  
to ad - vance We o - beyed,  
cas - tle next Not the pace  
took the chance You're it  
but the steps Check - mate

Copyright © 1974 Jowcol Music.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Gloria's Step

Music by Scott LaFaro

Swing

**A** Allegro (♩ = 160)

F<sup>Δ</sup> E<sup>b</sup><sup>Δ</sup> D<sup>Δ</sup> D<sup>b</sup><sup>Δ</sup> C<sup>7</sup> #9 Fm<sup>7</sup>

**B** Em<sup>7</sup> F<sup>Δ</sup> Am<sup>7</sup> b<sup>5</sup> Em<sup>7</sup> b<sup>5</sup> Gm<sup>7</sup> b<sup>5</sup> Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> #9 C<sup>7</sup> #9 E<sup>b</sup> 7 #9

**A** F<sup>Δ</sup> E<sup>b</sup><sup>Δ</sup> D<sup>Δ</sup> D<sup>b</sup><sup>Δ</sup> C<sup>7</sup> #9 Fm<sup>7</sup>

Copyright © 1962, Orpheum Music.  
Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Green Dolphin Street

Lyrics by Ned Washington

Music by Bronislau Kaper

Latin/Swing

**A** Allegro (♩ = 160)

The musical score is written for voice and piano. It consists of several systems of music. The first system (labeled 'A') has a tempo marking of 'Allegro (♩ = 160)'. The melody is in treble clef with a key signature of one flat (Bb). The lyrics are: 'Lo - ver, one love - ly day through these mo - ments a - part'. The piano accompaniment features chords: CΔ, D7/C, Db/C, and Cm7. The second system (labeled 'B') continues the melody with lyrics: 'A love came plan - ning to stay Love come here in my heart'. Chords include Dm7, G7, and CΔ. The third system (labeled '1.') has lyrics: 'Green Dol - phin Street sup - plied the setting'. Chords include Dm7, G7, and CΔ. The fourth system (labeled '2.') has lyrics: 'The set - ting for nights be - yond for - getting And'. Chords include Fm7, Bb7, EbΔ, and (G7). The fifth system (labeled 'C') has lyrics: 'When I re - call the love I found on I'm gonna kiss the ground I'. Chords include Dm7, Dm/C, Bm7b5, E7b9, Am7, Am/G, F#m7b5, and B7. The sixth system (labeled 'found on') has lyrics: 'found on Green Dol - phin Street'. Chords include Em7, A7, Dm7, G7, CΔ, and (Dm7 G7).

Copyright © 1947 (Renewed 1975) MGM/EMI Feist Catalog, Inc.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Greensleeves

Music by Traditional

Slowly

**Andante** (♩ = 76)

**A** Em D D#dim 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 de

**B**

<sup>2</sup> 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

<sup>1</sup> Em F#7 B <sup>2</sup> Em B7 Em Am Em

Green - sleeves was my de - light. who but my la - dy Green - sleeves.

Copyright © 1988 by HAL LEONARD PUBLISHING CORPORATION

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Guilty

Lyrics and Music by Gus Kahn, Harry Akst, Richard A. Whiting

Slowly

**Moderato** (♩ = 100)

**A** B $\flat$  Fm/A $\flat$  G $^7\#5$  G $^7$  Cm Cm/B $\flat$  A $^7\#5$  A $^7$  B $\flat$  $\Delta$  B $\flat^7\#5$  E $\flat$  $\Delta$  E $\flat$ m

Is it a sin, — is it a crime, — lov - ing you dar, — like i do? —  
May - be I'm wrong — dreaming of you, — dreaming the lone - ly night thru, —

B $\flat$ /D D $\flat$ dim $^7$  Cm $^7$  F $^7$  Cm $^7$  F $^7\#5$  B $\flat$  F $^7$  Cm $^7$  F $^7$  B $\flat$  A $^7$

If it's a crime, then I'm Guilt - y, Guilt - y of lov - ing you. — Guilty of dreaming of you. —

**B** Dm Dm $\Delta$  Dm $^7$  Em $^7\flat5$  A $^7\#5$  A $^7$  Dm Dm $^7$  Em $^7$  A $^7\#5$  A $^7$

What can I do, — what can I say, — af - ter I've tak - en the blame?

F $^6$ /C Gm $^7$ /C F $^6$  F $\sharp$ dim $^7$  Gm $^7$  C $^9$  F $^{\text{sus}4\ 9}$  F $^7\flat9$

You say you're thu, — you'll go your way — but I'll al - ways feel — just the same.

**A** B $\flat$  Fm/A $\flat$  G $^7\#5$  G $^7$  Cm Cm/B $\flat$  A $^7\#5$  A $^7$  B $\flat$  $\Delta$  B $\flat^7\#5$  E $\flat$  $\Delta$  E $\flat$ m

May - be I'm right, — may - by I'm wrong. lov - ing you dear, — like I do. —

B $\flat$ /D D $\flat$ dim $^7$  Cm $^7$  F $^7$  Cm F $^{\text{sus}4\ 9}$  F $^7\flat9$  B $\flat$  A $\flat^6$  B $\flat^6$  N.C.

If it's a crime — then I'm Gilt - y, Guilt - y of love - ing you.

Copyright © 1931 (Renewed 1958) Whiting Publishing and EMI Feist Catalog Inc.

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Hallelujah I Love Him (Her) So

Lyrics and Music by Ray Charles

Moderately

**Allegro** (♩ = 130)

**A** F F/A B♭ Bdim<sup>7</sup> C<sup>7</sup> F F/A B♭ Bdim<sup>7</sup> C<sup>7</sup>

Let me tell you 'bout a boy I know. He is my ba - by and he lives next door.

F F<sup>7</sup> F<sup>7</sup> #5 B♭ Bdim<sup>7</sup>

Ev - 'ry morn-ing 'fore the sun comes up he brings my cof - fee in my fav - 'rite cup. That's why I

F A<sup>7</sup> Dm B♭<sup>7</sup> G<sup>7</sup> C<sup>7</sup>sus F

know, yes, I know, Hal - le - lu - jah, I just love him so.

**B** B♭<sup>6</sup> Bdim<sup>7</sup> F F<sup>7</sup>

Now if I call him on the tel - ephone, and tell him that I'm all a - lone,

B♭<sup>9</sup> A♭<sup>9</sup> G<sup>7</sup> C<sup>7</sup>

by the time I count from one to four, I hear him on my door.

**A** F F/A B♭ Bdim<sup>7</sup> C<sup>7</sup> F F/A B♭ Bdim<sup>7</sup> C<sup>7</sup>

In the eve - ning when the sun goes down, when there is nobod - y else a - round

F F<sup>7</sup> F<sup>7</sup> #5 B♭ Bdim<sup>7</sup>

he kiss - es me and he holds me tight. He tells me "Ba - by ev - 'rything's all right." That's why I

F A<sup>7</sup> Dm B♭<sup>7</sup> G<sup>7</sup> C<sup>7</sup>sus F B♭<sup>7</sup> F

know, yes, I know. Hal - le - lu - jah, I just love him so.

Copyright © 1956 & 1959 by Hill & Range Snogs, Inc.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

Music by Richard Rodgers

**Allegro** (♩ = 160)

"Have You Met Miss Jones?" Some one said as we shook hands.  
 She was just Miss Jones to me.  
 Then I said "Miss Jones, You're a girl who un - der - stands,  
 I'm a man who must be free." And all at  
 once I lost my breath, and all at once was scared to death, and all at  
 once I owned the earth and sky!  
 Now I've met Miss Jones, and we'll keep on meet - ing till we  
 die, Miss Jones and I.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;



# Heart And Soul

Lyrics and Music by Frank Losser, Hoagy Carmichael

**Andante Moderato** (♩ = 88)

**A** F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Heart and soul, I fell in love with you Heart and Soul, the way a fool would do,

F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F Gm<sup>7</sup> C<sup>9</sup>

Mad - ly, be - case you held me tight and stole a kiss in the night.

**A** F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Heart and soul, I begged to be a-dored; Lost con - trol, and tum-bled o - ver-board

F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F F<sup>7</sup>

Glad - ly, that mag - ic night we kissed. there in the moon - mist.

**B** B<sup>b</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

Oh! but your lips were thrill - ing, much too thirll - ing.

B<sup>b</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>9</sup> F<sup>7</sup> E<sup>7</sup> C<sup>7</sup>

Nev - er be - fore were mine so strange - ly will - ing. But

**A** F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

now I see what one em-brace can do. Look at me, it's got me love-ing you,

F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

Mad - ly that lit - tle kiss your stole Heald all my heart and soul.

-- help me fill it out this copyright notice --

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Here's That Rainy Day

Lyrics by Johnny Burke

Music by James Van Heusen

Slowly

**Allegro** (♩ = 130)

**A**  $G^{\Delta 9}$   $G^{\Delta 9}/F^{\#}$   $Bb^7/F$   $E^7 b5$   $Eb^{\Delta}$   $Eb^6$

May - be I should have saved those left - ov - er dreams;

$Am^7$   $D^7$   $D^7 b5 b9$   $G^{\Delta}$   $Dm^7$   $G^7$

fun - ny, but Here's That Rain - y Day.

**B**  $Cm^7$   $F^9$   $Bb^{\Delta}$   $E^9$   $Eb^{\Delta}$

Here's That Rain - y Day they told me a - bout, and I

$Am^7$   $D^9$   $D^7 b9$   $G^{\Delta}$   $Am^7$   $D^7$

laughed at the thought that it might turn out this way.

**A**  $G^{\Delta 9}$   $G^{\Delta 9}/F^{\#}$   $Bb^7/F$   $E^7 b5$   $Eb^{\Delta}$   $Eb^6$

Where is that worn out wish that I threw a - side,

$Am^7$   $D^7$   $D^7 b5 b9$   $G^{\Delta 9}$   $Dm^7$   $G^9 \#5$

Af - ter it brought my lov - er near?

**C**  $C^{\Delta}$   $Am^7$   $D^7$   $D^7/C$   $Bm^7$   $Em^7$   $A^7 b5$   $A^7$

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

1.  $Am^7$   $D^7$   $Am^7$   $D^7 b9$   $G$   $Em^7$   $Am^7$   $D^9$  2.  $G$   $Bb^6$   $Eb^{\Delta}$   $Ab^{\Delta}$   $G^6$

Fun - ny that rain - y day is here. here.

Copyright © 1953 by BOURCE CO. and DORSEY BROS. MUSIC, INC. Copyright Renewed.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Honeysuckle Rose

Lyrics by Andy Razaf

Music by Thomas 'Fats' Waller

Medium, with a lift

**Allegro** (♩ = 130)

**A** Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Ev - 're hon - ey bee fills with jeal - ous - y when they see you out with me, I don't blame them,

F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup>

good - ness knows, \_\_\_\_\_ Hon - ey - sucke - le Rose. \_\_\_\_\_

**A** Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>9</sup> C<sup>7</sup>

When you're pass - in' by, flow - ers droop and sigh, and I know the rea - son why; You're much sweet - er

F A<sup>b</sup>dim<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F D<sup>b</sup><sup>7</sup> Gm<sup>7</sup> F

good - ness knows, \_\_\_\_\_ Hon - ey - suck - le Rose. \_\_\_\_\_

**B** F<sup>7</sup> Cm<sup>7</sup> Fdim F<sup>7</sup> B<sup>b</sup> F<sup>9</sup> G<sup>b</sup><sup>9</sup> F<sup>9</sup> B<sup>b</sup>

Don't buy sug - ar, you just have to touch my cup. \_\_\_\_\_

G<sup>7</sup> Dm<sup>7</sup> Gdim G<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup><sup>9</sup> G<sup>9</sup> C<sup>7</sup>

You're my sug - ar, it's sweet when you stir it up. \_\_\_\_\_

**A** Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>9</sup> C<sup>7</sup>

When I'm tak - in' sips from your tas - ty lips, seems the hon - ey fair - ly drips. You're con - fec - tion,

F G<sup>#</sup>dim<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> 1. F Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup> 2. F D<sup>b</sup><sup>7</sup> Gm<sup>7</sup> G<sup>b</sup><sup>7</sup> F<sup>6</sup>

good - ness knows, \_\_\_\_\_ Hon - ey - suck - le rose. \_\_\_\_\_ Rose. \_\_\_\_\_

Copyright © 1929 Santly Bros., Inc.

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# How Deep Is the Ocean

## How High Is the Sky

Lyrics and Music by Irving Berlin

Slowly

**Andante** (♩ = 88)

**[A]** Cm<sup>7</sup> Dm<sup>7</sup>♭<sup>5</sup> G<sup>7</sup> Cm<sup>7</sup> Am<sup>7</sup>♭<sup>5</sup> D<sup>7</sup>

How much do I love you? I'll tell you no lie.

Gm<sup>7</sup> Am<sup>7</sup>♭<sup>5</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup>

How Deep Is The O - cean, how high is the sky?

**[B]** E♭<sup>Δ</sup> B♭m<sup>7</sup> E♭<sup>7</sup> A♭<sup>7</sup>

How man - y times a day do I think of you?

Cm<sup>7</sup>♭<sup>5</sup> F<sup>7</sup> B♭<sup>7</sup> Dm<sup>7</sup>♭<sup>5</sup> G<sup>7</sup>

How man - y ros - es are sprink - led with dew?

**[A]** Cm<sup>7</sup> Dm<sup>7</sup>♭<sup>5</sup> G<sup>7</sup> Cm<sup>7</sup> Am<sup>7</sup>♭<sup>5</sup> D<sup>7</sup>

How far would I trav - el to be whre you are?

Gm<sup>7</sup> Am<sup>7</sup>♭<sup>5</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup>

How far is the jour - ney for here to a star?

**[C]** E♭<sup>7</sup> Gm<sup>7</sup>♭<sup>5</sup> C<sup>7</sup> Fm<sup>7</sup> A♭m<sup>7</sup> D♭<sup>7</sup>

And if I ev - er lost you, how much would I cry?

E♭<sup>Δ</sup> F<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> E♭<sup>Δ</sup>

How Deep Is The O - cean, how high is the sky?

Copyright © 1932 Irving Berling (Renewed)

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# How High The Moon

Lyrics by Nancy Hamilton

Music by Morgan Lewis

Moderately

**Allegro** (♩ = 130) A  $G^{\Delta}$   $Gm^7$   $C^7$

Some - where there's mu - sic, how faint the tune! Some - where there's

$F^{\Delta}$   $Fm^7$   $Bb^7$

heav - en, How High The Moon! There is no

$Eb^{\Delta}$   $Am^7 b^5$   $D^7$   $Gm^7$   $Am^7 b^5$   $D^7$

moon a - bove when love is far a - way too, 'till it comes

$G^{\Delta 9}$   $Am$   $D^7$   $Bm^7$   $Bb^7$   $Am^7$   $Am^7/D$   $D^7$

true that you love me as I love you. Some - where there's

B  $G^{\Delta}$   $Gm^7$   $C^7$

mu - sic, it's where you are. Some - where there's

$F^{\Delta}$   $Fm^7$   $Bb^7$

heav - en, how near, how far! The dark - est

$Eb^{\Delta}$   $Am^7 b^5$   $D^7$   $G^{\Delta}$   $Am^7$   $D^7 b^9$

night would shine if you would come to me soon. Un - til you

**1.**  $Bm^7$   $Bb^7$   $Am^7$   $Am^7/D$   $D^7 b^9$   $G^6$   $D^7$   $Am^7/D$   $D^7$  **2.**  $G$

will, how still my heart, How High The Moon! Some-where there's Moon!

Copyright © 1940 by Chappell & Co., Inc. Copyright Renewed.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# How Insensitive

Insensatez

Lyrics by Vincius De Moraes, Norman Gimbel

Music by Antonio Carlos Jobim

Moderately

**Allegro** (♩ = 130)

**A** Dm<sup>7</sup> D♭dim<sup>7</sup>

How \_\_\_\_\_ In - sen - si - tive \_\_\_\_\_ I must have seemed  
Now, \_\_\_\_\_ she's gone a - way \_\_\_\_\_ and I'm a - lone \_\_\_\_\_

Cm<sup>6</sup> G<sup>7</sup>

\_\_\_\_\_ when she told me that she loved me. \_\_\_\_\_ How \_\_\_\_\_  
\_\_\_\_\_ with the mem - ry of her last look. \_\_\_\_\_ Vague \_\_\_\_\_

B♭<sup>Δ</sup> E♭<sup>Δ</sup>

\_\_\_\_\_ un - moved and cold \_\_\_\_\_ I must have seemed  
\_\_\_\_\_ drawn and sad, \_\_\_\_\_ I see it still, \_\_\_\_\_

Em<sup>7</sup>♭<sup>5</sup> A<sup>7</sup>♭<sup>9</sup> Dm<sup>7</sup> D♭<sup>7</sup>

\_\_\_\_\_ when she told me so sin - cere - ly. \_\_\_\_\_ Why, \_\_\_\_\_  
\_\_\_\_\_ all her heart-break in that last look. \_\_\_\_\_ How, \_\_\_\_\_

**B** Cm<sup>7</sup> Bdim<sup>7</sup>

\_\_\_\_\_ she must have asked, \_\_\_\_\_ did I just turn \_\_\_\_\_  
\_\_\_\_\_ she must have asked, \_\_\_\_\_ could I just turn \_\_\_\_\_

B♭<sup>Δ</sup> Em<sup>7</sup>♭<sup>5</sup> A<sup>7</sup>♭<sup>9</sup> Dm<sup>7</sup> D♭<sup>7</sup>

\_\_\_\_\_ and stare in i - cy si - lence? \_\_\_\_\_ What \_\_\_\_\_  
\_\_\_\_\_ and stare in i - cy si - lence? \_\_\_\_\_ What \_\_\_\_\_

Cm<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>♭<sup>9</sup>

\_\_\_\_\_ was I to say? \_\_\_\_\_ What can you say \_\_\_\_\_  
\_\_\_\_\_ was I to do? \_\_\_\_\_ What can one do \_\_\_\_\_

**1.** Gm<sup>6</sup> A<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup>♭<sup>5</sup> A<sup>7</sup>♭<sup>9</sup>

\_\_\_\_\_ when a love af - fair is o - ver? \_\_\_\_\_  
\_\_\_\_\_ when a love \_\_\_\_\_

**2.** A<sup>7</sup> Dm Dm<sup>6</sup>

\_\_\_\_\_ af - fair is o - ver? \_\_\_\_\_

# I Can't Give You Anything But Love

Lyrics by Dorothy Fields

Music by Jimmy McHugh

Dreamily

**Andante Moderato** (♩ = 88)

**A** G G/B B $\flat$ dim<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

I can't give you an - y thing but love Ba - by;

G Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

that's the on - ly thing I've plen - ty of, Ba - by.

**B** G<sup>7</sup> C $\Delta$  C<sup>7</sup> B<sup>7</sup> B $\flat$ <sup>7</sup>

Dream a - while, scheme a - while we're sure to find \_\_\_\_\_

A<sup>7</sup> D<sup>7</sup>

hap - pi - ness and, I guess, all those things you've al - ways pined for.

**A'** G G/B B $\flat$ dim<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Gee, I'd love to see you look - ing swell, Ba - by;

Dm<sup>7</sup> G<sup>7</sup> C $\Delta$

Dia - mond brace - lets Wool - worth does - n't sell, Ba - by.

C $\Delta$  C $\sharp$ dim<sup>7</sup> G $\Delta$ <sup>9</sup>/D E<sup>7</sup>

'till that luck - y day, you know damed well, Ba - by

Am<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G G/B C Cm G/D D<sup>7</sup> G<sup>6</sup>

I can't give you an - y - thing but love. \_\_\_\_\_

-- help me fill it out this copyright notice --

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# I Concentrate On You

Lyrics and Music by Cole Porter

Slowly

**Allegro** (♩ = 130)

**A** E $\flat$ <sup>6</sup> E $\flat$ <sup>Δ</sup> B $\flat$ <sup>7</sup> E $\flat$ m<sup>7</sup> <sub>3</sub> D $\flat$ m<sup>7</sup> G $\flat$ <sup>9</sup> C $\flat$ <sup>6</sup> A $\flat$ m<sup>7</sup> A $\flat$ m<sup>7</sup>/G $\flat$

When-ev - er skies look grey to me\_\_\_\_\_ and trouble be-gins to brew,\_\_\_\_\_

Fm<sup>7</sup> $\flat$ <sup>5</sup> B $\flat$ <sup>7</sup> E $\flat$ m<sup>6</sup> Cm<sup>7</sup> $\flat$ <sup>5</sup> F<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ <sup>6</sup> Fm<sup>7</sup> B $\flat$ <sup>7</sup>

when-ev-er the win-ter winds be-come too strong, I Con-cen - trate On You.\_\_\_\_\_

**A** E $\flat$ <sup>6</sup> E $\flat$ <sup>Δ</sup> B $\flat$ <sup>7</sup> E $\flat$ m<sup>7</sup> <sub>3</sub> D $\flat$ m<sup>7</sup> G $\flat$ <sup>9</sup> C $\flat$ <sup>6</sup> C $\flat$ /B $\flat$

When for-tune cries "nay, nay!" to me\_\_\_\_\_ and people de-clare "You're through,"\_\_\_\_\_

A $\flat$ m<sup>7</sup> D $\flat$ <sup>7</sup> G $\flat$ <sup>Δ</sup> B<sup>Δ</sup> F<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ <sup>6</sup> A $\flat$ <sup>6</sup> E $\flat$  E $\flat$ <sup>7</sup>

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

**B** A $\flat$ <sup>Δ</sup> A $\flat$ m<sup>7</sup> E $\flat$  Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ <sup>Δ</sup> E $\flat$ <sup>7</sup>

smile so sweet, so ten - der,\_\_\_\_\_ when at first my kiss you de - cline.\_\_\_\_\_ On the

A $\flat$ <sup>Δ</sup> D $\flat$ <sup>7</sup> G $\flat$ <sup>Δ</sup> G $\flat$ /F E $\flat$ m<sup>7</sup> E $\flat$ m/D $\flat$  Cm<sup>7</sup> $\flat$ <sup>5</sup> F<sup>7</sup> B $\flat$  B $\flat$ <sup>Δ</sup> B $\flat$ <sup>7</sup>

light in your eyes, when you sur - ren - der\_\_\_\_\_ and once a - gain our arms in-ter - twine.\_\_\_\_\_

**A** E $\flat$  E $\flat$ <sup>Δ</sup> Am<sup>7</sup> $\flat$ <sup>5</sup> D<sup>7</sup> B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> A $\flat$ <sup>Δ</sup> Dm<sup>7</sup> $\flat$ <sup>5</sup> G<sup>7</sup>

And so when wise - men say to me\_\_\_\_\_ that love's young dream nev-er comes true.\_\_\_\_\_

Gm<sup>7</sup> $\flat$ <sup>5</sup> C<sup>7</sup> $\sharp$ <sup>5</sup> Fm F $\sharp$ dim<sup>7</sup> F<sup>7</sup> $\flat$ <sup>5</sup>/C $\flat$  B $\flat$ <sup>7</sup> <sup>1</sup>E $\flat$  Fm<sup>7</sup> B $\flat$ <sup>7</sup>

To prove that e - ven wisemen can be wrong, I Con-cen - trate On You.\_\_\_\_\_

<sup>2</sup>E $\flat$ <sup>6</sup> A $\flat$ <sup>6</sup> E $\flat$ <sup>6</sup> Fm<sup>7</sup> B $\flat$ <sup>7</sup> $\flat$ <sup>9</sup> E<sup>9</sup> E $\flat$ <sup>6</sup> $\flat$ <sup>9</sup>

I con - cen - trate,\_\_\_\_\_ and con - cen - trate\_\_\_\_\_ on you.\_\_\_\_\_

Copyright © 1939 by Chappell & Co., Inc.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>



# I Could Have Danced All Night

## From 'My Fair Lady'

Lyrics by Alan Jay Lerner

Music by Frederick Loewe

Moderately

**A**  
**Prestissimo** (♩ = 240)

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.

Copyright © 1956 by Alan Jay Lerner &amp; Frederick Loewe. Copyright Renewed

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# I Could Write A Book

From 'Pal Joey'

Lyrics by Lorenz Hart

Music by Richard Rodgers

Ballad

**Allegro** (♩ = 130) A

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of 16 measures. The key signature has one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 130 beats per minute. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. Chord symbols are written above the staff, and lyrics are written below. Measure 1 starts with a repeat sign and a first ending bracket. Measure 16 ends with a double bar line and repeat dots. There are two key signatures: one flat (B-flat) for the first system and one sharp (F-sharp) for the second system.

If they asked me I Could Write A Book, a - bout the  
sim - ple se - cret of the plot is just to  
way you walk and whis - per you and look, I could  
tell them that I love you a - lot, then the  
1. B C/E A<sup>b7</sup>/E<sup>b</sup> Dm<sup>7</sup> G<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> <sup>b</sup>9 G<sup>7</sup> B<sup>7</sup>  
write a pre - face on how we met, so the  
Em Am<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
world would nev - er for - get, and the  
2. C Am Am<sup>7</sup> Am<sup>7</sup> Am<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup>  
world dis - cov - ers as my book ends, how to  
C<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> (Dm<sup>7</sup> G<sup>7</sup>)  
make two lov - ers of friends. If they

Copyright © 1940, Chappell & Co., Inc. Copyright Renewed.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# I Don't Want To Set The World On Fire

Lyrics and Music by Eddie Seiler, Sol Marcus, Bennie Benjamin

Moderately

**Allegro** (♩ = 130)

**A** F F/A A $\flat$ dim<sup>7</sup> Gm B $\flat$ m

I Don't Want To Set The World On Fire I

C<sup>7</sup> Gm<sup>9</sup> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

just want to start a flame in your heart

**A** F F/A A $\flat$ dim<sup>7</sup> Gm B $\flat$ m

In my heart I have but one de - sire and

C<sup>7</sup> Gm<sup>9</sup> C<sup>7</sup> F E $\flat$ <sup>6</sup> E<sup>6</sup> F<sup>6</sup>

that one is you no oth - er will do. I've

**B** Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B $\flat$  $\Delta$

lost all am - bi - tion for world - ly ac - claim I just want to be the one you love and

Dm G<sup>7</sup> Dm G<sup>7</sup> Dm G<sup>7</sup> C<sup>7</sup> C<sup>7</sup> #5

with your ad - mis - sion that you feel the same. I'll have reached the goal I'm dreaming of be - lieve me!

**A** F F/A A $\flat$ dim<sup>7</sup> Gm B $\flat$ m

I Don't Want To Set The World On Fire I

C<sup>7</sup> Gm<sup>9</sup> C<sup>7</sup> 1. F A $\flat$ dim<sup>7</sup> Gm C<sup>7</sup> 2. F

just want to start a flame in your heart

Copyright © 1940 by Bergman, Vocco, & Conn, Inc.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# I Got Plenty O' Nuttin'

## From 'Porgy and Bess'

Lyrics by Ira Gershwin, DuBose Heyward

Music by George Gershwin

Moderately

**Allegro** (♩ = 130)

**A** G Am<sup>7</sup> Bm Am<sup>7</sup> G Am<sup>7</sup> G B<sup>7</sup> 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

got no mule, I got no mis - er - y. De  
got the moon, got the deep blue sea. De

**A** G Am<sup>7</sup> Bm Am<sup>7</sup> G Am<sup>7</sup> G B<sup>7</sup> E A

folks wid plen - ty o' plen-ty got a lock on de door, faid some - bod-y's a  
folks wid plen - ty o' plen-ty got to pray all de day, Seems wid plen-ty you

E A E A E C# D G Am<sup>7</sup> Bm G

go - in' to rob 'em while dey's out a mak - in' more. What for?  
sure got to wor-ry how to keep the debbel a - way, a - way.

**B** Bm Em/B Bm<sup>6</sup> Em/B Bm Em/B Bm<sup>6</sup> Em/B

I got no lock on de door, (dat's no way to be.) Day kin steal de  
I ain't a - fret - tin' 'bout hell 'til de time ar - rive. Nev - er wor - ry

Bm Em/B Bm<sup>6</sup> Em/B Bm Am<sup>7</sup> D Am<sup>7</sup> D<sup>7</sup>

rug from de floor, dat's o-keh wid me, 'cause de things dat I prize, like de stars in de skies, all are free. Oh,  
long as I'm well, nev-er one to strive to be good, to be bad, what the hell? I is glad I's a live.

**A'** G Am<sup>7</sup> Bm Am<sup>7</sup> G Am<sup>7</sup> G B<sup>7</sup>

I Got Plen - ty O' Nut - tin; an' nut - tin's plen - ty fo' me. I

E A E A E A E C#

got a gal, got my song, got heb ben the whole day long. No use com-plain - in'!

C# D G Am<sup>7</sup> G Dm<sup>7</sup> G Am<sup>7</sup>

Got my gal, got my Lawd,

1 G C Bm Am<sup>7</sup> 2 G C<sup>7</sup> D<sup>7</sup> G

— go my song. song.

# I Left My Heart In San Francisco

Lyrics by Douglass Cross

Music by Geroge Cory

Slowly

**[A]**  
**Andante Moderato** (♩ = 88)

B $\flat$  Dm $^7$  C $\sharp$ dim $^7$  Cm $^7$  Cm $^7$ /F F $^7$   $\sharp 5$  B $\flat$

I Left My Heart In San Fran-cis-co, high on a hill, it calls to me.

**[B]** B $\flat$  Cm $^7$  C $\sharp$ dim $^7$  B $\flat$  Dm $^7$  C $\sharp$ dim $^7$  Dm $^7$  D $^7$   $\flat 9$  Gm $^7$  C $^9$  C $^7$   $\flat 9$

To be where lit-tle cable cars climb halfway to the stars! to morn-ing fog may chill the

**[A']** F $^9$  Bdim $^7$  Cm $^7$  F $^7$  B $\flat$  Dm $^7$  C $\sharp$ dim $^7$  Cm $^7$  F $^9$  E $\flat$  $^9$  D $^7$

air I don't care! My love waits there in San Fran - cis-co, a-bove the blue and wind-y sea.

**[C]** D $^7$  G $^7$   $\sharp 5$  G $^9$  C Gm $^7$  C $^9$  Cm $^7$  Cm $^7$ /F F $^7$   $\flat 9$  B $\flat$  $^6$  A $\flat$  $^6$   $\flat 9$  A $^6$   $\flat 9$  B $\flat$  $^6$   $\flat 9$

When I come home to you San Fran-cis--co your golden sun will shine for me.

Copyright © 1954 General Music Publishing Co., Inc.  
 Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# I Love You

Lyrics and Music by Cole Porter

Slowly

**[A]**  
**Allegro** (♩ = 160)  
 Gm<sup>7</sup>♭<sup>5</sup> C<sup>7</sup>♭<sup>9</sup> F<sup>Δ</sup>  
 I love you. Hums the Ap - ril breeze. I  
 Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup>  
 love you. E - cho the hills. I  
 Gm<sup>7</sup>♭<sup>5</sup> C<sup>7</sup>♭<sup>9</sup> F<sup>Δ</sup> Bm<sup>7</sup> E<sup>7</sup>  
 love you. The gol - den dawn ag - rees. As once  
 A<sup>Δ</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>Δ</sup>  
 more she sees Daf - fo - dils. It's  
**[B]** Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup>  
 spring a - gain. And birds on the wing a - gain. Start to  
 Am<sup>7</sup>♭<sup>5</sup> D<sup>7</sup>♭<sup>9</sup> G<sup>7</sup> C<sup>7</sup>  
 sing a - gain. The old me - lo - dy. I  
 Gm<sup>7</sup>♭<sup>5</sup> C<sup>7</sup>♭<sup>9</sup> F<sup>Δ</sup> Am<sup>7</sup>♭<sup>5</sup> D<sup>7</sup>  
 love you, That's the song of songs. And it  
 G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>  
 all be - longs To you and me.

-- help me fill it out this copyright notice --  
 Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# If You Could See Me Now

Lyrics by Carl Sigman

Music by Tadd Dameron

Ballad

**Adagio** (♩ = 76)

**[A]**  $E_b^\Delta$   $A_b^7$   $E_b^\Delta$   $A_b^7$

If you could see me now you'd know how blue I've been. One look is all you'd need to see the mood I'm in. Per-  
If you could see me now you'd find me be-ing brave, and try-in aw-f'lly hard to make my tears behave. But

$Gm^7$   $F\#m^7$   $B^7$   $Fm^7$   $B_b^7$   $G^7 \#5$   $C^7$   $Fm^7$   $B_b^7$   $A_m^7 \flat 5$   $A_b m^7$   $Gm^7$   $Cm^7$   $B_b m^7$

haps then you'd re-al-ize I'm still in love with you. 1 2  
that's quite im-pos-si-ble. I'm still in love with you.

**[B]**  $Am^7$   $D^7$   $Bm^7$   $E^7$   $Am^7$   $D^7$   $Bm^7$   $E^7$

You'll happen my way on some mem-'ra-ble day and the month will be May for a while. I'll

$Am^7$   $Cm^7$   $F^7$   $B_b^\Delta$   $Gm^7$   $Cm^7$   $F^7$   $Fm^7$   $B_b^7$

try to smile but can I play the part with-out my heart be-hind the smile?

**[A]**  $E_b^\Delta$   $A_b^7$   $E_b^\Delta$   $A_b^7$

The way I feel for you I nev-er could dis-guise. The look of love is writ-ten plain-ly in my eyes. I

$Gm^7$   $F\#m^7$   $B^7$   $Fm^7$   $B_b^7$   $E_b$  ( $G_b^\Delta$   $B^\Delta$   $E^\Delta$   $E_b^\Delta$ )

think you'd be mine a-gain if you could see me now.

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# I'll Be Seeing You

Lyrics and Music by Irving Kahal, Sammy Fain

Moderately

**Allegro** (♩ = 160)

**A** E♭ G<sup>7</sup> Fm C<sup>7</sup> Fm

I'll Be See - ing You in all the old fa - mil - iar plac - es

Fm C<sup>7</sup> Fm B♭<sup>7</sup> E♭ Fm<sup>7</sup> F<sup>#</sup>dim<sup>7</sup> E♭/G

that this heart of mine em - brac - es all day thru.

**B** Cm<sup>7</sup> Fm<sup>7</sup>

In that samll ca - fe; the park a - cross the way, the

B♭<sup>7</sup> B♭<sup>7</sup>♯5 E♭<sup>6</sup> B♭<sup>9</sup>♯5

chil - dren's ca - rou - sel, the chet - nut - trees, the wish - ing well.

**A'** E♭ G<sup>7</sup> Fm C<sup>7</sup> Fm

I'll Be See - ing You in ev - 'ry love - ly sum - mer's day, in

Fm C<sup>7</sup> Fm B♭<sup>7</sup> B♭<sup>7</sup>/A♭ Gm<sup>7</sup>♯5 C<sup>7</sup>

ev - 'ry-thing that's light and gay, I'll al - ways think of you that way. I'll

**C** Fm Dm<sup>7</sup>♯5 G<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup>

find you in the morn - ing sun and when the night is new. I'll be

**1.** Fm<sup>7</sup> A♭m<sup>6</sup> E♭ Fm<sup>7</sup> B♭<sup>7</sup> B♭<sup>7</sup>♯5 E♭ Fm<sup>7</sup> Em<sup>7</sup> E♭<sup>6</sup>

looking at the moon, but I'll Be See - ing You! You!

**2.**

Copyright © 1938 Williamson Music Co. Copyright Renewed.

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>



# I'll Close My Eyes

Lyrics by Buddy Kaye

Music by Billy Reid

Medium Swing

**Allegro** (♩ = 150) **A** F<sup>Δ</sup>

I'll Close My Eyes\_\_\_\_\_ To eve - ry - one but you\_\_\_\_\_ And when I do\_\_\_\_\_

Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

\_\_\_\_\_ I'll see you stand - ing there\_\_\_\_\_ I'll

Bb<sup>Δ</sup> Eb<sup>7</sup> F<sup>Δ</sup>

lock my heart To any other ca - res I'll never say

Bm<sup>7</sup> b5 E<sup>7</sup> Am<sup>7</sup> Abdim<sup>7</sup> Gm<sup>7</sup> Gb<sup>7</sup>/C

yes To a new love af - fair Then I'll Close My Eyes\_

**B** F<sup>Δ</sup> Em<sup>7</sup> b5 A<sup>7</sup> b9

\_\_\_\_\_ To eve - ry - thing that's gay\_\_\_\_\_ If you are not there\_

Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

\_\_\_\_\_ Oh, to share each love - ly day\_\_\_\_\_ And

Bb<sup>Δ</sup> Eb<sup>7</sup> Am<sup>7</sup> b5 D<sup>7</sup> b9

through the years In those moments When we're far apart I'll Close My

Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Eyes And I'll see you with my heart\_\_\_\_\_

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# I'll Never Smile Again

Lyrics and Music by Ruth Lowe

Moderately

**Allegro** (♩ = 130) **[A]** Fm<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>Δ</sup> Fm<sup>7</sup> Gm<sup>7</sup> G<sup>b</sup>dim<sup>7</sup>

I'll Nev - er Smile A - gain, un - til I smile at you. I'll nev - er

Fm<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>

laugh a - gain, what good would it do? For

**[B]** B<sup>7</sup> #5 B<sup>b</sup><sup>7</sup> E<sup>b</sup> Fm<sup>7</sup> b5 B<sup>b</sup><sup>7</sup> #5 E<sup>b</sup><sup>Δ</sup> D<sup>9</sup>

tears would fill my eyes my heart would re - a - lize that

G D<sup>7</sup> G G<sup>b</sup>dim<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>Δ</sup> Gm<sup>7</sup> G<sup>b</sup>dim<sup>7</sup>

our ro - mance is trough, I'll nev - er

**[A]** Fm<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>Δ</sup> Fm<sup>7</sup> Gm<sup>7</sup> G<sup>b</sup>dim<sup>7</sup>

love a - gain, I'm so in love with you. I'll nev - er

Fm<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>7</sup>

thrill a - gain to some - bod - y new. With -

**[C]** A<sup>b</sup><sup>Δ</sup> A<sup>b</sup><sup>6</sup> D<sup>b</sup><sup>9</sup> E<sup>b</sup> Gm<sup>7</sup> C<sup>7</sup>

in my heart I know I will nev - er start to

Fm<sup>7</sup> B<sup>7</sup> #5 B<sup>b</sup><sup>7</sup> E<sup>b</sup> G<sup>b</sup>dim<sup>7</sup> B<sup>b</sup><sup>7</sup>/F E<sup>b</sup><sup>Δ</sup> Gm<sup>7</sup> G<sup>b</sup>dim<sup>7</sup> E<sup>b</sup>

1. smile a - gain un - til I smil at you I'll ne - ver you

2.

Copyright © 1939 MCA Music Publsihing, A Division of MCA inc.,

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# I'll Remember April

Lyrics and Music by Don Raye, Gene De Paul, Pat Johnson

Moderately

**Allegro** (♩ = 130)

**A** G G<sup>6</sup> C<sup>9</sup>

This love - ly day will leng - then in - to ev - 'ning,  
The fire will dwin - dle in - to glow - ing ash - es,

F<sup>Δ</sup> Em<sup>7</sup> A<sup>7</sup> To Coda ♯

we'll sign good - bye to all we've ev - er had. A -  
for flames and love live such a lit - tle while. I

Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> D<sup>7</sup>/C Bm<sup>7</sup> E<sup>9</sup>

lone, where we have walked to - geth - er, I'll Re -

Am<sup>7</sup> D<sup>7</sup> b<sup>9</sup> G<sup>Δ</sup> G<sup>6</sup>

mem - ber A - pril and be glad. I'll

**B** Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> Δ Gm<sup>7</sup>

be con - tent you loved me once in A - pril. your

Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> Δ B<sup>b</sup> 6

lips were warm and love and Spring were new. But I'm not a -

Am<sup>11</sup> D<sup>7</sup> G<sup>Δ</sup> G<sup>6</sup>

fraid of Au - tumn and her sor - row, for I'll Re -

F<sup>#</sup>m<sup>11</sup> B<sup>9</sup> E<sup>Δ</sup> E<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> D.C. al Coda

mem - ber A - pril and you.

Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> D<sup>7</sup>/C Bm<sup>7</sup> E<sup>9</sup>

won't for - get, but I won't be lone - ly, I'll Re -

Am<sup>7</sup> D<sup>7</sup> b<sup>9</sup> G Am<sup>7</sup> A<sup>b</sup> Δ G<sup>6</sup> 9

mem - ber A - pril, and I'll smile.

Copyright © 1941, 1942 by MCA Music Publishing, A Division of MCA, Inc.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# I'm Beginning To See The Light

Lyrics and Music by Harry James, Duke Ellington, Johnny Hodges, Don George

Medium Bounce

**Allegro** (♩ = 130)

**A** G<sup>6</sup> C<sup>9</sup> G<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup>

I nev - er cared much for moon-lit skies, — I nev - er wink back at fi - re - flies; — but

G<sup>6</sup> C<sup>9</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>9</sup> Am<sup>7</sup> D<sup>7</sup> G Am<sup>7</sup> D<sup>7</sup>

now that the stars are in your eyes, — I'm Be - gin-ning To See The Light. —

G<sup>6</sup> C<sup>9</sup> G<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup>

nev - er went in for af - ter - glow, — or can - dle-light on the mis - tle - toe; — but

G<sup>6</sup> C<sup>9</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>9</sup> Am<sup>7</sup> D<sup>7</sup> G

now when you turn the lamp down low — I'm Be - gin-ning To See The Light. —

B<sup>9</sup> B<sup>b</sup><sup>9</sup>

Used to ram - ble thru the park, — shad - ow - box - ing in the dark. —

A<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Then you came and caused a spark, — that's a four - a - larm fi - re now. — I

G<sup>6</sup> C<sup>9</sup> Bm<sup>7</sup> Em<sup>7</sup> C<sup>#</sup>m<sup>7</sup> b<sup>5</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup>

nev - er made love by lan-tern shine, — I nev - er saw rain - bows in my wine; — but

C<sup>#</sup>m<sup>7</sup> b<sup>5</sup> C<sup>9</sup> Bm<sup>7</sup> E<sup>7</sup> b<sup>5</sup> b<sup>9</sup> A<sup>9</sup> Am<sup>7</sup> D<sup>7</sup> 1. G Am<sup>7</sup> D<sup>7</sup> 2. G A<sup>b</sup>△<sup>9</sup> G<sup>6</sup> b<sup>9</sup>

now that your lips are burning mine, — I'm Be - gin-ning To See The Light. —

Copyright © 1944 Alamo Music, Inc.

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# I'm Sitting On Top Of The World

Lyrics by Sam M. Lewis and Joel Young

Music by Ray Handerson

Moderately

**Allegro** (♩ = 130)

**A** F F<sup>Δ</sup> F<sup>7</sup> B<sup>b</sup> F

I'm Sit - ting On Top Of The World, just roll - ing a -

G<sup>7</sup> C<sup>7</sup> F Gm F/A Gm<sup>7</sup> C<sup>7</sup> #5

long, just roll - ing a - long. I'm

**A** F F<sup>Δ</sup> F<sup>7</sup> B<sup>b</sup> F

quit - ing the blues of the world, just sing - ing a

G<sup>7</sup> C<sup>7</sup> F F<sup>7</sup>

song, just sing - ing a song. "Glor - y Hal - el - lu - jah,"

**B** B<sup>b</sup> E<sup>7</sup> F

I just phoned the Par - son, "Hey, Par get read - y to call."

Dm Dm<sup>Δ</sup> Dm<sup>7</sup> Dm<sup>6</sup> G<sup>7</sup> C<sup>7</sup> C<sup>7</sup> #5

Just like Hump - ty Dump - ty, I'm go - ing to fall, I'm

**A** F F<sup>Δ</sup> F<sup>7</sup> B<sup>b</sup> F C<sup>9</sup> #5 F

Sit - ting On Top Of The World, just roll - ing a

G<sup>7</sup> G<sup>7</sup> b5/D<sup>b</sup> C<sup>7</sup> 1. F D<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup> #5 2. F B<sup>b</sup> F

long, just roll - ing a long. I'm long.

Copyright © 1925 Leo Feist, INC.

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Isn't It Romantic

## From the Paramount Picture 'Love Me Tonight'

Lyrics by Lorenz Hart

Music by Richard Rodgers

Easy Swing

**Andante** (♩ = 108) A

(B♭<sup>7</sup>) E♭<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> E♭<sup>Δ</sup> Edim<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup>

Is - n't It Ro - man - tic? Mu - sic in the night, a dream that can be heard. Is - n't It Ro -  
 Is - n't It Ro - man - tic? Mere-ly to be young on such a night as this? Is - n't It Ro -

E♭<sup>6</sup>/G C<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> E♭<sup>Δ</sup> B♭m<sup>7</sup> E♭<sup>7</sup>

man - tic? Mov - ing shad - ows write the old - est mag - ic word.  
 man - tic? Ev - 'ry note that's sung is like a lov - er's kiss.

1. B A♭<sup>Δ</sup> B♭<sup>7</sup> G<sup>7</sup> Cm G<sup>7</sup>/B B♭m<sup>7</sup> E♭<sup>7</sup>

I hear the breez - es play - ing in the trees a - bove.

A♭<sup>Δ</sup> C<sup>7</sup>/G Fm Dm<sup>7</sup>♭<sup>5</sup> G<sup>7</sup> Cm F<sup>9</sup> B♭<sup>7</sup>alt B♭<sup>7</sup>

While all the world is say - ing you were meant for love. Is - n't It Ro -

2. C Fm Fm/E♭ Dm<sup>7</sup>♭<sup>5</sup> G<sup>7</sup> Cm Cm/B♭ Cm/A A♭<sup>6</sup>

Sweet sym - bols in the moon - light Do you mean that I will fall in

Gm<sup>7</sup> G♭<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> E♭ A♭<sup>6</sup> E♭ *Fine* (B♭<sup>7</sup>)

love per - chance? \_\_\_\_\_ Is - n't it ro - mance? \_\_\_\_\_

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# It Might As Well Be Spring

From 'State Fair'

Lyrics by Oscar Hammerstein II

Music by Richard Rodgers

Moderately

**A**  
**Andante** (♩ = 88)  
 G<sup>6</sup> C<sup>9</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G Dm<sup>7</sup> G<sup>7</sup>

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#m<sup>7</sup> F#<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D<sup>7</sup>/C Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

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

**A** G<sup>6</sup> C<sup>9</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G Dm<sup>7</sup> G<sup>7</sup>

star-ry eyed and vague-ly dis-con-tent-ed, like a night-ingale without a song to sing. Oh,

C C#m<sup>7</sup> F#<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G Dm<sup>7</sup> G<sup>7</sup>

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

**B** C Dm<sup>7</sup> G<sup>7</sup> C

I keep wish-ing I were some-where else walk-ing down a strange new street;

Am<sup>7</sup> Am<sup>7</sup>/G F#<sup>7</sup>b<sup>5</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Am<sup>7</sup>/D D<sup>7</sup>

hear-ing words that I have nev-er heard from a man I've yet to meet, I'm as

**A** G<sup>6</sup> C<sup>9</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G Dm<sup>7</sup> G<sup>7</sup>

bu-sy as a spi-der spinn-ing day-dreams I'm as gid-dy as a ba-by on a swing. I

C C#m<sup>7</sup> F#<sup>7</sup> G<sup>6</sup>9/B Em<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> D<sup>7</sup>/C B<sup>7</sup> E<sup>7</sup>

have-n't seen a cro-cus or a rose-bud, or a rob-in on the wing. But I

A<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup>/D A<sup>7</sup>/C# Cm<sup>7</sup> F<sup>9</sup>

feel so gay in a mel-an-cho-ly way that It Might As Well Be Spring. It

Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G C<sup>6</sup> G

Might As Well Be Spring!

Copyright © 1945 by Williamson Music Co.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# It Never Entered My Mind

Lyrics by Lorenz Hart

Music by Richard Rodgers

Moderately Slow

**Andante** (♩ = 76)

**A** 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, —

F Am F Am Gm<sup>7</sup> Gm E♭<sup>7</sup>/G C<sup>7</sup>

un-eas - y in my eas - y chair, — It Nev - er En-tered My Mind. —

**A** F Am F Am F Am F Am

Once you told me I was mistak - en that I'd a-wak - en with the sun —

F Am F Am Gm<sup>7</sup> Am C<sup>7</sup>

and or - der or - ange juice for one, — It Nev - er En-tered My Mind. —

**B** F F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

You have what — I lack my - self, — and

F<sup>6</sup> C<sup>7</sup> F Bdim<sup>7</sup> C<sup>7</sup> B♭ Am<sup>7</sup> B♭ Am C<sup>7</sup>

now I e - ven have to scratch my back my - self. —

**A** F Am F Am F Am F Am

Once you warned me that if you scorned me I'd sing the maid - en's pray'r a - gain, —

F Am Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> sus C<sup>7</sup> F F<sup>Δ</sup>

and with that you were there a - gain — to get in - to my hair a - gain —

Gm<sup>7</sup> C<sup>7</sup> 1. F<sup>6</sup> G<sup>7</sup> C<sup>7</sup> 2. F<sup>6</sup>

It Nev - er En - tered My Mind. —

Copyright © 1940 by Chappell &amp; Co., Inc. Copyright Renewed

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;



# Just Friends

Lyrics by Sam M. Lewis

Music by John Klenner

Medium Swing

**A**

**Allegro** (♩ = 168)

Just friends, lov - ers no more Just friends, but not like be - fore. To think of what we've been and not to kiss a - gain seems like pre - tend - ing it is - n't the end - ing. Two friends drift - ing a - part, Two friends but one brok - en heart. We loved, we laughed, we cried and sud - den - ly love died. The sto - ry ends and we're just friends.

Chords: G<sup>7</sup>, C<sup>Δ</sup>, Cm<sup>7</sup>, F<sup>7</sup>, G<sup>Δ</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup><sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Bm<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, D<sup>b</sup><sup>7</sup>, C<sup>Δ</sup>, Cm<sup>7</sup>, F<sup>7</sup>, G<sup>Δ</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup><sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Bm<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, (Dm<sup>7</sup> G<sup>7</sup>)

Copyright © 1931 (renewed 1959) EMI Robbins Catalog, Inc.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Let's Call The Whole Thing Off

Lyrics by Ira Gershwin

Music by George Gershwin

Brightly

**Allegro** (♩ = 130)

**A** G Em<sup>9</sup> Am<sup>7</sup> D<sup>7</sup> G Em<sup>9</sup> Am<sup>7</sup> D<sup>7</sup>

You say ee - ther and I say eye - ther, you say nee - ther and I say ny - ther;

G G<sup>7</sup>/F C/E Cm/E<sup>b</sup> G/D Em A<sup>7</sup> D<sup>7</sup>

ee-ther, eye-ther, nee-ther, ny-ther, Let's Call The Whole Thing Off!

**A'** G Em<sup>9</sup> Am<sup>7</sup> D<sup>7</sup> G Em<sup>9</sup> Am<sup>7</sup> D<sup>7</sup>

You like po - ta - to and I like po - tah - to, you like to - ma - to and I like to - mah - to;

G G<sup>7</sup>/F C/E Cm/E<sup>b</sup> G/D D<sup>7</sup> G

po - ta - to, po - tah - to, to - ma - to, to - mah - to! Let's Call The Whole Thing Off! But

**B** C<sup>#</sup>m<sup>7</sup>b<sup>5</sup> F<sup>#</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

oh! If we call the whole thing off, then we must part. And

C<sup>#</sup>m<sup>7</sup>b<sup>5</sup> F<sup>#</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

oh! If we ev - er part, then that might break my heart!

**A''** G Em<sup>9</sup> Am<sup>7</sup> D<sup>7</sup> G Em<sup>9</sup> Am<sup>7</sup> D<sup>7</sup>

G G<sup>7</sup>/F C/E Cm/E<sup>b</sup> G/D D<sup>7</sup> B<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> <sup>1.</sup> G E<sup>b</sup>7 D<sup>7</sup> <sup>2.</sup> G

Copyright © 1936, 1937 by Gershwin Publishing Corporation

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Like Someone In Love

Lyrics and Music by Johnny Burke, Jimmy Van Heusen

Moderately

**Allegro** (♩ = 130)

**A** C<sup>△</sup> C/B C<sup>6</sup>/A C/G D<sup>7</sup>/F<sup>♯</sup> G<sup>7</sup>/F Em<sup>7</sup> Eb<sup>7</sup>

Late - ly I find my - self out gaz - ing at stars,

Dm<sup>7</sup> G<sup>7</sup> G<sup>9</sup>♯5 C<sup>△</sup> Gm<sup>7</sup> C<sup>9</sup> C<sup>9</sup>♯5

hear - ing gui - tars Like Some - one In Love.

**B** F<sup>6</sup> F<sup>+</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>△</sup> A<sup>6</sup>

Some - times the things I do a - stound me,

Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup>♯5

most - ly when - ev - er you're a - round me.

**A** C<sup>△</sup> C/B C<sup>6</sup>/A C/G D<sup>7</sup>/F<sup>♯</sup> G<sup>7</sup>/F Em<sup>7</sup> Eb<sup>7</sup>

Late - ly I seem to walk as though I had wings,

Dm<sup>7</sup> G<sup>7</sup> G<sup>9</sup>♯5 C<sup>△</sup> Gm<sup>7</sup> C<sup>9</sup> C<sup>9</sup>♯5

bump in - to things Like Some - one In Love.

**B'** F<sup>6</sup> F<sup>+</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>△</sup> D<sup>9</sup> D<sup>♯</sup>dim

Each time I look at you I'm limp as a glove and

Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>♭9

feel - ing Like Some - one In Love.

1. C Am<sup>7</sup> D<sup>9</sup> G<sup>7</sup> 2. C Fm<sup>6</sup> C

Love.

Copyright © 1944 Bourne Co. and Dorsey Bros. Music, Inc. Division of Music Sales Corporation

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Lost In The Stars

(Form 'Lost In The Stars')

Lyrics by Maxwell Anderson

Music by Kurt Weill

Moderately

**[A]**  
**Andante Moderato** (♩ = 88)

Be - fore Lord God made the sea and the land, He held all the stars in the palm of His hand, and they  
 ran through His fin - gers like grains of sand, and one lit - tle star fell a - lone. Then the  
 Lord God hunt - ed through the wide night air for the lit - tle dark star on the wind down there. And he  
 stat - ed and prom - ised He'd take spec - ial care so it would - n't get lost a - gain. Now a  
 man don't mind if the stars grow dim and the clouds blow o - ver and dark - en him. So  
 long as the Lord God's watch - ing o - ver them keep - ing track how it all goes on. But  
 I've been walk - ing through the night, and the day, 'till my eyes get wear - y and my head turn grey, And  
 some - times it seems may - be God's gone a - way, for - get - ting the prom - ise that we heard Him say,  
 And we're lost out here <sup>3</sup> in the stars, lit - tle stars, big stars, blow - ing through the night.  
 And we're lost out here <sup>3</sup> in the stars, lit - tle stars, big stars,  
 blow - ing through the night. And we're lost out here in the stars.

# Love For Sale

Lyrics and Music by Cole Porter

With Swinging Rhythm

**Allegro** (♩ = 130)

**A**  $E\flat^7$   $B\flat m$

Love \_\_\_\_\_ For Sale,

$E\flat^7$   $B\flat m$

Ap - pe - tiz - ing young Love For Sale

$E\flat m^7$   $A\flat^7$   $D\flat^7$   $G\flat^7$

Love that's fresh and still un - spoiled, love that's on - ly slight - ly soiled,

$Cm^7\flat^5$   $F^7\sharp^5$   $B\flat m$

Love \_\_\_\_\_ For Sale.

**A**  $E\flat^7$   $B\flat m$

Who \_\_\_\_\_ will buy? \_\_\_\_\_

$E\flat^7$   $B\flat m$

Who would like to sam - ple my sup - ply? \_\_\_\_\_

$E\flat m^7$   $A\flat^7$   $D\flat^7$   $G\flat^7$

Who's pre - pared to pay the price, for a trip to par - a - dise?

$Cm^7\flat^5$   $F^7\sharp^5$   $B\flat m$   $B\flat m^7$

Love \_\_\_\_\_ For Sale.

**B**  $E\flat m^7$   $A\flat^7$   $D\flat^\Delta$   $Fm^7\flat^5$   $B\flat^7$

Let the po - ets pipe of love in their child - ish way.

$E\flat m^7$   $A\flat^7$   $D\flat^\Delta$   $B\flat m^7$

I know ev - ery type of love bet - ter far than they.

$B\flat^7$   $E\flat m$   $\text{3}$

If you want the thrill of love, I've been thru the mill of love;

$Gm^7\flat^5$   $C^7$   $Fm^7\flat^5$   $B\flat^7\flat^9$

Old love, new love, Ev - 'ry love but true love.

**A'**  $E\flat^7$   $B\flat m$

Love \_\_\_\_\_ For Sale, \_\_\_\_\_

Ap - pe - tiz - ing young Love For Sale.

If you want to buy my wares, Fol - low me and climb the stairs,

Love For Sale.

Love For

Sale.

1. B $\flat$  2. B $\flat$

# Lullaby of birdland

Lyrics by George David Weiss

Music by George Shearing

Relaxed Swing

**Allegro** (♩ = 130)

**A** Fm<sup>6</sup> Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> b<sup>9</sup> C<sup>7</sup> b<sup>9</sup> Fm<sup>7</sup> D<sup>b</sup>Δ B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7

Lul - la - by Of Bird-land that's what I al - ways hear when you sigh.

Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 b<sup>9</sup> A<sup>b</sup>Δ D<sup>b</sup>9 Gm<sup>7</sup> b<sup>5</sup> C<sup>7</sup>

Nev - er in my wordland could there be ways to re - veal in a phrase how I feel.

**A** Fm<sup>6</sup> Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> b<sup>9</sup> C<sup>7</sup> b<sup>9</sup> Fm<sup>7</sup> D<sup>b</sup>Δ B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9

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

Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 b<sup>9</sup> A<sup>b</sup>Δ E<sup>b</sup>7 A<sup>b</sup>

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

**B** Cm<sup>7</sup> b<sup>5</sup> F<sup>7</sup> b<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 b<sup>9</sup> A<sup>b</sup>Δ

And tere's a weep - y old wil - low; he real - ly knows how to cry!

Cm<sup>7</sup> b<sup>5</sup> F<sup>7</sup> b<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 b<sup>9</sup> A<sup>b</sup>Δ C<sup>7</sup>

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

**A** Fm<sup>6</sup> Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> b<sup>9</sup> C<sup>7</sup> b<sup>9</sup> Fm<sup>7</sup> D<sup>b</sup>Δ B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9

Lul - la - by Of Bird-land whis - per low, kiss me sweet and we'll go

**1.** Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 b<sup>9</sup> A<sup>b</sup>Δ D<sup>b</sup>9 Gm<sup>7</sup> b<sup>5</sup> C<sup>7</sup>

fly - in' high in Birdland, high in the sky up a - bove all be - cause we're in love!

**2.** A<sup>b</sup>Δ B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>Δ B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>Δ A<sup>b</sup>Δ<sup>9</sup>

all be - cause we're in love.

Copyright © 1952, 1953, 1954 Adam R. Levy &amp; Father Ent., Inc., New York NY. Copyrights Renewed.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Misty

Lyrics by Johnny Burke

Music by Errol Garner

Ballad

**Andante** (♩ = 88)

**[A]**  $E_b^{\Delta}$   $B_b m^7$   $E_b^7$   $A_b^{\Delta}$   $A_b m^7$   $D_b^7$

Look at me, I'm as help-less as a kit-ten up a tree and I feel like I'm cling-ing to a cloud, I ca -  
Walk my way and a thousand vi - o - lins be-gin to play, or it might be the sound of your hel-lo, th - at

$E_b^{\Delta}$   $Cm^7$   $Fm^7$   $B_b^7$   $Gm^7$   $C^7$   $Fm^7$   $B_b^7$   $E_b^6$

n't understand, I get Mist-y just hold-ing your hand. Walk my  
mu - sic I hear, I get Mist-y the moment you're near. You can say that you're

**[B]**  $B_b m^7$   $E_b^7 b^9$   $A_b^{\Delta}$

lead-ing me on, but it's just what I want you to do. Don't you no - tice how

$Am^7$   $D^7$   $F^7$   $Gm^7 b^5$   $C^7 b^9$   $Fm^7$   $B_b^7$

hope-less - ly I'm lost, that's why I'm fol - low - ing you. On my

**[A]**  $E_b^{\Delta}$   $B_b m^7$   $E_b^7$   $A_b^{\Delta}$   $A_b m^7$   $D_b^7$

own, would I wan-der through this won-der-land a - lone, nev-er knowing my right foot from my left, my

$E_b^{\Delta}$   $Cm^7$   $Fm^7$   $B_b^7$   $E_b^6$   $Fm^7$   $B_b^7$

hat from my glove, I'm too Mist - y and too much in Love.

Copyright © 1955. Renewed 1983 Marke Music, Limerick Music, Reganesque

Typeset by Mark Veltzer <mark.veltzer@gmail.com>



# Moonlight in Vermont

Lyrics by John Blackburn

Music by Karl Suesdorf

Freely

**Allegro** (♩ = 130)

**A** E $\flat^6$  Cm $^7$  Fm $^7$  E $^7\#^9$  E $\flat^6$  Cm $^7$  D $\flat^9$  Fm $^7$  B $\flat^{7sus}$  E $\flat$  Fm $^7$  B $\flat^7$

Pen - nies in a stream, fall - ing leaves, a sy-ca-more, Moon-light In Ver - mont.

**A** E $\flat^6$  Cm $^7$  Fm $^7$  E $^7\#^9$  E $\flat^6$  Cm $^7$  D $\flat^9$  Fm $^7$  B $\flat^{7sus}$  E $\flat$

I - cy fin - ger - waves, ski trails on a mountain-side, snow-light in Ver - mont.

**B** Am $^{11}$  D $^7$  G $^{\Delta}$  G $\sharp dim^7$  Am $^{11}$  A $\flat^9\#^{11}$  G $^{\Delta}$  G $^6$

Tel - e-graph ca - bles, they sing down the high-way and tra - vel each bend in the road,

B $\flat m^{11}$  E $\flat^7$  A $\flat^{\Delta}$  A $dim^7$  B $\flat m^{11}$  E $\flat^9$  A $\flat$  B $\flat^7\#^5b^9$

peo - ple who meet in this ro - man - tic set - ting are so hyp - no - tized by the love - ly

**A** E $\flat^6$  Cm $^7$  Fm $^7$  E $^7\#^9$  E $\flat^6$  Cm $^7$  D $\flat^9$  Fm $^7$  B $\flat^{7sus}$  E $\flat$

ev' - ning sum - mer breeze, warb - ling of a meadow-lark, Moon-light In Ver - mont,

Cm $^7$  F $^9$  E $^9$  E $\flat^{\Delta 9}$

you and I and Moon - light In Ver - mont.

Copyright © 1944-1945 by MICHAEL H GOLDSSEN, INC.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# My Favorite Things

## From 'The Sound Of Music'

Lyrics by Oscar Hammerstein II

Music by Richard Rodgers

Lively, with spirit

**Allegro** (♩ = 130)

**A** Em<sup>7</sup> F#m<sup>7</sup> Em<sup>7</sup> F#m<sup>7</sup>

Rain - drops on ros - es and whisk - ers on kit - tens,  
cream col - ored po - nies and crip ap - ple strud - els,

C<sup>Δ</sup>

bright cop - per and ket - tles and warm wool - en mit - tens;  
door - bells and sleigh - bell and schnitz - el with noo - dles;

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup>

brown pa - per that pack ag - es tied up on with string,  
wild geese that fly with the moon on the wings,

G<sup>Δ</sup> C<sup>Δ</sup> F#m<sup>7</sup> b<sup>5</sup> B<sup>7</sup>

these are a few of My Fa - vor - ite Things.  
these are a few of My Fa - vor - ite Things.

**A** E<sup>Δ</sup> F#m<sup>7</sup> E<sup>Δ</sup> F#m<sup>7</sup>

Girls in white dress - es with blue sat - in sash - es,

A<sup>Δ</sup>

snow - flakes that stay on my nose and eye - lash - es,

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup>

sil - ver white win - ters that melt in to spring.

G<sup>Δ</sup> C<sup>Δ</sup> F#m<sup>7</sup> b<sup>5</sup> B<sup>7</sup> b<sup>9</sup>

These are a few of My Fa - vor - ite Things.

**B** Em<sup>7</sup> F#m<sup>7</sup> b<sup>5</sup> B<sup>7</sup>

When the dog bites, when the bee stings,

Em<sup>7</sup> C<sup>Δ</sup>

when I'm feel - ing sad, I

C<sup>Δ</sup> A<sup>7</sup>

sim - ply re - mem - ber My Fa - vor - ite things and

then I don't feel so

bad.

G<sup>△</sup> C<sup>△</sup> D<sup>7</sup>

G<sup>6</sup> C<sup>△</sup> G<sup>6</sup> C<sup>△</sup>

G<sup>△</sup> C<sup>△</sup> F<sup>♯</sup>m<sup>7</sup>♭<sup>5</sup> B<sup>7</sup>

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II. Copyright Renewed.  
Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# My Foolish Heart

Lyrics by Ned Washington

Music by Victor Young

Slowly & Expressively

**Moderato** (♩ = 108)

**A** B♭<sup>Δ</sup> E♭<sup>Δ</sup> Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> b<sup>9</sup>

The night is like a love-ly tune, be - ware My Fool-ish Heart! How

B♭<sup>Δ</sup> D<sup>7</sup> #<sup>9</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

white the ev - er con-stant moon; take care My Fool-ish Heart! There's a

B♭<sup>Δ</sup> B♭<sup>7</sup> B♭<sup>7</sup> b<sup>5</sup> E♭<sup>6</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup>

line between love and fas - ci - na - tion that's hard to see on an eve-ning such as this, for they

Gm<sup>7</sup> D<sup>7</sup> #<sup>5</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> F<sup>7</sup>

both give the ver - y same sen - sa - tion when you're lost in the mag - ic of a kiss. His

**B** B♭<sup>Δ</sup> E♭<sup>Δ</sup> Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> b<sup>9</sup>

lips are much to close to mine, be - ware My Fool-ish Heart but

B♭<sup>Δ</sup> D<sup>7</sup> #<sup>9</sup> Gm<sup>7</sup> Cm<sup>7</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>5</sup>

should our ea - ger lips com-bine then let the fire start for

Gm<sup>7</sup> G♭<sup>7</sup> B♭<sup>Δ</sup> E♭<sup>Δ</sup> Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup>

this time it is - n't fas - ci - na - tion, or a dream that will fade and fall a - part, it's

Cm<sup>7</sup> Cm<sup>7</sup>/F

love this time, it's love, My Fool-ish Heart.

1. B♭ Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> 2. B♭

The Heart.

Copyright © 1949 by Anne-Rachel Music Corp.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# My Funny Valentine

Lyrics by Lorenz Hart

Music by Richard Rodgers

Slowly

**Allegro** (♩ = 130)

**A** Cm G<sup>7</sup>/B Cm<sup>7</sup>/B<sup>b</sup> Am<sup>7</sup> b<sup>5</sup>

My Fun - ny Val - en - tine, sweet com - ic val - en - tine,

Ab<sup>Δ</sup> Fm<sup>9</sup> Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> b<sup>9</sup>

you make me smile with my heart.

**A** Cm G<sup>7</sup>/B Cm<sup>7</sup>/B<sup>b</sup> F/A

Your looks are laugh - a - ble, un - pho - to - graph - a - ble,

Ab<sup>Δ</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>5</sup> b<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup> b<sup>5</sup> b<sup>9</sup> Fm<sup>7</sup> b<sup>5</sup> B<sup>b</sup> 7 b<sup>9</sup>

yet, you're my fav - 'rite work of art. Is your

**B** Eb<sup>Δ</sup> Fm<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup> Eb Fm<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup>

fig - ure less than Greek; is your mouth a lit - tle weak when you

Ab<sup>Δ</sup> G<sup>7</sup> #<sup>5</sup> G<sup>7</sup> Cm<sup>7</sup> Bbm<sup>7</sup> A<sup>7</sup> b<sup>9</sup> Ab<sup>Δ</sup> Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> b<sup>9</sup>

o - pen it to speak, are you smart? But

**A** Cm G<sup>7</sup>/B Cm<sup>7</sup>/B<sup>b</sup> F/A

don't change a hair for me, not if you care for me,

Ab<sup>Δ</sup> Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> b<sup>9</sup> Cm<sup>7</sup> B<sup>9</sup> Bbm<sup>9</sup> A<sup>7</sup> b<sup>5</sup> #<sup>9</sup>

stay lit - tle val - en - tine, stay!

Ab<sup>Δ</sup> Fm<sup>7</sup> B<sup>b</sup> 7 Eb

Each day is Val - en - tine's day.

Copyright © 1937 by Chappell & Co., Inc. Copyright Renewed

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# My One And Only Love

Lyrics by Robert Mellin

Music by Guy Wood

Slowly

**Moderato** (♩ = 100)

**A** C Am<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup> G<sup>9</sup>dim<sup>7</sup> Am Am<sup>7</sup>/G F<sup>Δ</sup> Bm<sup>7</sup>♭<sup>5</sup> Em<sup>7</sup> A<sup>7</sup>♭<sup>9</sup>

The ver - y thought of you makes my heart sing like an A - pril breeze on the wings of spring.

Dm<sup>7</sup> Dm<sup>7</sup>/C Bm<sup>7</sup>♭<sup>5</sup> E<sup>7</sup> Am<sup>7</sup> E♭<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>/F Em A<sup>7</sup>♭<sup>9</sup> Dm<sup>7</sup> G<sup>9</sup>

And you ap - pear in all your splen - dor, My One And On - ly Love.

**A** C Am<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup> G<sup>9</sup>dim<sup>7</sup> Am Am<sup>7</sup>/G F<sup>Δ</sup> Bm<sup>7</sup>♭<sup>5</sup> Em<sup>7</sup> A<sup>7</sup>♭<sup>9</sup>

The shad - own fall and spread their mys - tic charms in the hush of night while you're in my arms.

Dm<sup>7</sup> Cm<sup>7</sup> Bm<sup>7</sup>♭<sup>5</sup> E<sup>7</sup> Am<sup>7</sup> E♭<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>♭<sup>9</sup> C F<sup>♯</sup>m<sup>7</sup>♭<sup>5</sup> B<sup>7</sup>

I feel your lips so warm and ten - der, My One And On - ly Love. The

**B** Em<sup>6</sup> C<sup>♯</sup>m<sup>7</sup>♭<sup>5</sup> F<sup>♯</sup>m<sup>7</sup> B<sup>7</sup> Em<sup>6</sup> C<sup>♯</sup>m<sup>7</sup>♭<sup>5</sup> F<sup>♯</sup>m<sup>7</sup> B<sup>7</sup>

touch of your hand is like heav - en, a heav - en that I've nev - er known. The

Em Em/D<sup>♯</sup> Em/D Em/C<sup>♯</sup> Dm<sup>7</sup> A♭<sup>7</sup>♯<sup>11</sup> Dm<sup>7</sup> G<sup>7</sup>♭<sup>9</sup>

blush on your cheek when - ev - er I speak tell me that you are my own.

**A** C Am<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup> G<sup>9</sup>dim<sup>7</sup> Am Am<sup>7</sup>/G F<sup>Δ</sup> Bm<sup>7</sup>♭<sup>5</sup> Em<sup>7</sup> A<sup>7</sup>♭<sup>9</sup>

You fill my ea - ger heart with such de - sire. Ev - r'y kiss you give sets my soul on fire.

Dm<sup>7</sup> Cm<sup>7</sup> Bm<sup>7</sup>♭<sup>5</sup> E<sup>7</sup> Am<sup>7</sup> E♭<sup>9</sup> Am<sup>7</sup> G<sup>7</sup>♯<sup>5</sup> D♭<sup>9</sup> C Dm<sup>7</sup> G<sup>7</sup>♯<sup>5</sup> A♭<sup>Δ</sup> D♭<sup>Δ</sup> D♭<sup>6</sup> C<sup>6</sup>♭<sup>9</sup>

I give my-self in sweet sur - ren - der, My One And On - ly Love. Love.

1. 2.

Copyright © 1952, 1953 SHERWIN MUSIC PUBLISHING CORP.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# My Romance

## From 'Jumbo'

Lyrics by Lorenz Hart

Music by Richard Rodgers

Moderately Slow

**A**  
**Moderato** (♩ = 100)

My Ro - mance does - n't have to have a moon in the sky, My Ro -

mance does - n't need a blue la - goon stand - ing by; no

**B**  
 month of May, no twin - - kling stars, no

hide a - way, no soft gui - tars. My Ro -

**A**  
 mance does - n't need a cas - tle ris - ing in Spain, nor a

dance to a con - stant - ly sur - pris - ing re - frain. Wide a -

**C**  
 wake I can make my most fan - tas - tic dreams come true; My Ro -

mance does - n't need a thing but you. \_\_\_\_\_

Copyright © 1935, T.B. Harms Company. Copyright Renewed, (c/o The Welk Music Group, Santa Monica, CA 90401)

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# My Ship

From The Musical Production 'Lady In The Dark'

Lyrics by Ira Gershwin

Music by Kurt Weil

Moderately Slow

**Moderato** (♩ = 100)

**A** F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

My Ship has sails that are made of silk, the decks are trimmed with gold. And of

F D<sup>7</sup> Gm A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

jam and spice there's a par - a - dise in the hold. My

**A** F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Ship's a - glow with a mil - lion pearls and ru - bies fill each bin; the

F D<sup>7</sup> Gm A<sup>7</sup> Dm Gm<sup>7</sup> F D<sup>7</sup>

sun sits high in a sap - phire sky when my ship comes in. I can

**B** Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F E<sup>7</sup>

wait the years 'til it ap - pears one fine day one spring, but the

Am Dm<sup>7</sup> Am Dm<sup>7</sup> G<sup>7</sup> Gdim<sup>7</sup> G<sup>7</sup> C<sup>9</sup>

pearls and such the won't mean much if there's miss - ing just one thing. I

**A** F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

do not care if that day ar - rives, that dream need nev - er be, if the

F D<sup>7</sup> Gm A<sup>7</sup> 1. Dm Gm<sup>7</sup> C<sup>7</sup> F C<sup>7</sup> 2. Dm C<sup>7</sup> F C<sup>7</sup>

ship I sing doesn't al - so bring my own true love to me. My own true love to me, if the

F Dm B<sup>b</sup> C<sup>7</sup> F Dm<sup>7</sup> Gm<sup>7</sup> b<sup>5</sup> C<sup>7</sup> F D<sup>b</sup> F

ship I sing does-n't al - so bring my own true love to me.

Copyright © 1941 and renewed 1969 Hampshire House Publishing Corp. and Chappell & Co., Inc., New York, NY

Typeset by Mark Veltzer <mark.veltzer@gmail.com>



# Nature Boy

Lyrics and Music by Eben Ahbez

Med. Ballad

**A**  
**Moderato** (♩ = 110)

There was a boy, A ver - y strange en - chant-ed boy They say he wan-dered  
 ver - y far, ver - y far, o - ver land and sea; A  
 lit - tle shy and sad of eye, But  
 ver - y wise was he And  
 then one day, One mag - ic day he came my way, And as we spoke of  
 man - y things, fools and kings, this he said to me: The  
 great - est thing you'll ev - er learn is  
 just to love and be loved in re - turn.

Copyright © 1948, Eben Ahbez

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Nice Work If You Can Get It

From 'A Damsel In Distress'

Lyrics by Ira Gershwin

Music by George Gershwin

Moderately

**Andante Moderato** (♩ = 88)

**A** B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> A<sup>7</sup> b<sup>9</sup>

Hold - ing hands at mid - night 'neath a star - y sky.

G/D Am G/B C<sup>6</sup> G/B B<sup>b</sup>dim<sup>7</sup> Am<sup>7</sup> G

Nice Work\_ If You Can Get it, and you can get it if you try.\_\_\_\_

**A** B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> A<sup>7</sup> b<sup>9</sup>

Stroll - ing with the one girl, sigh - ing sigh aft - er sign,

G/D Am G/B C<sup>6</sup> G/B B<sup>b</sup>dim<sup>7</sup> Am<sup>7</sup> G

Nice Work\_ If You Can Get It, and you can ge tit if you try.\_\_\_\_

**B** Em C<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>

Just im - ag - ine some - one\_ wait - ing at the cot - tage door,

Dm Dm/F A<sup>7</sup>/E A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> #5 D<sup>7</sup> #5/C

where two hearts be - come one.\_\_\_\_ Who could ask for an - y thing more?

**A** B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> A<sup>7</sup> b<sup>9</sup>

Lov - ing one who loves you, and then tak - ing that vow,

G/D Am G/B F<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> Am/D D<sup>7</sup> #5 G E<sup>b</sup><sup>7</sup> D<sup>7</sup> G<sup>6</sup>

Nice Work\_ If You Can Get It, and if you get it,\_\_\_\_ won't you tell me how?\_\_\_\_\_

Copyright © 1937 Gershwin Publishing Corp.

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Night And Day

Lyrics and Music by Cole Porter

**Allegro** (♩ = 130) **A** Dm<sup>7</sup>♭<sup>5</sup> G<sup>7</sup> C<sup>Δ</sup>

Night And Day \_\_\_\_\_ You are the one \_\_\_\_\_ On - ly you -  
 Why it is so \_\_\_\_\_ That this long =

Dm<sup>7</sup>♭<sup>5</sup> G<sup>7</sup> C<sup>Δ</sup>

— be - nea - th the moon And under the sun \_\_\_\_\_ Whe - ther  
 — ing for you Fol - lows wher - ever I go. \_\_\_\_\_ In the

F#m<sup>7</sup>♭<sup>5</sup> Fm<sup>7</sup> Em<sup>7</sup> Ebdim<sup>7</sup>

near to me or far \_\_\_\_\_ No mat - ter, dar - ling Where you are \_\_\_\_\_  
 roa - rin' tra - ffic's boom \_\_\_\_\_ In the si - lence of my lone - ly room \_\_\_\_\_

Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> 1. Bb<sup>7</sup> 2.

I think of \_\_\_\_\_ you Night And Day \_\_\_\_\_ Day and night \_\_\_\_\_ Night And  
 I think of \_\_\_\_\_ you Night And Day \_\_\_\_\_

**B** Eb<sup>Δ</sup> C<sup>Δ</sup>

Day Un - der the hide of me \_\_\_\_\_ There's an

Eb<sup>Δ</sup> C<sup>Δ</sup>

oh such a hun - gry Year - nin' bur - nin' in - side of me \_\_\_\_\_ And its

F#m<sup>7</sup>♭<sup>5</sup> Fm<sup>7</sup> Em<sup>7</sup> Ebdim<sup>7</sup>

tor - ment won't be through \_\_\_\_\_ 'Til you let me spend my life Mak-ing love \_\_\_\_\_ to you

Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> C<sup>6</sup> (D<sup>7</sup> G<sup>7</sup>)

Day and night \_\_\_\_\_ Night And Day \_\_\_\_\_

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Now's The Time

Music by Charlie Parker

Fast Blues

**Presto** (♩ = 190)

Sheet music for "Now's The Time" by Charlie Parker, featuring a Fast Blues tempo and a Presto tempo (♩ = 190). The music is written in G major, 4/4 time, and consists of three staves.

The first staff begins with a key signature change to G major (one sharp) and a time signature change to 4/4. It features a series of eighth notes and quarter notes, with a repeat sign at the end. The second staff continues the melody, featuring a series of eighth notes and quarter notes, with a repeat sign at the end. The third staff concludes the piece with a final chord and a repeat sign.

Chord progressions indicated above the staff:

- Staff 1: F<sup>7</sup>
- Staff 2: B<sup>b7</sup>, Bdim<sup>7</sup>, F<sup>7</sup>
- Staff 3: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>

Copyright © 1945, Atlantic Music Corp.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Ol' Man River

Lyrics by Oscar Hammerstein II

Music by Jerome Kern

Very Slowly

**Andante** (♩ = 88)

**[A]** E♭ Cm<sup>7</sup> E♭ A♭ E♭ A♭ E♭ Cm<sup>7</sup>

Ol' Man Riv - er, dat Ol' Man Riv --er, he must know sump-in', but don't say noth-in' he

Fm<sup>7</sup> B♭<sup>9</sup> Fm<sup>7</sup> B♭<sup>9</sup> E♭ A♭<sup>6</sup> E♭

jus' keeps roll - in', he keeps on roll - in' a - long. \_\_\_\_\_ He

**[A']** E♭ Cm<sup>7</sup> E♭ A♭ E♭ Cm E♭ G♭dim<sup>7</sup>

don't plant 'ta-ters, he don't plant cot-ton, an' dem dat plants 'em is soon for - got-ten; but

Fm<sup>7</sup> B♭<sup>7</sup> Fm<sup>7</sup> B♭<sup>9</sup> E♭ A♭ E♭ Am<sup>7</sup>♭<sup>5</sup> D<sup>7</sup>

Ol' Man Riv --er, he jus' keeps roll - in' a - long. \_\_\_\_\_

**[B]** Gm D<sup>7</sup>♭<sup>9</sup> Gm D<sup>7</sup>♭<sup>9</sup> Gm D<sup>7</sup>♭<sup>9</sup> Gm D<sup>7</sup>♭<sup>9</sup> Gm Cm<sup>6</sup> Gm D<sup>7</sup>♭<sup>9</sup>

You an' me, we sweat an' strain, bo - dy all ach - in' an' racked wid pain. "Tote dat barge!" "Lift dat bale,"

**[A'']**

Gm D<sup>7</sup>♭<sup>9</sup> Gm Fm<sup>7</sup> B♭<sup>7</sup> E♭ Cm<sup>7</sup> E♭ A♭ E♭ B♭<sup>9</sup> Cm<sup>7</sup> F<sup>7</sup>

git a lit - tle drunk an' you land in jail. Ah gits weary an' sick of tryin', Ah'm tired of liv-in' an' skeered of dy-in'. But

E♭/B♭ Bdim Cm<sup>7</sup> Fm<sup>9</sup> B♭<sup>7</sup> E♭ A♭m E♭ Fm<sup>7</sup> B♭<sup>7</sup> E♭ Fm<sup>7</sup> B♭<sup>7</sup> E♭

Ol' Man Riv-er, he jus' keeps roll-in' a - long. \_\_\_\_\_ long. \_\_\_\_\_

Copyright © 1927 T.B. Harms Company. Copyright Renewed.

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Once I Loved

Lyrics by Vinicius DeMoraes, Ray Gilbert

Music by Antonio Carlos Jobim

Bossa

**Allegro** (♩ = 144)

**A** Gm<sup>7</sup> C<sup>7</sup> #5 F<sup>Δ</sup> F#dim<sup>7</sup>

Once \_\_\_\_\_ I loved, \_\_\_\_\_ And I  
Then \_\_\_\_\_ one day, \_\_\_\_\_ From my

Gm<sup>7</sup> G#dim<sup>7</sup> Am<sup>7</sup> Am<sup>7</sup>/G

gave so much love to this love, You were the world to me; \_\_\_\_\_  
in - fi - nite sad - ness you came and brought me love a - gain; \_\_\_\_\_

Fm<sup>7</sup> B<sup>b</sup>7 #5 Eb<sup>Δ</sup>

Once \_\_\_\_\_ I cried \_\_\_\_\_ at the  
Now \_\_\_\_\_ I know \_\_\_\_\_ that no

Em<sup>7</sup> b5 A<sup>7</sup> b9 D<sup>Δ</sup> D<sup>7</sup> b9 D<sup>Δ</sup> G<sup>7</sup>

thought I was fool-ish and proud and let you say good - bye. \_\_\_\_\_  
mat - ter what - ev - er be - falls I'll nev - er let you go, — I will hold you close,

**B** C<sup>Δ</sup> F<sup>7</sup> B<sup>b</sup>Δ

— Make \_\_\_\_\_ you stay; \_\_\_\_\_ Be - cause

Bdim<sup>7</sup> B<sup>b</sup>m<sup>6</sup> Am<sup>6</sup> A<sup>b</sup>7 b5

love is the sad - dest thing \_\_\_\_\_ when it goes a - way, \_\_\_\_\_ Be - cause

G<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup> b9 Dm<sup>6</sup> (D<sup>7</sup>)

love is the sad - dest thing \_\_\_\_\_ when it goes a - way, \_\_\_\_\_

Copyright © 1965, Ipanema Music. Used By Permission.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# One By One

Music by Wayne Shorter

Shuffle

**Allegro** (♩ = 128)

**A** Am<sup>7</sup>♭<sup>5</sup> D<sup>7</sup>♯<sup>5</sup>♯<sup>9</sup> A♭<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> E♭<sup>Δ</sup><sup>9</sup> Cm<sup>11</sup> F<sup>9</sup> B♭<sup>Δ</sup><sup>9</sup>

Am<sup>7</sup>♭<sup>5</sup> A♭<sup>7</sup> Gm<sup>7</sup> B♭<sup>7</sup>/F Em<sup>7</sup>♭<sup>5</sup> D<sup>7</sup>♯<sup>5</sup>♯<sup>9</sup> Gm<sup>11</sup>

**B** E<sup>7</sup>♯<sup>9</sup> A<sup>7</sup>♯<sup>5</sup>♯<sup>9</sup> Dm<sup>7</sup> Bm<sup>7</sup>♭<sup>5</sup> Em<sup>7</sup>♭<sup>5</sup> A<sup>7</sup>♯<sup>5</sup>♯<sup>9</sup> Dm<sup>7</sup>

Am<sup>7</sup>♭<sup>5</sup> A♭<sup>7</sup> Gm<sup>7</sup> B♭<sup>7</sup>/F Em<sup>7</sup>♭<sup>5</sup> D<sup>7</sup>♯<sup>5</sup>♯<sup>9</sup> Gm<sup>11</sup>

**A** Am<sup>7</sup>♭<sup>5</sup> D<sup>7</sup>♯<sup>5</sup>♯<sup>9</sup> A♭<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> E♭<sup>Δ</sup><sup>9</sup> Cm<sup>11</sup> F<sup>9</sup> B♭<sup>Δ</sup><sup>9</sup>

Am<sup>7</sup>♭<sup>5</sup> A♭<sup>7</sup> Gm<sup>7</sup> B♭<sup>7</sup>/F Em<sup>7</sup>♭<sup>5</sup> D<sup>7</sup>♯<sup>5</sup>♯<sup>9</sup> Gm<sup>11</sup>

Copyright © 1963 Miyako Music

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# One Note Samba

## Samba de uma nota so

Lyrics by Newton Mendonca

Music by Antonio Carlos Jobim

Samba

**Allegro** (♩ = 130) A

This is just a lit\_tle sam\_ba built up - on a sin\_gle note. Oth - er  
 notes are bound\_ to fol\_low but the root is still\_ that note. Now the  
 new one is\_ the con\_sequence\_ of the one we've just\_ been through\_ as I'm  
 bound to be\_ the un\_a - void\_a - ble con - se - quence\_ of you.\_

B There's so man - y peo - ple who can talk and talk and talk and just say no - thing or near - ly no - thing  
 I have used up all the scale I know and at the end I've come to no - thing or near - ly no - thing So I

A' come back to my first\_ note as I must come back\_ to you. I will  
 pour in - to\_ that one\_ note all the love I feel\_ for you\_ A - ny -  
 one who wants\_ the whole\_ show, Re, Mi, Fa, Sol, La, Te, Doh. he will  
 find him - self\_ with no\_ show. Bet - ter play\_ the note\_ you know.

Copyright © 1961, 1962 by Antonio Carlos Jobim and Mrs. Mendonca, Brazil

Typeset by Mark Veltzer <mark.veltzer@gmail.com>



## Opus One

Lyrics and Music by Sy Oliver

Moderate Jump Tempo

**A**  
**Allegro** (♩ = 168)

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.

Copyright © 1943 (Renewed) Embassy Music Corporation, New York.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Orchids In The Moonlight

Lyrics by Gus Kahn, Edward Eliscu

Music by Vincent Youmans

With a Tango Beat

**Moderato** (♩ = 108)

**A** Fm D♭ Fm C<sup>7</sup>

When or - chids bloom in the moon - light, and lov - ers vow to be true;

C<sup>7</sup> Gm<sup>7</sup>♭<sup>5</sup> C<sup>7</sup> Fm

I still can dream in the moon - light, of one dear night that we knew.

Fm D♭ Fm F<sup>7</sup> B♭m

When or - chids fade in the dawn - ing, they speak of tears and "Good - bye!"

B♭m Fm C<sup>7</sup> Fm C<sup>7</sup> Fm *Fine*

Tho' my dreams are shattered, like the pet - als scattered, still my love can nev - er die.

**B** F Fdim C<sup>7</sup> F F<sup>6</sup> C<sup>7</sup>

There is peace in the twi - light, when the day is thru,

C<sup>7</sup> F F<sup>dim</sup>

but the shad-own that fall on - ly seem to re - call all my long-ing for you.

C<sup>7</sup> Fdim C<sup>7</sup> F F<sup>7</sup> B♭

There's a dream in the moon - beams, up on the sea of blue;

B♭ D♭<sup>7</sup> F Fdim C<sup>7</sup> F C<sup>7</sup> F *D.C. al Fine*

but the moonbeams that fall, on - ly seem to re - call, love is all, love is you.

Copyright © 1933 by T.B. Harms Co.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Ornithology

Music by Charlie Parker, Benny Harris

Fast Swing

**Presto** (♩ = 200)

Musical score for "Ornithology" in G major, 4/4 time, Presto tempo (♩ = 200). The score is written for a single melodic line on a treble clef staff. It consists of 16 measures, divided into two systems of eight measures each. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Chord symbols are written above the staff, indicating the harmonic structure. The score is marked with section letters A, B, and C, and includes first and second endings. Trills and triplets are indicated by specific symbols and bracketing.

Chord symbols and section markers:

- Section A: G<sup>△</sup>
- Section B: E<sup>b7</sup>, D<sup>7</sup>, Gm, Cm<sup>7</sup> b<sup>5</sup>, D<sup>7</sup> (triple), Bm<sup>7</sup>, E<sup>7</sup> (triple), Am<sup>7</sup>, D<sup>7</sup>
- Section C: G<sup>△</sup>, F<sup>△</sup>, Fm<sup>7</sup>, B<sup>b7</sup>

First Ending (1): Gm, Cm<sup>7</sup> b<sup>5</sup>, D<sup>7</sup> (triple)

Second Ending (2): G, Am<sup>7</sup>, D<sup>7</sup> (triple)

Other chord symbols: G/B, B<sup>b7</sup>, A<sup>b7</sup> (triple), G<sup>△</sup>

# Polka Dots And Moonbeams

Lyrics by Johnny Burke

Music by Jimmy Van Heusen

Slowly, with expression

**Adagio** (♩ = 76)

**A** F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7</sup>/B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> Em<sup>7</sup> <sup>b</sup>5 A<sup>7</sup> <sup>b</sup>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 Dm<sup>Δ</sup>/C<sup>♯</sup> Dm<sup>7</sup>/C Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>9</sup>/B<sup>b</sup> Am<sup>7</sup> D<sup>7</sup> <sup>b</sup>9 Gm<sup>7</sup> C<sup>7</sup>

sud-den-ly I saw Pol-ka Dots And Moon-beams all a-round a pug-nosed dream.\_

**A** F Dm<sup>7</sup> Gm<sup>9</sup> C<sup>7</sup> C<sup>7</sup>/B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> Em<sup>7</sup> <sup>b</sup>5 A<sup>7</sup> <sup>b</sup>9

The mus-ic start-ed and was I the per-plexed one, I held my breath and said "may I have the next one."

Dm Dm<sup>Δ</sup>/C<sup>♯</sup> Dm<sup>7</sup>/C Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> C<sup>7</sup> <sup>b</sup>9 F<sup>6</sup> Bm<sup>7</sup> <sup>b</sup>5 E<sup>7</sup>

In my fright-ened arms Pol-ka Dots And Moon-beams spark-led on a pug-nosed dream.\_ There were

**B** A A<sup>♯</sup>dim<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> E<sup>7</sup>/D C<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

ques-tions in the eyes of oth-er danc-ers as we float-ed o-ver the floor. There were

A A<sup>♯</sup>dim<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup>

ques-tions but my heart knew all the an-swers, and per-haps a few things more.\_

**A** F Dm<sup>7</sup> Gm<sup>9</sup> C<sup>7</sup> C<sup>7</sup>/B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> Em<sup>7</sup> <sup>b</sup>5 A<sup>7</sup> <sup>b</sup>9

Now in a cot-tage built of li-lacs and laughter I know the mean-ing of the words "ev-er af-ter."

Dm Dm<sup>Δ</sup>/C<sup>♯</sup> Dm<sup>7</sup>/C Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> C<sup>7</sup> <sup>b</sup>9 F<sup>6</sup> E<sup>b</sup> <sup>6</sup> E<sup>6</sup> F<sup>6</sup> <sup>9</sup>

And I'll al-ways see Pol-ka Dots And Moon-beams when I kiss the pug-nosed dream.\_

Copyright © 1940 by ARC Music Corp., now Bourne Co. and Dorsey Bros.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Poor Butterfly

Lyrics by John L. Golden

Music by Raymond Hubbell

Moderately Slow

**Andante** (♩ = 88)

**A** B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> A $\flat$ <sup>Δ</sup>

Poor But - ter - fly, \_\_\_\_\_ 'neath the blos - soms wait - int, \_\_\_\_\_ Poor But - ter -

C<sup>7</sup> #5 F<sup>7</sup>

fly \_\_\_\_\_ for she loved him so \_\_\_\_\_ The mo - ments

**B** B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> Gm<sup>7</sup>  $\flat$ 5 C<sup>7</sup> #5 Fm<sup>7</sup>

pass in - to hour, \_\_\_\_\_ the hours pass in - to years, \_\_\_\_\_ and as she

B $\flat$ <sup>7</sup> B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup>

smiles through her tears, \_\_\_\_\_ she mur - murs low, \_\_\_\_\_ "The moon and

**A** B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> A $\flat$ <sup>Δ</sup>

I \_\_\_\_\_ know that he'll be faith - ful. \_\_\_\_\_ I'm sure he'll

C<sup>7</sup> #5 F<sup>7</sup>

come \_\_\_\_\_ to me by and bye. \_\_\_\_\_ But if

**C** B $\flat$ m<sup>7</sup> D $\flat$ m<sup>7</sup> G $\flat$ <sup>7</sup> A $\flat$ <sup>Δ</sup> Cm<sup>7</sup> F<sup>7</sup>

he don't come back, \_\_\_\_\_ then I'll nev - er sigh or cry, \_\_\_\_\_ I just mus'

B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> A $\flat$

die." Poor But - ter - fly. \_\_\_\_\_

Copyright © 1998 Hal Leonard Corporation

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Prelude To A Kiss

Lyrics by Irving Gordon and Irving Mills

Music by Duke Ellington

Slowly

**Andante Moderato** (♩ = 88)

**A** D<sup>9</sup> G<sup>7</sup> #5 C<sup>9</sup> F<sup>Δ</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> Dm Dm<sup>7</sup> G<sup>7</sup> C D<sup>7</sup>

If you hear a song in blue like a flow - er cry - ing for the dew that was my heart ser - e - nad - ing you

Dm<sup>7</sup> G<sup>7</sup> b9 C A<sup>7</sup> **A** D<sup>9</sup> G<sup>7</sup> #5 C<sup>9</sup> F<sup>Δ</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> Dm

my Prelude To A Kiss. If you hear a song that grows from my ten - der sen - ti - men - tal woes

Dm<sup>7</sup> G<sup>7</sup> C D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> b9 C **B** E C#m F#m<sup>7</sup> B<sup>7</sup> E C#m

That was my heart trying to compose a Prelude To A Kiss. Though it's just a sim - ple mel - o - dy with nothing fan - cy,

F#m<sup>7</sup> B<sup>7</sup> E C#m F#m<sup>7</sup> B<sup>7</sup> E A<sup>7</sup> D<sup>9</sup> Dm<sup>7</sup> D#m<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> b9 D<sup>9</sup> G<sup>7</sup> #5 **A**

nothing much you could turn it to a symphony a Schubert tune with a Gersh - win touch. Oh! How my love song

C<sup>9</sup> F<sup>Δ</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> Dm Dm<sup>7</sup> G<sup>7</sup> C D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> b9 C

gen - tly cries for the ten - der - ness with - in your eyes my love is a prelude that nev - er dies a Prelude To A Kiss.

-- help me fill it out this copyright notice --

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Quiet Nights Of Quiet Stars

## Corcovado

Lyrics by Antonio Carlos Jobim, Gene Lees

Music by Antonio Carlos Jobim

Moderately Slow

**A** **Allegro** (♩ = 130)

Qui - et Nights Of Qui - et Stars, qui - et chords from my gui - tar  
float - ing on the si - lence that sur - rounds us.  
Qui - et thoughts and qui - et dreads, qui - et walks by qui - et streams,  
and a win-dow look - ing on the moun - tains and the sea. How love - ly!  
**A'** This is where I want to be. Here, with you so close to me un - til  
the fin - al flick - er of life's em - ber.  
I, who was lost and lone - ly, be - liev - ing life was on - ly  
a bit - ter tra - gic joke, have found with you  
the mean - ing of ex - ist - ence. Oh, my love.

Copyright © 1962, 1964 by Antonio Carlos Jobim, Brazil

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Red Sails In The Sunset

Lyrics by Jimmy Kennedy

Music by Hugh Williams

Slowly

**Moderato** (♩ = 100)

**A** G C Cm<sup>6</sup> 3 G

Red Sails In The Sun - set way out on the sea,

G G#dim<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G

oh! car - ry my loved one home safe - ly to me.

**A** G C Cm<sup>6</sup> 3 G

He sailed at the dawn - ing, all day I've been blue.

G G#dim<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G

Red Sails In The Sun - set I'm trust - ing in you.

**B** C Cm<sup>6</sup> 3 G D<sup>7</sup> G

Swift wings you must bor - row, make stright for the shore.

C Cm<sup>6</sup> 3 G A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

We mar - ry to - mor - row and he goes sail - ing no more.

**A** G C Cm<sup>6</sup> 3 G

Red Sails In The Sun - set way out on the sea,

G G#dim<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> 1. G Am<sup>7</sup> D<sup>7</sup> 2. G

oh! car - ry my loved one home safe - ly to me. me.

Copyright © 1935 The Peter Maurice Music Co. Ltd., London, England

Typeset by Jordan Eldredge &lt;JordanEldredge@gmail.com&gt;



# 'Round Midnight

Lyrics by Bernie Hanighen

Music by Cootie Williams, Thelonious Monk

Ballad

**[A]**  $E\flat m$   $Cm^7 \flat 5$   $Fm^7 \flat 5$   $B\flat^7$   $E\flat m^7$   $A\flat^7$   $Bm^7$   $E^7$   $B\flat m^7$   $E\flat^7$

It begins to tell, 'round midnight, mid - night. I do pre-tty well, till af - ter sun - down,  
Memories always start 'round midnight, mid - night. Haven't got the heart to stand - those me - mories,

$A\flat m^7$   $D\flat^7$   $E\flat m^7$   $A\flat^7$   $B^7$   $B^7$   $B^7$   $B^7$

Sup-per-time I'm fee - lin' sad; But it real - ly gets bad, 'round  
When my heart is still with you, And ol'

$B\flat^7$   $B^7$   $B\flat^7$   $E\flat m^7$

mid - night. mid - night knows it, too. When a

**[B]**  $Cm^7 \flat 5$   $F^7 \flat 9$   $B\flat^7$   $Cm^7 \flat 5$   $F^7 \flat 9$   $B\flat^7$

quar - rel we had needs men-ding, Does it mean that our love is end-ing. Dar -

$A\flat m^7$   $D\flat^7$   $G\flat^{\Delta}$   $C\flat^7$   $B\flat^7$   $E\flat^7$   $D\flat^7$   $C\flat^7$   $B\flat^7$

lin' I need you, lately I find You're out of my heart, And I'm out of my mind.

**[A]**  $E\flat m$   $Cm^7 \flat 5$   $Fm^7 \flat 5$   $B\flat^7$   $E\flat m^7$   $A\flat^7$   $Bm^7$   $E^7$   $B\flat m^7$   $E\flat^7$

Let our hearts take wings' 'round midnight, mid - night. Let the angels sing, for your - re tur - ning.

$A\flat m^7$   $D\flat^7$   $E\flat m^7$   $A\flat^7$   $C\flat^7$   $B\flat^7$   $E\flat m$

Till our love is safe and sound. And old mid - night comes a - round.

Copyright © 1944 (Renewed) Warner Bros. Inc. and Thelonian Music

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Satin Doll

Lyrics by Johnny Mercer

Music by Duke Ellington, Billy Strayhorn

Smoothly

**Allegro** (♩ = 130)

**A** Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

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'.

Am<sup>9</sup> D<sup>9</sup> A<sup>b</sup>m<sup>9</sup> D<sup>b</sup><sup>9</sup> C Dm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> C F<sup>7</sup> C

Out cat-tin' that Sat - in Doll. She's  
Speaks lat-in that Sat - in Doll.

**B** Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> <sup>b</sup>9 F<sup>Δ</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>m<sup>7</sup>

no - bod - y's fool, so I'm play - ing it cool as can be. I'll

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> <sup>b</sup>9 G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> (Spoken)

give it a whirl, but I ain't for no girl catching me. Switch - E - Roo-ney

**A** Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

Tel - ephone num - bers well you know, do - ing my rhum - bas with u - no,

Am<sup>9</sup> D<sup>9</sup> A<sup>b</sup>m<sup>9</sup> D<sup>b</sup><sup>9</sup> C C<sup>7</sup>/E F A<sup>b</sup>/G<sup>b</sup> C/G G<sup>7</sup> C<sup>6</sup><sup>9</sup>

and that 'n' my Sat - in Doll.

Copyright © 1958 Tempo Music, Inc.

Typeset by Jordan Eldredge &lt;JordanEldredge@gmail.com&gt;

# Serenade To A Cuckoo

Music by Roland Kirk

Med

**Allegro** (♩ = 130)

**A** Fm Fm/E♭ Fm/D♭ Fm/C Fm Fm/E♭ Fm/D♭ Fm/C

Fm Fm/E♭ Fm/D♭ Fm/C Fm Fm/E♭ Fm/D♭ Fm/C

**B** B♭m<sup>7</sup> E♭<sup>7</sup> A♭<sup>Δ</sup> D♭<sup>Δ</sup> Gm<sup>7</sup>♭<sup>5</sup> C<sup>7</sup> Fm F<sup>7</sup>

B♭m<sup>7</sup> E♭<sup>7</sup> A♭<sup>Δ</sup> D♭<sup>Δ</sup> Gm<sup>7</sup>♭<sup>5</sup> C<sup>7</sup> Fm

**Ending** Gm<sup>7</sup>♭<sup>5</sup> C<sup>7</sup> Fm

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Solar

Music by Miles Davis

Jazz

**A** Allegro (♩ = 130)

Chords: Cm, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, Fm<sup>7</sup>, B<sup>b7</sup>, E<sup>bΔ</sup>, E<sup>b</sup>m<sup>7</sup>, A<sup>b7</sup>, D<sup>bΔ</sup>, Dm<sup>7b5</sup>, G<sup>7b9</sup>

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Someday My Prince Will Come

Lyrics by Larry Morey

Music by Frank Churchill

Med. Jazz Waltz

**Allegro** (♩ = 130)

**[A]** B $\flat$  $\Delta$  D $^7$  #5 E $\flat$  $\Delta$  G $^7$  #5

Some - - day my prince will come  
He'll whis - per I love you

Cm $^7$  G $^7$  #5 C $^7$  F $^7$

Some - - day I'll find my love And how  
And steal a kiss or two Though he's

**1.** Dm $^7$  D $\flat$ dim Cm $^7$  F $^7$

thrilling that moment will be When the prince

Dm $^7$  D $\flat$ dim Cm $^7$  F $^7$

of my dreams comes to me

**2.** Fm $^7$  B $\flat$  $^7$  E $\flat$  Edim

**[C]** far a - way I'll find my love some - day Some -

B $\flat$ /F Cm $^7$ /F F $^7$  B $\flat$

day when my dreams come true

**[A]**

Someday I'll find my love  
Someone to call my own

**[B]**

And I know at the moment we meet  
my heart will start skipping the beats

**[A]**

Someday we'll say and do  
Things we've been longing to

**[C]**

Though he's far away I'll find my love someday  
Someday when my dreams come true

**[A]**

Someday my prince will come  
Someday we'll meet again

**[B]**

And away to his castle we'll go  
To be happy forever I know

**[A]**

Someday when spring is here  
We'll find our love anew

**[C]**

And the birds will sing and weddingbells will ring  
Someday when my dreams come true

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Someone To Watch Over Me

Lyrics by Ira Gershwin

Music by George Gershwin

Jazz Ballad

**Andante** (♩ = 92)

**A**  $A\flat^{\Delta}$   $A\flat^7$   $Dm^7\flat^5$   $D\flat dim^7$   $Cm^7$   $Bdim^7$   $B\flat m^6$   $Cm^7$   $F^7\sharp^5$

There's a some-bo - dy I'm lon-gin' to see I hope that he, turns out to be  
I'm a lit - tle lamb who's lost in the wood I know I could, al-ways be good

$B\flat m^7$   $Cm^7$   $D\flat^6$   $Ddim^7$   $E\flat^7$   $sus4\ 3$   $Cm^7$   $F^7$   $B\flat m^7$   $E\flat^7$   $A\flat^{\Delta}$   $E\flat m^7$   $A\flat^7$

Some - one who'll watch o - ver me 1  $Cm^7$   $F^7$   $B\flat m^7$   $E\flat^7$  2  $A\flat^{\Delta}$   $E\flat m^7$   $A\flat^7$   
To one who'll watch o - ver me Al - though he

**B**  $D\flat^{\Delta}$   $Ddim^7$   $A\flat^{\Delta}/E\flat$

may not be the man some Girls think of as hand - some To

$Dm^7\flat^5$   $G^7$   $Cm^7$   $F^7\flat^9$   $B\flat m^7$   $E\flat^7\flat^9$

my heart he car - ries the key

**A**  $A\flat^{\Delta}$   $A\flat^7$   $Dm^7\flat^5$   $D\flat dim^7$   $Cm^7$   $Bdim^7$   $B\flat m^6$   $Cm^7$   $F^7\sharp^5$

Won't you tell him please to put on some speed Fol - low my lead, oh, how I need

$B\flat m^7$   $Cm^7$   $D\flat^6$   $Ddim^7$   $E\flat^7$   $sus4\ 3$   $A\flat^{\Delta}$   $F^7$   $B\flat m^7$   $E\flat^7$

Some - one to watch o - ver me

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Somewhere, Over The Rainbow

Lyrics by Edgar Yipsel 'Yip' Harburg

Music by Harold Arlen

Ballad

**Andante** (♩ = 80)

**A** Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup> Gm<sup>7</sup> A<sup>7</sup> b<sup>5</sup> Ab<sup>Δ</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup> b<sup>9</sup>

Some - where o - ver the rain - bow Way up high,  
Some - where o - ver the rain - bow Skies are blue,

Fm<sup>7</sup> Abm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> b<sup>9</sup> Fm<sup>7</sup> B<sup>7</sup> b<sup>9</sup> Eb<sup>Δ</sup> Fm<sup>7</sup> B<sup>7</sup> b<sup>9</sup> Eb<sup>Δ</sup> Fm<sup>7</sup> B<sup>7</sup> b<sup>9</sup>

There's a land that I heard of Once in a lu - lla - by. Some -  
And the dreams that you dare to dream Real-ly do come true.

**B** Eb<sup>Δ</sup> Fm<sup>7</sup> B<sup>7</sup> b<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup> b<sup>9</sup> Fm<sup>7</sup> B<sup>7</sup> b<sup>9</sup>

day I'll wish u - pon a star And wake up where the clouds are far Be - hind me. Where

Eb<sup>Δ</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup> Gm<sup>7</sup> C<sup>9</sup> Fm<sup>7</sup> B<sup>7</sup> b<sup>9</sup>

trou-bles melt like le - mon drops A - way a - bove the chim-ney tops That's where you'll find me.

**A** Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup> Gm<sup>7</sup> A<sup>7</sup> b<sup>5</sup> Ab<sup>Δ</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup> b<sup>9</sup>

Some - where o - ver the rain - bow Blue - birds fly.

Fm<sup>7</sup> Abm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> b<sup>9</sup> Fm<sup>7</sup> B<sup>7</sup> b<sup>9</sup> Eb<sup>Δ</sup> Fm<sup>7</sup> B<sup>7</sup> b<sup>9</sup>

Birds fly o - ver the rain - bow. Why then, oh why can't I?

Copyright © Musicopy

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# St. Thomas

Music by Sonny Rollins

Latin/Calypso

**[A] Presto** (♩ = 200)

Chords: C, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, G<sup>7</sup>

Chords: C, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C

Chords: B, Em<sup>7</sup> b<sup>5</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>

Chords: C, C<sup>7</sup>, F, F<sup>#</sup>dim<sup>7</sup>, C/G, G<sup>7</sup>, C

Copyright © 1963, Prestigve Music  
Typeset by Mark Veltzer <mark.veltzer@gmail.com>



# Stella By Starlight

Lyrics by Ned Washington

Music by Victor Young

Slowly, with Expression

**Allegro** (♩ = 130)

**A** Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup> Cm<sup>7</sup> F<sup>7</sup>

The song a rob - in sings, Through

Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup> Ab<sup>7</sup>

years of end - less springs, The

Bb<sup>Δ</sup> Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup> Dm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

mur - mur of a brook at even - ing tides. That

F<sup>Δ</sup> Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup> b<sup>9</sup>

rip - ples through a nook where two lov - ers hide. That

**B** G<sup>7</sup> #<sup>5</sup> Cm<sup>7</sup>

great sym - pho - nic theme, That's Stel - la by

Ab<sup>7</sup> Bb<sup>Δ</sup>

star - light, And not a dream, My

Em<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup> Dm<sup>7</sup> b<sup>5</sup> G<sup>7</sup> b<sup>9</sup>

heart and I ag - ree, She's eve - ry -

Cm<sup>7</sup> b<sup>5</sup> F<sup>7</sup> b<sup>9</sup> Bb<sup>Δ</sup>

thing on this earth to me.

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Stormy Weather

## Keeps Rainin' All the Time

Lyrics by Ted Koehler

Music by Harold Arlen

Slowly

**Andante** (♩ = 80)

**A** G G#dim<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> G E<sup>7</sup> Am<sup>7</sup> D<sup>9</sup>

Don't know why there's no sun up in the sky, Stormy Weather, since my man and I ain't to-  
bare gloom and mis'-ry ev - 'rywhere, Stormy Weather, just can't get my poor self to-

1 2

G E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> #5 b<sup>9</sup> G Am<sup>7</sup> D<sup>9</sup> G C G Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> b<sup>9</sup> G Dm<sup>7</sup> G<sup>7</sup>

gether, keeps rainin' all the time. Life is time, the time. So weary all the time.  
gether, I'm weary all the

**B** C<sup>Δ</sup> G/B Am<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> G/B Am<sup>7</sup> G<sup>Δ</sup>

When he went a - way the blues walked in and met me. If he stays a - way old rock - in' chair will get me.

C C#dim<sup>7</sup> G/D E<sup>7</sup> Am<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

All I do is pray the Lord a - bove will let me walk in the sun once more. Can't go

**A** G G#dim<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> G E<sup>7</sup> Am<sup>7</sup> D<sup>9</sup>

on, ev'-ry-thing I had is gone, Storm-y Weath-er, since my man and I ain't to -

G E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> #5 b<sup>9</sup> G Am<sup>7</sup> D<sup>7</sup> #5 b<sup>9</sup>

geth - er, keeps rain - in' all the time. Keeps rain - in' all the

G Am<sup>7</sup> A<sup>b</sup>Δ G<sup>Δ</sup> C G<sup>6</sup>

time.

Copyright © 1933 MILLIS MUSIC, INC.

Typeset by Jordan Eldredge &lt;JordanEldredge@gmail.com&gt;

# Strang Fruit

Lyrics and Music by Lewis Allan

Andante Moderato

**Andante Moderato** (♩ = 88)

**A** Cm G<sup>7</sup> #5 G<sup>7</sup> Cm G<sup>7</sup>

South - ern trees bear a strange fruit, blood on the leaves and blood at the root,

Dm<sup>7</sup> b5 G<sup>7</sup> b9 Dm<sup>7</sup> b9 G<sup>7</sup> Cm G<sup>7</sup> Cm

*Piu mosso (a little faster)*

black bod - y swing-ing in the south-ern breeze; Strange Fruit hang-ing from the pop - lar trees.

Cm G<sup>7</sup>/D Cm/Eb Cm

(Humming)

Cm G<sup>7</sup>/D Cm/Eb Cm Dm<sup>7</sup> b5 G<sup>7</sup> b9

Pas - tor - al scene of the gal - lant South, the bulg - ing eyes and the twist - ed mouth;

Cm G<sup>7</sup> Cm G<sup>7</sup> G<sup>7</sup> b9/F G<sup>7</sup> b9/D G<sup>7</sup> b9/B G<sup>7</sup> b9

scent of mag - no - lia sweet and fresh, and the sud - den smell of burn - ing flesh!

Cm Cm/Bb Ab<sup>Δ</sup> G<sup>7</sup> Dm<sup>7</sup> b5 G<sup>7</sup> Dm<sup>7</sup> b5 G<sup>7</sup>

Here is the fruit for the crows to pluck, for the rain to gath-er, for the wind to suck, for the

Cm Dm<sup>7</sup> b5 Cm/G G<sup>7</sup>

sun to rot, for the tree to drop. (Hum)

Cm G<sup>7</sup> Db<sup>6</sup> 9 Cm G<sup>7</sup> Cm

Here is a strange and bit - ter crop. (Hum)

Copyright © 1940 by Edward B. Marks Music Company. Copyright Renewed.

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Strangers In The Night

Lyrics by Charles Singleton, Eddie Snyder

Music by Bert Kaempfert

Moderately Slow

**Andante** (♩ = 88)

**A** F<sup>△</sup>

Strangers In The Night\_\_\_\_\_ ex-changing glanc - es wond'ring in the night\_\_\_\_\_ what were the chanc - es

F<sup>△</sup> F/A A<sup>b</sup>dim<sup>7</sup> Gm<sup>7</sup> E<sup>b</sup>/G Gm<sup>6</sup> E<sup>b</sup>/G

we'd be shar-ing love\_\_\_\_\_ be - fore the night was through\_\_\_\_\_

**A'** Gm<sup>7</sup>

Something in your eyes\_\_\_\_\_ was so in - vit - ing, something in your smile\_\_\_\_\_ was so ex - cit - ing,

Gm<sup>7</sup> Gm<sup>7</sup>/C C<sup>7</sup> <sup>b9</sup> F<sup>△</sup>

some-thing in my heart\_\_\_\_\_ told me I must have you\_\_\_\_\_

**B** Am<sup>7</sup> <sup>b5</sup> D<sup>7</sup> <sup>b9</sup>

Strangers In The Night,\_\_\_\_\_ two lone-ly peo-ple we were Strangers In The Night\_\_\_\_\_ up tp the mo-ment when we

Gm<sup>7</sup> B<sup>b</sup>m<sup>6</sup> F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

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

**A** F<sup>△</sup> F/A A<sup>b</sup>dim<sup>7</sup>

ev - er since that night\_\_\_\_\_ we've been to-geth - er. Lov-ers at first sight,\_\_\_\_\_ in love for - ev - er.

Gm C<sup>7</sup> <sup>b9</sup> Gm<sup>7</sup>/C C<sup>7</sup> <sup>b9</sup> F<sup>6</sup>

It turned out so right\_\_\_\_\_ for Strang-ers In The Night\_\_\_\_\_

Copyright © 1966 by Champion Music Corporation and Screen Gems-EMI

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Summertime

Lyrics by DuBose Heyward

Music by George Gershwin

Slowly

**Moderato** (♩ = 108) A

Am<sup>6</sup> E<sup>7</sup>/B Am<sup>6</sup>/C E<sup>7</sup>/B Am<sup>6</sup> E<sup>7</sup>/B Am<sup>6</sup>/C E<sup>7</sup>/B Am<sup>6</sup>

Sum - mer - time \_\_\_\_\_ an' the liv - in' is eas - y, \_\_\_\_\_ fish are

Dm F F<sup>Δ</sup> D<sup>#dim</sup> E B<sup>7</sup> E Em<sup>6</sup> E<sup>7</sup> b<sup>5</sup>

jump - in'; \_\_\_\_\_ an' the cot - ton is high. \_\_\_\_\_ Oh, yo'

B Am<sup>6</sup> E<sup>7</sup>/B Am<sup>6</sup>/C E<sup>7</sup>/B Am<sup>6</sup> E<sup>7</sup>/B Am D<sup>7</sup>

dad - dy's rich, \_\_\_\_\_ an' yo' ma is good look - in', \_\_\_\_\_ so

C Am D Dm<sup>7</sup>/G Am Am<sup>Δ</sup> Am<sup>6</sup> Am<sup>Δ</sup> D<sup>9</sup> E<sup>+</sup>

hush, lit - tle ba - by, \_\_\_\_\_ don' \_\_\_\_\_ yo' cry. \_\_\_\_\_ One of these

A Am<sup>6</sup> E<sup>7</sup>/B Am<sup>6</sup>/C E<sup>7</sup>/B Am<sup>6</sup> E<sup>7</sup>/B Am<sup>6</sup>/C E<sup>7</sup>/B Am<sup>6</sup>

morn - in's \_\_\_\_\_ you goin' to rise \_\_\_\_\_ up sing - in', \_\_\_\_\_ then you'll

Dm F F<sup>Δ</sup> D<sup>#dim</sup> E B<sup>7</sup> E Em<sup>6</sup> E<sup>7</sup> b<sup>5</sup>

spread yo' wings \_\_\_\_\_ an' you'll take \_\_\_\_\_ the sky. \_\_\_\_\_ But 'til that

B Am<sup>6</sup> E<sup>7</sup>/B Am<sup>6</sup>/C E<sup>7</sup>/B Am<sup>6</sup> E<sup>7</sup>/B Am D<sup>7</sup>

morn - in' \_\_\_\_\_ there's a - noth - in' can harm you \_\_\_\_\_ with

C Am D Dm<sup>7</sup>/G Am D F C F<sup>9</sup> B<sup>b</sup> E<sup>13</sup> Am

dad - dy an' mam - my stand - in' by. \_\_\_\_\_

Copyright © 1935 by Gershwin Publishing Corporation

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

Music by Paul Desmond

Moderately

**Andante Moderato** (♩ = 88)

The musical score is written for piano and guitar. The tempo is marked 'Andante Moderato' with a quarter note equal to 88 beats per minute. The time signature is 5/4. The key signature has one flat (B-flat). The score consists of two systems, each with a piano part (left staff) and a guitar part (right staff). The piano part features a melodic line with various chords and triplets. The guitar part provides harmonic support with chords and triplets. The first system is marked with a box 'A' and the second system with a box 'B'. The score ends with a double bar line.

**System 1:**

**Piano:** Dm, Am<sup>7</sup>, Dm, Am<sup>7</sup> (triplet), Dm, Am<sup>7</sup> (triplet), Dm, Am<sup>7</sup>

**Guitar:** Dm, Am<sup>7</sup>, Dm, Am<sup>7</sup> (triplet), Dm, Am<sup>7</sup> (triplet), Dm, Am<sup>7</sup>

**System 2:**

**Piano:** B $\flat$ , C<sup>7</sup>, Am<sup>7</sup>, Dm, Gm<sup>7</sup>, C<sup>7</sup>, F, F<sup>7</sup>

**Guitar:** B $\flat$ , C<sup>7</sup>, Am<sup>7</sup>, Dm, Gm<sup>7</sup>, C<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>

**System 3:**

**Piano:** Dm, Am<sup>7</sup>, Dm, Am<sup>7</sup> (triplet), Dm, Am<sup>7</sup> (triplet), Dm, Am<sup>7</sup>

**Guitar:** Dm, Am<sup>7</sup>, Dm, Am<sup>7</sup> (triplet), Dm, Am<sup>7</sup> (triplet), Dm

Copyright © 1960 (Renewed) Desmond Music Company (U.S.A.) and Derry Music Company (Canada)

Typeset by Jordan Eldredge &lt;JordanEldredge@gmail.com&gt;

# Take the 'A' Train

Lyrics by Joya Sherrill

Music by Billy Strayhorn, The Delta Rhythm Boys

Easy Swing

**A** **Allegro** (♩ = 168)

The musical score is written for voice and piano. It consists of two systems of music. The first system includes the first two lines of the song, and the second system includes the next four lines. The melody is written in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (Bb), and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 168 beats per minute. The score includes various chords such as C6, D7 b5, Dm7, G7, C, FΔ, D7, Dm9, G9, D♭9, and CΔ9. The lyrics are written below the vocal line, with some words underlined to indicate phrasing. The score ends with a double bar line and a repeat sign.

You must take the "A" Train  
If you miss the "A" Train,

To go to Sug - ar Hill way up in Har - lem.  
You'll find you've missed the quick - est way to Har - lem.

**B** Hur - ry, get on now it's com - ing.  
Lis - ten to those rails a - thrum - ming. All

**A** 'board! Get on the "A" Train,  
soon you will be on Sug - ar Hill in Har - lem.

Copyright © 1941 and 1943 by Tempo Music, Inc. Copyright Renewed 1969

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# Tenderly

Lyrics by Jack Lawrence

Music by Walter Gross

Moderately

**Allegro** (♩ = 130) A  $E\flat^{\Delta}$   $A\flat^9$   $E\flat m^7$   $A\flat^9$

The eve - ning breeze ca - ressed the trees Ten - der - ly, The termb - ling

$Fm^7$   $D\flat^9$   $E\flat$   $Gm^7$   $Fm^7$   $E\flat^{\Delta}$

trees em - braced the breeze Ten - der - ly. Then

B  $Fm^7 b^5$   $B\flat^7$   $Fm^7 b^5$   $B\flat^7$   $Bdim^7$

you and I came wand - er - ing by and

$Cm^7$   $F^7$   $Fm^9$   $B\flat^7$

lost in a sigh were we. The shore was

A  $E\flat^{\Delta}$   $A\flat^9$   $E\flat m^7$   $A\flat^9$

kissed by sea and mist Ten - der - ly. I can't for -

$Fm^7$   $D\flat^9$   $E\flat$   $Gm^7$   $Fm^7$   $E\flat^{\Delta}$

get how two hearts met breath - less - ly. Your

C  $Fm^7 b^5$   $B\flat^7$   $Bdim^7$   $Cm^7$   $F^9$   $F\sharp dim^7$

arms op - ened wide and closed me in - side; you took my

$Gm^7$   $C^7$   $Fm^7$   $B\flat^7$   $E\flat$

lips, you took my love so Ten - der - ly.

Copyright © 1946, 1947, 1987 EDWIN H. MORRIS &amp; COMPANY, A Division of MPL Communications, Inc.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;



# That's All

Lyrics and Music by Alan Brandt, Bob Haymes

Slowly, with expression

**Andante** (♩ = 90)

**A** C Dm<sup>7</sup> Em<sup>7</sup> Fm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>

I can on - ly give you love that lasts for - ev - er, — and the promise to be near each time you call; and the  
on - ly give you coun - try walks in springtime, — and a hand to hold when leaves be - gin to fall; and a

F#m<sup>7</sup> b<sup>5</sup> Fm<sup>7</sup> Em<sup>7</sup> Ebdim<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> b<sup>9</sup> D<sup>7</sup> b<sup>5</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> b<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup> b<sup>9</sup> C

on - ly heart I own, for you and you a - lone, That's All, That's All. I can  
love whose burning light, will warm the winter night, That's All, That's All. There are

**B** Gm<sup>7</sup> C<sup>9</sup> F<sup>Δ</sup> 9 D<sup>9</sup> Gm<sup>7</sup> C<sup>9</sup> F<sup>Δ</sup> F<sup>6</sup>

those I am sure who have told you they would give you the world for a toy. All I

Am<sup>7</sup> D<sup>9</sup> G<sup>Δ</sup> 9 E<sup>9</sup> Am<sup>7</sup> D<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>

have are these arms to en - fold you and a love time can nev - er de - stroy. If you're

**A** C Dm<sup>7</sup> Em<sup>7</sup> Fm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>

wond'ring what I'm ask - ing in re - turn dear, — you'll be glad to know that my demands are small: say it's

F#m<sup>7</sup> b<sup>5</sup> Fm<sup>7</sup> Em<sup>7</sup> Ebdim<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> b<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup> b<sup>9</sup> C

me that you'll a - dore, for now and ev - er - more, That's All, That's All.

Copyright © 1952 Renewed 1982 Mixed Bag Music, Inc.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# The Girl From Ipanema

## Garota De Ipanema

Lyrics by Vincius De Moraes, Norman Gimbel

Music by Antonio Carlos Jobim

Moderate Bossa Nova

**Allegro** (♩ = 130)

**A** F<sup>Δ</sup> G<sup>7</sup>

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

Gm<sup>7</sup> Gb<sup>7</sup> 1. F<sup>Δ</sup> Gb<sup>7</sup> b5 2. F<sup>Δ</sup>

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

**B** Gb<sup>Δ</sup> Cb<sup>9</sup>

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

F#m<sup>7</sup> D<sup>9</sup>

can I tell her I love her? Yes,

Gm<sup>7</sup> Eb<sup>9</sup>

I would give my heart glad - ly, but each

Am<sup>7</sup> D<sup>7</sup> b5 b9 Gm<sup>7</sup> C<sup>7</sup> b5 b9

day when she walks to the sea, she looks straight a - head not at me.

**A** F<sup>Δ</sup> G<sup>7</sup>

Tall and tan and young and love-ly, The Girl From I - pa - ne - ma goes walk - ing, and when

Gm<sup>7</sup> Gb<sup>7</sup> b5 F<sup>Δ</sup> Gb<sup>7</sup>

- she pass - es I smile, but she does - n't see. She just does - n't

F<sup>Δ</sup> Gb<sup>7</sup> F<sup>Δ</sup>

see. No, she does - n't see.

Copyright © 1963, Antonio Carlos Jobim and Vincius De Moraes, Brazil

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# The Man I Love

Lyrics by Ira Gershwin

Music by George Gershwin

Slowly

**Andante** (♩ = 76)

**Intro** E♭<sup>6</sup> B<sup>7</sup> B♭<sup>7</sup>

**A** E♭ E♭<sup>7</sup> E♭m<sup>7</sup> B♭m C<sup>7</sup> #5 C<sup>7</sup>

Someday he'll come a - long, the man I love And he'll be big and strong, the man I love

A♭m<sup>6</sup> B♭<sup>7</sup> E♭ A♭<sup>Δ</sup> Gm B♭<sup>7</sup>

And when he comes my way I'll do my best to make him stay

**A** E♭ E♭<sup>7</sup> E♭m<sup>7</sup> B♭m C<sup>7</sup> #5 C<sup>7</sup>

He'll look at me and smile, I'll un - der - stand And in a lit - tle while he'll take my hand

A♭m<sup>6</sup> B♭<sup>7</sup> B♭<sup>7sus</sup> B♭<sup>7</sup> E♭ A♭ E♭ A♭<sup>7</sup> G<sup>7</sup>

And though it seems ab - surd I know we both won't say a word

**B** Cm<sup>7</sup> D<sup>7</sup> B♭<sup>7</sup> Ddim Cm G<sup>7</sup>

May - be I shall meet him Sun - day May - be Mon - day, may - be not

Cm<sup>7</sup> D<sup>7</sup> B♭<sup>7</sup> Ddim Cm Gdim A♭ B♭<sup>7</sup>

Still I'm sure to meet him one day May - be Tues - day will be my good news day

**A** E♭ E♭<sup>7</sup> E♭m<sup>7</sup> B♭m C<sup>7</sup> #5 C<sup>7</sup>

He'll build a lit - tle home, just meant for two From which we'll ne - ver roam; Who would, would you?

A♭m B♭<sup>7</sup> B♭<sup>7sus</sup> B♭<sup>7</sup> E♭ A♭ **1** E♭ B♭<sup>7</sup> **2** E♭

And so all else a - bove I'm wait - ing for the man I love love

-- help me fill it out this copyright notice --

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# (I'm Afraid) The Masquerade Is Over

Lyrics by Herb Magidson

Music by Allie Wrubel

Moderately Slow

Presto (♩ = 196)

Your eyes don't shine like they used to shine. And the  
 words don't mean what they used to mean. They were  
 thrill is gone when your lips meet mine. I'm A -  
 once in - spired, now they're juse rou - tine.  
 fraid The Mas-que - rade Is O - ver And so is  
 love, and so is love. Your love, and so is love. I  
 guess I'll have to play Pag - liac - ci and get my self a clown's dis - guise, and  
 learn to laugh like Pag - liac - ci with tears in my eyes. You  
 look the same, you're a lot the same, but my  
 heart says, "No, no, you're not the same." I'm A -  
 fraid The Mas-que - rade Is O - ver and so is  
 love, and so is love.

-- help me fill it out this copyright notice --

Typeset by Jordan Eldredge &lt;JordanEldredge@gmail.com&gt;

# The Nearness Of You

## From the Paramount Picture 'Romance in the Dark'

Lyrics by Ned Washington

Music by Hoagy Carmichael

Slowly

**A**  
**Andante Moderato** (♩ = 88)

It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh,  
no, it's just The Near - ness Of You. It is - n't  
your sweet con - ver - sa - tion that brings this sen - sa - tion. Oh,  
no, It's just the Near - ness Of You. When you're in my  
arms and I feel you so close to me all my  
wild - est dreams com true. I need no  
soft lights to en - change me if you'll on - ly grant me the  
right to hold you ev - er so tight and to feel in the  
night The Near - ness Of You.

Copyright © 1937, 1940 Famous Music Corporation  
Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

# The Shadow of Your Smile

Lyrics by Paul Francis Webster

Music by Johnny Mandel

Slow Bossa

**Allegro** (♩ = 130) A F#m<sup>7</sup> B<sup>9</sup> B<sup>7</sup> b<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>

The sha-dow of your smile, when you are gone. Will co - lor all my

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup>

dreams, and light the dawn. Look in - to my

B F#m<sup>7</sup> b<sup>5</sup> B<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup>/D

eyes, my love, and see. All the love - ly

C#m<sup>7</sup> b<sup>5</sup> F#<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>

things you are to me. A wist - ful lit - tle

A F#m<sup>7</sup> B<sup>9</sup> B<sup>7</sup> b<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>

star, was far too high. A tear drop kissed your

Am<sup>7</sup> D<sup>7</sup> Bm<sup>7</sup> b<sup>5</sup> E<sup>7</sup> alt

lips, and so did I. Now when I re -

C Am<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> b<sup>9</sup>

mem - ber spring. All the joy that love can bring. I will be re -

A<sup>7</sup> E<sup>b</sup> 7 Am<sup>7</sup> D<sup>7</sup> b<sup>9</sup> G<sup>6</sup> (B<sup>7</sup>)

mem - be - ring The sha - dow of your smile. *Fine* The sha - dow of your

Copyright © 1965 (Renewed 1993) MGM/EMI Miller Catalog, Inc

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# The Things We Did Last Summer

Lyrics and Music by Sammy Chan, Jule Styne

Slow Ballad

**A**  
**Adagio** (♩ = 66)  
 G E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G Bm<sup>7</sup>♭<sup>5</sup> E<sup>7</sup>♭<sup>9</sup>

The boat rides we would take, the moonlight on the lake, the way we danced and hummed our fav-'rite song. The

Am<sup>7</sup> D<sup>7</sup> G Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G D<sup>7</sup>

Things We Did Last Sum - mer I'll re - mem - ber\_\_\_\_\_ all win - ter long. The

**A** G E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G Bm<sup>7</sup>♭<sup>5</sup> E<sup>7</sup>

mid - way and the fun, the kew - pie dolls we won, the bell I/you rang to prove that I/you was/were strong; The

Am<sup>7</sup> D<sup>7</sup> G Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G

Things We Did Last Sum - mer I'll re - mem - ber\_\_\_\_\_ all win - ter long. The

**B** Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C G<sup>7</sup> C

ear - ly morn - ing hike. The rent - ed tan - dem bike. The lunch - es that we used to pack:\_\_\_\_\_ We

Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D A<sup>7</sup>♭<sup>9</sup> D<sup>7</sup>

nev - er could explain that sud - den sum - mer rain. The looks we got when we got back.\_\_\_\_\_ The

**A** G E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G Bm<sup>7</sup>♭<sup>5</sup> E<sup>7</sup>

leaves began to fade like prom - is-es we made. How could a love that seemed so right go wrong? The

Am<sup>7</sup> D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G

Things We Did Last Sum - mer I'll re - mem - ber\_\_\_\_\_ all win - ter long.

Copyright © 1946 by Edwin H. Morris & Co., Inc  
 Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# The Way You Look Tonight

Lyrics by Dorothy Fields

Music by Jerome Kern

Med.-Up Swing

**Allegro** (♩ = 130)

**Instr.** F<sup>6</sup> Dm<sup>7</sup> Gm<sup>9</sup> C<sup>7</sup> F<sup>Δ</sup> Dm<sup>7</sup> Gm<sup>9</sup> C<sup>7</sup>

**A** F<sup>Δ</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Some - - day when I'm aw - fly low,  
Love - - ly, with your smile so warm,

F<sup>Δ</sup> Eb<sup>13</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

When the world is cold, I will feel a glow just think - ing  
And your cheek so soft, There is noth - ing for me but to

Cm<sup>7</sup> 11 F<sup>7</sup> Bb<sup>Δ</sup> Gm<sup>7</sup> C<sup>7</sup>

of you, And the way you look to -  
love you, Just the way you look to -

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>9</sup> C<sup>7</sup> F<sup>Δ</sup> Dm<sup>7</sup> Gm<sup>9</sup> C<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

night. Oh, but you're  
night.

**B** Ab<sup>Δ</sup> Adim<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

With each word your ten - der - ness grows, \_\_\_\_\_

Ab<sup>Δ</sup> Cm<sup>7</sup> Bdim<sup>7</sup> Bbm<sup>7</sup> Eb<sup>9</sup>

tear - ing my fear \_\_\_\_\_ a - - part, \_\_\_\_\_

Ab<sup>Δ</sup> Adim<sup>7</sup> Bbm<sup>7</sup> Eb<sup>13</sup>

And that laugh that wrin - kles your nose \_\_\_\_\_

Ab<sup>Δ</sup> Db<sup>Δ</sup> Gm<sup>7</sup> 11 C<sup>7</sup>

touch - es my fool - ish heart. \_\_\_\_\_

**C** F<sup>Δ</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Love - - ly, nev - er, nev - er change,

F<sup>Δ</sup> Eb<sup>13</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Keep that breath - less charm, Won't you please ar - range it 'cause I



love you, Just the way you look to -

night,

Just the way you look to - night.

Copyright © 1936 T B Harms Co.  
 Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# There Will Never Be Another You

Lyrics by Mack Gordon

Music by Harry Warren

Easy Swing

**A**

**Allegro** (♩ = 130)

**E♭<sup>Δ</sup>**

There will be man - y oth - er nights like this, \_\_\_\_\_ and

**Cm<sup>7</sup>**

I'll be stand - ing here with some - one new, \_\_\_\_\_ There

**A♭<sup>Δ</sup>**

**D♭<sup>9</sup>**

**E♭<sup>6</sup>**

**Cm<sup>7</sup>**

will be oth - er songs to sing, an - oth - er fall, an - oth - er spring, but

**F<sup>7</sup>**

**Fm<sup>7</sup>/B♭**

**B♭<sup>7</sup>**

There Will Nev - er Be An - oth - er You. \_\_\_\_\_ There

**B**

**E♭<sup>Δ</sup>**

**A♭<sup>Δ</sup>**

**Dm<sup>7</sup>♭5**

**G<sup>7</sup>♭9**

will be oth - er lips that I may kiss, \_\_\_\_\_ but

**Cm<sup>7</sup>**

**B♭m<sup>7</sup>**

**E♭<sup>7</sup>**

they won't thrill me like yours used to do. \_\_\_\_\_ Yes,

**A♭<sup>Δ</sup>**

**D♭<sup>9</sup>**

**Gm<sup>7</sup>**

**C<sup>7</sup>**

**F<sup>♯</sup>dim<sup>7</sup>**

I may dream a mil - lion dreams, but how can they come true, if

**E♭<sup>6</sup>**

**D<sup>7</sup>♭9**

**G<sup>7</sup>♯5**

**C<sup>7</sup>♭9**

**Fm<sup>7</sup>**

**B♭<sup>9</sup>**

**E♭<sup>6</sup>**

there will nev - er ev - er be an - oth - er you?

Copyright © 1942, 1987 Twentieth Century Music Corporation

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# They All Laughed

Lyrics by Ira Gershwin

Music by George Gershwin

Medium Swing

**Allegro** (♩ = 130)

**A** G Em Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> <sup>b9</sup> G B<sup>b7</sup> A<sup>7</sup> D<sup>7</sup>

They All Laughed at Chris - topher Co - lum - bus when he said the world was round.\_\_\_\_  
 They All Laughed at Rock - e - fel - ler Cen - ter, now they're fight - ing to get in.\_\_\_\_

G Em Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

They All Laughed when Ed - i - son record - ed sound.\_\_\_\_  
 They All Laughed at Whit - ney and his cot - ton gin.\_\_\_\_

**A'** G Em Am<sup>7</sup> D<sup>7</sup> C<sup>#7</sup> <sup>b9</sup> F<sup>#7</sup> <sup>b9</sup> Bm<sup>7</sup> E<sup>7</sup>

They All Laughed at Wil - bur and his broth - er, when they said that man could fly.\_\_\_\_  
 They All Laughed at Ful - ton and his steamboat, Her - shey and his choc' - late bar.\_\_\_\_

D<sup>6</sup> A<sup>7</sup> D<sup>7</sup>

They told Mar - co - ni wire - less was a pho - ney; it's the same old cry. They laughed at  
 Ford and his Liz - zie kept the laugh - ers bus - y; that's how peo - ple are. They laughed at

**B** G<sup>7</sup> B<sup>7</sup> E<sup>7</sup> <sup>#5</sup>

me \_\_\_\_\_ want - ing you, \_\_\_\_\_ said I was reach - ing for the moon. But  
 me \_\_\_\_\_ want - ing you, \_\_\_\_\_ said it would be hel - lo, good - bye. But

A<sup>7</sup> Am<sup>7</sup> E<sup>b7</sup> D<sup>7</sup>

oh, \_\_\_\_\_ you came through \_\_\_\_\_ now they'll have to change their tune.  
 oh, \_\_\_\_\_ you came through \_\_\_\_\_ now they're eat - ing hum - ble pie.

**A''** G Em Am<sup>7</sup> D<sup>7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

They all said we nev - er could be hap - py, they laughed at us and how! But  
 They all said we'd nev - er get to - geth - er; dar - ling, let's take a bow. For

G E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> 1. G E<sup>7</sup> <sup>#9</sup> A<sup>7</sup> <sup>b9</sup> D<sup>7</sup> <sup>b9</sup> 2. E<sup>b</sup>

ho, ho, ho! Who's got the last laugh now? \_\_\_\_\_ He, he, he!  
 ho, ho, ho! Who's got the last laugh

B<sup>b</sup>/D D<sup>7</sup>/C G/B E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G

Let's at the past laugh, Ha, ha, ha! Who's got the last laugh now? \_\_\_\_\_

Copyright © 1937, Gershwin Publishing Corporation

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# They Can't Take That Away From Me

Lyrics by Ira Gershwin

Music by George Gershwin

Moderately

**Allegro** (♩ = 120)

**A** E $\flat^6$  E $\flat$ /G G $\flat$ dim $^7$  Fm $^7$  B $\flat^9$  Fm $^7$  B $\flat^{7sus}$

The way you wear your hat, \_\_\_\_\_ the way you sip your tea, \_\_\_\_\_ the mem'-ry of all that.

E $\flat$  B $\flat$ m $^7$  E $\flat^{13}$  A $\flat$  C $^7$  F $^7$  Fm $^7$ /B $\flat$

\_\_\_\_\_ no, no! They Can't Take That A-way From Me! The way your smile just beams,

**A** E $\flat^6$  E $\flat$ /G G $\flat$ dim $^7$  Fm $^7$  B $\flat^7$  Fm $^7$  B $\flat^{7sus}$

\_\_\_\_\_ the way you sing off key, \_\_\_\_\_ the way you haunt my dreams,

E $\flat$  B $\flat$ m $^7$  E $\flat^{13}$  A $\flat$  B $\flat^7$  E $\flat^6$

\_\_\_\_\_ no, no! They Can't Take That A-way From Me! \_\_\_\_\_ We may

**B** Gm C $^7$  D $^7$   $\flat^9$  Gm C $^7$  D $^7$   $\flat^9$  Gm A $^7$  Am $^7$  D $^7$

nev - er, nev - er meet a - gain on the bump-y road to love, still I'll

Gm C $^7$  D $^7$   $\flat^9$  Gm B $\flat$ m C $^7$  F $^7$  B $\flat^7$  Fm $^7$ /B $\flat$

al - ways, al - ways keep the mem - 'ry of the way you hold your knife,

**A** E $\flat^6$  E $\flat$ /G G $\flat$ dim $^7$  Fm $^7$  B $\flat^7$  Fm $^7$  B $\flat^{11}$

\_\_\_\_\_ the way we danced till three, \_\_\_\_\_ the way you changed my life, \_\_\_\_\_

E $\flat^7$  D $^7$  B $\flat$ m $^7$  E $\flat^7$  A $\flat$  B $\flat^7$  Cm A $\flat$ m $^6$

\_\_\_\_\_ no, no! They Can't Take That A-way From Me! \_\_\_\_\_ No! They

E $\flat$  Fm $^7$  B $\flat^7$  E $\flat$

Can't Take That A - way From Me! \_\_\_\_\_

Copyright © 1937 by Gershwin Publishing Corporation

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# This Can't Be Love

Lyrics by Lorenz Hart

Music by Richard Rodgers

Moderately

**Presto** (♩ = 200)

**A** G<sup>6</sup> C<sup>7</sup>

This Can't Be Love be - cause I feel so well, no

G Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

sobs, no sor - rows, no sighs;

**A** G<sup>6</sup> C<sup>7</sup>

This Can't Be Love, I get no diz - zy spell. My

G Am<sup>7</sup> D<sup>7</sup> G C<sup>7</sup> G

head is not in the skies, my heart does

**B** F<sup>#m7</sup> B<sup>7</sup> Em<sup>7</sup>

not stand still, just hear it beat! This is too

F<sup>13</sup> E<sup>7</sup> #5 A<sup>9</sup> D<sup>7</sup> b9

sweet to be love.

**A** G C<sup>7</sup>

This Can't Be Love be - cause I feel so well; but still I

G<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> G D<sup>7</sup> G

love to look in your eyes.

Copyright © 1938 by Chappell & Co., Inc. Copyright Renewed

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Unforgettable

Lyrics and Music by Irving Gordon

Moderately

**Allegro** (♩ = 130)

**A** G G<sup>△</sup> Gdim<sup>7</sup>

Un - for - get - ta - ble, that's what you are,

C C<sup>△</sup> A<sup>9</sup> Em<sup>7</sup> A<sup>9</sup>

Un - for - get - ta - ble, tho' near or far.

F<sup>6</sup> Fm<sup>7</sup> C Em<sup>7</sup> b<sup>5</sup>/B A<sup>7</sup>

Like a song of love that clings to me, how the thought of you does things to me,

D<sup>9</sup> D<sup>b7</sup> D<sup>7</sup>

nev - er be - fore has some - one been more

**B** G G<sup>△</sup> Gdim<sup>7</sup>

Un - for - get - ta - ble, in ev - 'ry way,

C C<sup>△</sup> A<sup>9</sup> Em<sup>7</sup> A<sup>9</sup>

and for - ev - er more, that's how you'll stay.

F<sup>6</sup> Fm C A<sup>7</sup> A<sup>9</sup>

That's why, dar - ling, it's in - cred - i - ble, that some - one so Un - for - get - ta - ble,

D<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup> C Dm<sup>7</sup> D<sup>b</sup>△ C<sup>6</sup> 9

thinks that I am Un - for - get - ta - ble too.

Copyright © 1951, Bourne Co. Copyright Renewed.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# Waltz For Debby

Lyrics by Gene Lees

Music by Bill Evans

Moderately, in one

**Presto** (♩ = 200)

**A** Gm<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> b<sup>5</sup> C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Ab<sup>Δ</sup> Fm<sup>7</sup> b<sup>5</sup> 1, 3

In her own sweet world,\_\_\_\_ pop - u - lat - ed by dolls and clowns and a prince and a  
lives my fav - 'rite girl,\_\_\_\_ un - a - ware of the wor - ried frowns that we  
one day all too soon\_\_\_\_ she'll grow up and she'll leave her dolls and her prince and her

Bb<sup>7</sup> Bb<sup>7</sup>/Ab Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> 2 Am<sup>7</sup> D<sup>7</sup> D<sup>7</sup>/C Bm<sup>7</sup> Am<sup>7</sup> G<sup>Δ</sup> F#m<sup>7</sup>

big pur - ple bear,\_\_\_\_ wear - y grownups all wear.\_\_\_\_  
sil - ly old

**B** Fm<sup>7</sup> Bb<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> b<sup>5</sup> C<sup>7</sup> Fm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> Bbm<sup>7</sup>/Eb

In\_\_\_\_ the sun,\_\_\_\_ she danc - es to si - lent mu - sic, songs that are

Ab<sup>Δ</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup> Gm<sup>7</sup> Gb<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> D.C. al Coda

spun of gold some - where in her own lit - tle head.\_\_\_\_

Gm<sup>7</sup> C<sup>7</sup> b<sup>5</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> Eb<sup>11</sup> Eb<sup>7</sup>

bear.\_\_\_\_ When she goes they will cry\_\_\_\_

Ab<sup>Δ</sup> Db<sup>9</sup> Cm Cm<sup>7</sup>/Bb F<sup>7</sup>/A Abdim<sup>7</sup> Eb<sup>6</sup>/G Gbdim<sup>7</sup>

as they whis - per "good - bye."\_\_\_\_ They will miss her, I fear, but then,

Fm<sup>7</sup> Bb<sup>9</sup> Bb<sup>7</sup> b<sup>9</sup> Eb Eb<sup>6</sup> 9

so will I.\_\_\_\_

Copyright © 1964 and 1965 Acom Music Corp., New York, NY.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# Watermelon Man

Music by Herbie Hancock

16-Bar Blues

**A** **Allegro** (♩ = 130)

*p* *p* *break*

Chord symbols:  $F^7$ ,  $Bb^7$ ,  $C^7$ ,  $Bb^7$ ,  $F^7$

Copyright © 1962, 1963 &amp; 1965 By Hancock Music Co., New York, NY

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;



# What A Difference A Day Made

Lyrics by Stanley Adams

Music by Maria Grever

Relaxed

**Andante** (♩ = 76)

**What A Diff'rence A Day Made,** \_\_\_\_\_ **twen - ty - four lit - tle ho - urs,** \_\_\_\_\_ **brought the sun and the**  
**day** \_\_\_\_\_ **makes,** \_\_\_\_\_ **there's a rain - bow be - fore** \_\_\_\_\_ **me,** \_\_\_\_\_ **skies a - bove can't be**

**flow - ers** \_\_\_\_\_ **where there used to be** \_\_\_\_\_ **rain.** \_\_\_\_\_ **My yes - ter day was**  
**storm - y** \_\_\_\_\_ **since that mo - ment of**

**[B] Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup>**  
**blue dear,** \_\_\_\_\_ **to - day I'm part of you dear,** \_\_\_\_\_ **my lone - ly nights are**

**G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> N.C. D.S. al Coda**  
**thru dear,** \_\_\_\_\_ **since you said you were mine,** \_\_\_\_\_ **What A Diff - 'rence A**

**Cm<sup>7</sup> F<sup>7</sup>**  
**bliss; that thrill - ing kiss.** \_\_\_\_\_ **It's heav - en**

**[C] Bb<sup>Δ</sup> Bbm<sup>6</sup> F Abdim<sup>7</sup>**  
**when you** \_\_\_\_\_ **find ro - mance on your men - u.** \_\_\_\_\_ **What A Diff'rence A**

**Gm<sup>7</sup> C<sup>7</sup> F**  
**Day Made,** \_\_\_\_\_ **and the diff - 'rence is** \_\_\_\_\_ **you.** \_\_\_\_\_

Copyright © 1934 by Edward B. Marks Music Company. Copyright Renewed.

Typeset by Mark Veltzer &lt;mark.veltzer@gmail.com&gt;

# What A Wonderful World

Lyrics and Music by George David Weiss, Bob Thiele

Slowly

**A**  
**Andante** (♩ = 76)  
 F Am B♭ Am Gm<sup>7</sup> F A<sup>7</sup> Dm 3  
 I see trees of green, red ros-es too, I see the bloom for me and you, and I  
 D♭ 3 Gm<sup>7</sup>/C C<sup>7</sup> 3 F F+ B♭<sup>Δ</sup> C<sup>7</sup>  
 think to my-self What A Won-der-ful World. I see  
**A** F Am B♭ Am Gm<sup>7</sup> F A<sup>7</sup> 3 Dm 3  
 skies of blue and clouds of white, the bright blessed day, the dark sac-red night, and I  
 D♭ 3 Gm<sup>7</sup>/C C<sup>7</sup> 3 F B♭ F  
 think to my-self What A Won-der-ful World. The  
**B** C<sup>7</sup> F C<sup>7</sup> F  
 col-ors of the rainbow, so pret-ty in the sky are al-so on the fa-ces of peo-ple go-in' by, I see  
 Dm C Dm C Dm F<sup>#dim</sup><sup>7</sup> Gm<sup>7</sup> F<sup>#dim</sup><sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  
 friends shak-in' hands, say-in' "How do you do!" They're real-ly say-in' "I love you," I hear  
**A** F Am B♭ Am Gm<sup>7</sup> F A<sup>7</sup> 3 Dm 3  
 ba-bies cry, I watch them grow. They'll learn much more than I'll ev-er know, and I  
 D♭ 3 Gm<sup>7</sup>/C C<sup>7</sup> 3 F Am<sup>7</sup> b<sup>5</sup> D<sup>7</sup>  
 think to my-self What A Won-der-ful World. Yes, I  
 Gm<sup>7</sup> 3 Gm<sup>7</sup>/C C<sup>7</sup> b<sup>9</sup> 3 F B♭<sup>6</sup> F  
 think to my-self What A Won-der-ful World.

Copyright © 1967 by Range Road Music Inc. and Quartet Music Inc.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>

# When I Fall In Love

Lyrics by Edward Heyman

Music by Victor Young

Moderately

**Andante** (♩ = 88)

**A** E♭ C<sup>7</sup> #5 b9 Fm<sup>7</sup> B♭<sup>7</sup> E♭ C<sup>7</sup> #5 b9 Fm<sup>7</sup> B♭<sup>7</sup>

When I Fall In Love it will be for - ev - er,

E♭ D♭<sup>9</sup> C<sup>9</sup> #5 Fm<sup>7</sup> B♭<sup>7</sup> b9

or I'll nev - er fall in love. in a

**B** E♭ Fm<sup>7</sup> B♭<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

rest - less world like this is, love is end - ed be - fore it's be - gun, and too

Fm C<sup>7</sup> b9 Fm<sup>7</sup> B♭<sup>7</sup>

man - y moon - light kiss - es seem to cool in the warmth of the sun.

**A** E♭ C<sup>7</sup> #5 b9 Fm<sup>7</sup> B♭<sup>7</sup> E♭ C<sup>7</sup> #5 b9 Fm<sup>7</sup> B♭<sup>7</sup>

When I give my heart it will be com - plete - ly

E♭ D♭<sup>9</sup> C<sup>9</sup> #5 Fm<sup>7</sup> B♭<sup>7</sup>

or I'll nev - er give my heart. And the

**C** E♭ A♭ Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> D♭<sup>9</sup>

mo - ment I can feel that you feel that way too, is

E♭ C<sup>7</sup> #5 b9 Fm<sup>7</sup> B♭<sup>7</sup> 1. E♭ Cm<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> b9 2. E♭

When I Fall In Love with you. you.

Copyright © 1952 by Victor Young Publications, Inc. Copyright Renewed, Assigned to Chappell & Co., Inc. and Intersong -USA, Inc.

Typeset by Mark Veltzer <mark.veltzer@gmail.com>