

OpenBook (c)

An open source Jazz real book

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500 Miles High

Music by Chick Corea

Samba

Allegro ($\text{♩} = 168$)

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

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Typeset by Mark Veltzer <mark@veltzer.net>

A Cup Of Coffee, A Sandwich And You

Lyrics by Billy Rose, Al Dubin

Music by Joseph Meyer

Moderato

Andante (♩ = 88)

The musical score consists of two staves of music. The top staff is for the upper voice, and the bottom staff is for the lower voice. The music is in common time, with a key signature of one flat. The lyrics are written below the notes, corresponding to the chords indicated above them.

Chords and Key Signatures:

- Top Staff: F+ (A), B♭, E♭m, B♭, Bdim⁷, Bdim⁷, Cm⁷, F⁷, F+, B♭, Bdim⁷, F⁷, F+, A, B♭, E♭m, B♭, Bdim⁷, Cm⁷, F⁷, F+, B♭, Am, D⁷, G⁷, C⁷, Cm⁷, F⁷, F+, A, B♭, E♭m⁶, B♭, Bdim⁷, Cm⁷, F⁷, Cm⁷, F⁷, B♭, A⁷, F⁷, F+, B♭, E♭⁶, B♭.
- Bottom Staff: A, Cup, of, Cof - fee, a, sand - wich, and, you, A, co - zy, cor - ner, a, ta - ble, for, two, A, chance, to, whis - per, and, cud - dle, and, coo, With, lots, of, hug - gin', and, kiss - in', in, view, I, don't, need, B, E♭⁷, mus - ic, lob - ster, or, wine, When - ev - er, C⁷, your, eyes, look, in, - to, mine, The, things, I, long, for, are, sim - ple, and, few, A, cup, of, cof - fee, a, sand - wich, and, you!, A, cup, of, you!, B♭, A⁷, F⁷, F+, B♭, E♭⁶, B♭.

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A Day In The Life Of A Fool

Manha De Carnaval / Black Orpheus

Lyrics by Carl Sigman

Slow Bossa Nova

Music by Luiz Bonfa

A

Moderato ($\text{♩} = 120$)

The musical score consists of three staves of music. The first staff starts with Am, followed by Bm⁷ b5, E⁷ b9, Am, Bm⁷ b5, and E⁷ b9. The lyrics are: "A Day _____ In The Life _____ Of A Fool, _____ a". The second staff starts with Am, followed by Dm⁷, G⁷, C△, Em⁷ b5, and A⁷ b9. The lyrics are: "sad _____ and a long, _____ lone - ly day, _____ I walk the". The third staff starts with Dm⁷, G⁷, C△, F△, Bm⁷ b5, E⁷ b9, Am, Bm⁷ b5, and E⁷ b9. The lyrics are: "av - e - nue _____ and hope I'll run in - to the wel - come". The fourth staff starts with Am, followed by Bm⁷ b5, E⁷ b9, Am, Bm⁷ b5, and E⁷ b9. The lyrics are: "sight of you _____ com - ing my way. _____ I". The fifth staff starts with Am, followed by Bm⁷ b5, E⁷ b9, Am, Bm⁷ b5, and E⁷ b9. The lyrics are: "stop just a - cross from your door but". The sixth staff starts with Em⁷ b5, A⁷ b9, Dm, Bm⁷ b5, E⁷ b9, Am, Am/G, and F△. The lyrics are: "you're never home an - y - more.". The seventh staff starts with Dm, Dm/C, Bm⁷ b5, E⁷ b9, Am, Am/G, and F△. The lyrics are: "So back to my room and there in the gloom I". The eighth staff starts with Bm⁷ b5, E⁷, Am, Dm⁷, Am, and Am. The lyrics are: "cry tears of good - bye. 'Til you". The ninth staff starts with Dm⁷, Am⁷, Dm⁷, Am⁷, Dm⁷, Em⁷, and Am⁶. The lyrics are: "come back to me, that's the way it will be ev -'ry day in the life of a fool. _____". Chords are indicated above the staff lines, and lyrics are written below the notes.

A Fine Romance

Lyrics by Dorothy Fields

Music by Jerome Kern

Moderately

Presto ($\text{♩} = 196$)

The musical score consists of eight staves of music. The first staff starts with a key signature of one sharp (F#). Chords include A, C⁶, C#dim⁷, G⁷/D, D#dim⁷, Em⁷, Am⁷, Dm⁷, G⁷, B, C, C⁷, A¹³, Ab¹³, G¹³, Dm⁷, Gdim⁷, G⁷, C⁶, A⁷, F#¹³, F¹³, E⁷, A⁷, D⁷, G⁷, A, C⁶, C#dim⁷, G⁷/D, D#dim⁷, Em⁷, Am⁷, Dm⁷, G⁷, C, C⁶, C⁷, A⁷, Dm⁷, A⁷, Dm⁷, D#dim⁷, Em⁷, A⁷, Dm⁷, G⁷, b9, C⁶, Am⁷, Dm⁷, G⁷, C⁶, F⁷, C^{6,9}. The lyrics are as follows:

A Fine Romance with no good kis - es! You
 Fine Romance, my friend, this is! We
 take ro - mance, I'll take jel - lo! You're
 should be like a cou - ple of hot to - ma - toes, but
 calm - er than the seal in the Arc - tie O - cean,
 you're as cold as yes - ter - day's mashed po - ta - toes.
 least they flap their fins to ex - press e - mo - tion.
 Fine Romance you won't nest - le. A
 Fine Romance with no quar - rels, With
 no in - sults, and all wrest - le! I
 might as well play bridge with my old maid aunts!
 nev - er mussed the crease in your blue serge pants!
 chance. This is A Fine Ro - mance. A
 chance. This is A Fine Ro - - - - mance.

A Foggy Day

From 'A Damsel In Distress'

Lyrics by Ira Gershwin

Medium Swing

Music by George Gershwin

Allegro ($\text{♩} = 130$)

A Foggy Day
in Lon - don town
had me low and had me down.
I viewed the morn - ing with a - alarm,
Brit - ish Mu - se - um had lost its charm.
long I won - dered could this thing last? But the
age of mir - - a - cles had - n't passed, for
sud - den - ly, I saw you there and through
fog - gy Lon - don town the sun was shin - ing ev - ry
where.

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A Night In Tunisia

Music by John 'Dizzy' Gillespie, Frank Paparelli

Bright Swing

Allegro ($\text{♩} = 130$)

Staves of musical notation for 'A Night In Tunisia' in C minor, featuring various chords and performance markings like 3/8 time signatures and dynamic changes.

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A Nightingale Sang in Berkeley Square

Lyrics by Eric Maschwitz

Music by Manning Sherwin

Slowly

Allegro ($\text{♩} = 130$)

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.

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.

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,

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

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

as we kiss'd and said "good-night" A Night-in gale Sang In Ber - k'ley Square. How
like an e - cho far a - way A Night-in-gale Sang In Ber - k'ley Square.

Square. I know, 'cause I was there that night in Ber - k'ley Square.

Afternoon in Paris

Music by John Lewis

Swing

Allegro ($\text{♩} = 130$)

A

B

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Alice In Wonderland

Lyrics by Bob Hilliard

Music by Sammy Fain

Med.

Allegro ($\text{♩} = 130$)

A Dm⁷ G⁷ C[△] F[△]

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

Bm⁷ \flat 5 E⁷ Am⁷ Eb⁷

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

Dm⁷ G⁷ Em⁷ Am⁷

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

Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷ C[△] Am⁷

just be - hind the tree 1. see _____ And
peo - ple can - not go

B D⁷ G⁷ Em⁷ Am⁷

where do stars go

Dm⁷ G⁷ C[△] F[△]

Where is the sil - ver cre - scent moon
in the sun - - ny af - - ter - noon

F#m⁷ \flat 5 B⁷ \flat 9 Em⁷ A⁷

They must be some - where

Dm⁷ A⁷ Dm⁷ A⁷ Dm⁷ Ab⁷ G⁷

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

A Dm⁷ G⁷ C[△] F[△]

A - - lice In Won der land

Bm⁷ \flat 5 E⁷ Am⁷ Eb⁷

Where is the path to won der land

Dm⁷ G⁷ Em⁷ Am⁷

O - ver the hill or here or there I

A musical score for a single staff. The first measure ends with a Dm⁷ chord, indicated by a 'Dm7' above the staff. The second measure begins with a G⁷ chord, indicated by a 'G7' above the staff. The third measure begins with a C[△] chord, indicated by a 'C△' above the staff. The lyrics 'real - ly', 'won - der', and 'where' are written below the staff, aligned with the chords. The music consists of eighth-note patterns.

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Typeset by Mark Veltzer <mark@veltzer.net>

All Of Me

Lyrics and Music by Seymour Simons, Gerald Marks

Mod. Swing

Allegro ($\text{♩} = 168$)

A

B

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All Or Nothing At All

Lyrics by Jack Lawrence

Music by Arthur Altman

Moderately Slow

A Allegro ($\text{♩} = 168$)

All, _____ Or Noth - ing At All. _____

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

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

rath - er have noth - ing at all! _____

All. _____ Or Noth - ing At All! _____

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

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

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

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

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

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

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

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All The Things You Are

From 'Very Warm For May'

Lyrics by Oscar Hammerstein II

Music by Jerome Kern

Moderately

Allegro ($\text{♩} = 130$)

The musical score consists of three staves of music. The top staff starts with a key signature of two flats. It includes lyrics like "You are the promised kiss of spring-time That makes the lonely winter seem long." Chords shown: A, Fm⁷, B♭m⁷, E♭⁷, A♭. The middle staff continues with lyrics "You are the breathless hush of evening That trembles on the brink of a lovely song." Chords: Cm⁷, Fm⁷, B♭⁷, E♭. The bottom staff begins with a key signature of one flat. It includes lyrics "You are the angel glow that lights a star. The dearest things I know are what you are." Chords: A♭, Am⁷, D⁷, G, E. The score then transitions to a new section starting with a key signature of one flat. It includes lyrics "Some day my happy arms will hold you, And some day I'll know that moment divine, When All The Things You Are, are mine." Chords: F#m⁷_{b5}, B⁷, E, C⁷_{#5}. The lyrics continue with "Some day my happy arms will hold you, And some day I'll know that moment divine, When All The Things You Are, are mine."

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Alone Together

Lyrics by Howard Dietz

Music by Arthur Schwartz

Ballad

Always

Lyrics and Music by Irving Berlin

Waltz

Andante ($\text{♩} = 88$)

[A] F

I'll be low - ing you, Al - ways.

C⁷

With a love that's true, Al - ways.

F

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

E⁷

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

[B] F

Days may not be fair, Al - ways.

F⁷

F⁷/F

F⁷/E

F⁷/E \flat

D⁷

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

Cm

Gm

Gm

B \flat m

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

G⁹

C⁷

Not for just a year, But Al - ways.

F

C⁷

F

Al - ways.

Al - ways.

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Among My Souvenirs

Lyrics by Edgar Leslie

Music by Horatio Nicholls

Moderately

Andante ($\text{♩} = 88$)

The musical score consists of two staves of music. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat), indicated by a 'B-flat' symbol. The music is divided into sections by lettered brackets [A], [B], and [A]. Chords are indicated above the notes. The lyrics are written below the notes.

Chords and Progressions:

- Section A:** E♭, C⁷ b9, Fm⁷, B♭⁷, B♭^{#5 9}, E♭
- Section B:** E♭, E♭/G, G♭dim⁷, Fm⁷, B♭⁷, E♭
- Section A (Continuation):** E♭, C⁷ b9, Fm⁷, B♭⁷, B♭^{#5 9}, E♭
- Section B (Continuation):** E♭, E♭/G, G♭dim⁷, Fm⁷, B♭⁹, E♭
- Section A (Final):** E♭, C⁷ b9, Fm⁷, B♭⁷, B♭^{#5 9}, E♭
- Section B (Final):** E♭, A♭⁶, Fm⁷, B♭⁷, B♭^{#5 9}, E♭
- Section A (Final Continuation):** E♭, B♭⁷, Ddim⁷, G⁷, Cm⁷, F⁹, B♭^{7 #5}
- Section A (Final Continuation):** E♭, C⁷ b9, Fm⁷, B♭⁷, B♭^{#5 9}, E♭
- Section B (Final Continuation):** E♭, E♭/G, G♭dim⁷, Fm⁷, B♭⁹, E♭
- Final Measure:** E♭, Cm⁷, Fm, B♭⁷, E♭, A♭m⁶, E♭

Lyrics:

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

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Angel Eyes

Lyrics by Earl Brent

Music by Matt Dennis

Slow Blues

Andante ($\text{♩} = 88$)

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

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.

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

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

Par-don me, but I got-ta run,
the fact's un-com-mon-ly clear.

Got-ta find who's now "Num-ber One"
and why my An-gel Eyes ain't here.

Cm Cm/Bb Ab⁹ 'Seuse me while I di - s - ap - pear.

Cm△

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Typeset by Mark Veltzer <mark@veltzer.net>

As Time Goes By

Lyrics and Music by Herman Hupfeld

Ballad

Andante ($\text{♩} = 76$)

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
fun-da - men - tal things app - ly As Time Goes By _____ And
mat-ter what the fu - ture brings As Time Goes By _____
Moon-light and love_ songs- nev - er out of date Hearts full of pas - sion- jea - lou - sy and hate
Wo - men needs man - and man must have his mate That no one can de - ny It's
still the same old sto - ry A fight for love and glo - ry A case of do or die The
world will al - ways wel - come lov - ers As Time Goes By
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Au Privave

Music by Charlie Parker

Upbeat Swing

Prestissimo ($\text{♩} = 220$)

Upbeat Swing

Prestissimo ($\text{♩} = 220$)

A F⁷ Gm Abdim F⁷ Cm F⁷

B_b⁷ F⁷ Am D⁷

Gm C⁷ F⁷ D⁷ Gm C⁷ G⁷ C⁷

A F⁷ Cm B⁷

B_b⁷ F 3 F 3 D⁷

Gm C⁷ F⁷ Gm C⁷

A F⁷ B_b⁷ F⁷ F⁷ #5

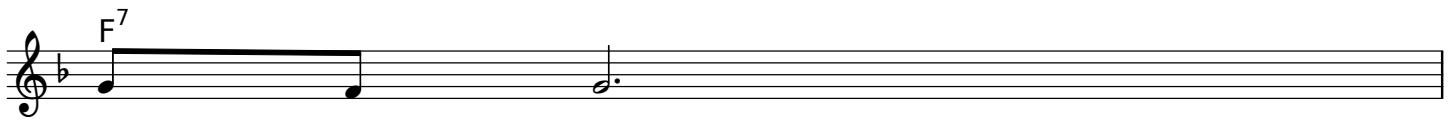
B_b⁷ F⁷ Am D⁷

Gm C⁷ F⁷ Gm C⁷

A F⁷ B_b⁷ F⁷ Cm F⁷

B_b⁷ Lay Back F⁷ Am D⁷

Gm C⁷ F⁷ Gm C⁷



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Autumn In New York

Lyrics and Music by Vernon Duke

Brightly

Andante ($\text{♩} = 76$)

The musical score consists of eight staves of music. The first two staves begin with a treble clef, a key signature of one flat, and a common time signature. The first staff starts with a Gm⁷ chord, followed by Am⁷, B♭⁶, C⁷, F△, Gm⁷, Am⁷, and D⁷ b9. The lyrics describe autumn in New York with its glowing rooftops and sunsets. The second staff continues with Gm⁷, Am⁷, B♭⁶, C⁷, Am⁷ b5, and D⁷. It compares the city's energy to the thrill of a first night and the lift of running down hills. The third staff begins with a B section, labeled B, in a different key signature (no sharps or flats). It includes chords for Gm⁷, B♭m⁷, E♭⁷, A♭△, and Dm⁷ b5. The lyrics mention glittering crowds, shimmering clouds, and canyons of steel, with a reference to the Ritz. The fourth staff continues with Cm⁷, Dm⁷, G⁷ b9, C△, C⁷, and C⁷ #5. It describes making the speaker feel at home and the speaker telling others about it. The fifth staff begins with an A section, labeled A, in a key signature of one sharp. It includes chords for Gm⁷, Am⁷, B♭⁶, C⁷, F△, Gm⁷, Am⁷, and D⁷ b9. The lyrics talk about autumn in New York bringing new love and transforming slums into May-fair. The sixth staff continues with Cm⁷, Dm⁷, E♭m⁶, F⁷, B♭m⁶, A♭m⁷, and G♭⁷. It contrasts autumn in New York with Spain, noting the pain of being mangled and the need for cash. The seventh staff begins with a C section, labeled C, in a key signature of one flat. It includes chords for Fm⁷, C⁷, Fm, A♭⁷, D♭△, A♭⁷, D♭△, and A♭⁷. The lyrics describe dreamers and lovers, mentioning exotic lands like Central Park. The eighth staff concludes with Gm⁷, Am⁷, B♭m⁶, C⁷ b9, and Fm. It ends with the lyrics "it's good to live it again".

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Typeset by Mark Veltzer <mark@veltzer.net>

Autumn Leaves

Les Feuilles Mortes

Lyrics by Jacques Prevert, Johnny Mercer

Med. Jazz

Music by Joseph Kosma

Allegro ($\text{♩} = 130$)

The falling leaves drift by the wind - down, The Autumn

Leaves, of red and gold. I see your

A Am⁷ D⁷ G[△] C[△]

lips, the summer kiss - es, The sun - burned

F#m⁷ b5 B⁷ Em Am Em

hands I used to hold. Since you

B F#m⁷ b5 B⁷ Em

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

Am⁷ D⁷ G[△] E⁷ b9

hear old win - ter's song. But I

F#m⁷ b5 B⁷ b9 Em Em/D C#m⁷ b5 C[△]

miss you most of all my darling, When

F#m⁷ b5 B⁷ b9 Em Am Em

Au - tumn Leaves start to fall.

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Typeset by Mark Veltzer <mark@veltzer.net>

Bessie's Blues

Music by John Coltrane

Blues

A **Presto** ($d = 200$)

E♭⁷ A♭⁷ E♭⁷

A♭⁷

B♭⁷ A♭⁷ E♭⁷ B♭⁷

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Typeset by Mark Veltzer <mark@veltzer.net>

Bewitched

Lyrics by Lorenz Hart

Music by Richard Rodgers

Moderately Slow

Moderato (♩ = 100)

The musical score consists of eight staves of music. The first staff begins with a key signature of one sharp (F#). It contains lyrics: "I'm wild a-gain, be - guiled a-gain, a sim-per-ing, whim-per-ing child a-gain, Be -". The second staff starts with a key signature of one flat (B-flat). It contains lyrics: "witched, both - ered and be - wild - ered am I." The third staff starts with a key signature of one sharp (F#). It contains lyrics: "Could-n't sleep, and would-n't sleep, when love came and told me I should-n't sleep, Be -". The fourth staff starts with a key signature of one flat (B-flat). It contains lyrics: "witched, both - ered and be - wild - ered am I." The fifth staff starts with a key signature of one flat (B-flat). It contains lyrics: "Lost my heart, but what of it? He is cold I a - gree," followed by a repeat sign. The sixth staff starts with a key signature of one flat (B-flat). It contains lyrics: "he can laugh, but I love it, al - though the laugh's on me. I'll". The seventh staff starts with a key signature of one sharp (F#). It contains lyrics: "sing to him, each spring to him, and long for the day when I'll cling to him, Be -". The eighth staff concludes the piece with lyrics: "witched, both-ered and be - wild - ered am I. I'm I." Chords are indicated above the staff lines: A, C, C#dim⁷, Dm⁷, D#dim⁷, C, E⁷, F△, F#dim⁷; C, D⁷, G⁷, A⁷, Dm⁷, G⁷; A, C, C#dim⁷, Dm, D#dim⁷, C, E⁷, F△, F#dim⁷; C, D⁷, G⁷, C⁷, F△, A⁷; B, Dm, Am; Dm, G⁷, Em⁷, A⁷⁹, Dm⁷, G⁷; A, C, C#dim⁷, Dm, D#dim⁷, C, E⁷, F△, F#dim⁷; C, D⁷, Dm, G⁷; 1 C, Am, Dm⁷, G⁷; 2 C, F, C.

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Typeset by Mark Veltzer <mark@veltzer.net>

Billie's Bounce

Music by Charlie Parker

Blues

A

Allegro ($\text{♩} = 130$)

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

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Typeset by Micha Dienert <mdienert@t-online.de>

Blue Bossa

Lyrics by Joan Cartwright

Music by Kenny Dorham

Bossa Nova

Allegro ($\text{♩} = 150$)

The musical score consists of four staves of music in 4/4 time, key signature of one flat (F#), and a tempo of $\text{♩} = 150$. The score includes lyrics for each staff.

Chords:

- Staff 1: A, Cm⁷, Fm⁷
- Staff 2: Dm⁷ b5, G⁷, Cm⁷
- Staff 3: E♭m⁷, A♭⁷, D♭[△]
- Staff 4: Dm⁷ b5, G⁷, Cm⁷

Lyrics:

Staff 1:

A place in - side my heart	Is where you live
Nights of moon - lit skies	A gen - tle kiss
The thought of how we met	Still lin - gers on

Staff 2:

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

Staff 3:

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

Staff 4:

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

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Typeset by Mark Veltzer <mark@veltzer.net>

Blue In Green

Music by Miles Davis, Bill Evans

Slowly

Allegro ($\text{♩} = 130$)

A B_b^{lyd} A^{7 #9} Dm⁹ D_b⁷ Cm⁹ F^{7 b9} B_b[△] A^{7 #5 #9}

Dm^{6 9} E^{7 #5 #9} Am⁹ Dm⁹ B_b^{lyd} A^{7 #9} A^{7 b9} Dm^{6 9}

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Typeset by Mark Veltzer <mark@veltzer.net>

Blue Monk

Music by Thelonious Monk

Blues

Allegro ($\text{♩} = 130$)

A B_b E_b⁷ B_b F⁷ B_b B_b⁷

E_b Edim⁷ B_b F⁷ B_b

F⁷ B_b (F⁷)

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Typeset by Mark Veltzer <mark@veltzer.net>

Blue Room

Lyrics by Lorenz Hart

Music by Richard Rodgers

Jazz

Allegro ($\text{♩} = 130$)

A

F⁶ Dm⁷ Gm⁷ C⁷ F[△] Dm⁷ Gm⁷ C⁷

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[△] F⁷ B_b[△] Gm⁷ F⁶ G⁷ Gm⁷ C⁷ F Gm⁷ C⁷ F

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

B

C⁷ F[△]

We will thrive on, Keep a - live on, Just not - hing but kis - ses,
With Mis - ter and Mis - sus On lit - tle blue chairs.

A

F⁶ C⁷ Dm⁷ Gm⁷ C⁷

You sew your trous - seau, And Ro - bin - son Cru - soe Is
not so far from world - ly cares As our blue room far a - way up - stairs.

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Typeset by Mark Veltzer <mark@veltzer.net>

Blue Skies

Lyrics and Music by Irving Berlin

A Andante (♩ = 88)

Am E+/G# C/G D⁹/F# Fm

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

C/G F⁹ G+ C

blue skies do I see.

A Am E+/G# C/G D⁹/F# Fm

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

C/G F⁹ 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 G⁷ C E⁷

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 D⁹/F# Fm

Blue days all of them gone, noth - ing but

C/G F⁹ G+ C

blue skies from now on.

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Blue Trane

Music by John Coltrane

Fiercely

Allegro ($\text{♩} = 130$)

Fine

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Typeset by Mark Veltzer <mark@veltzer.net>

Blues For Alice

Music by Charlie Parker

Jazz

Allegro ($\text{♩} = 130$)

A

F \triangle Em $^7\text{ }b^5$ A $^7\text{ }b^9$ Dm 7 G 7 Cm 7 F 7

B b^7 B bm^7 E b^7 A m^7 D 7 A bm^7 D b^7

Gm 7 C 7 F Dm 7 Gm 7 C 7

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Typeset by Mark Veltzer <mark@veltzer.net>

Bluesette

Lyrics by Norman Gimbel

Moderate Waltz

Music by Jean 'Toots' Thielemans

Allegro ($\text{♩} = 168$)

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). Chords are indicated above the staff, and lyrics are written below the staff. The score includes the following chords and lyrics:

- Staff 1: A G, F#m⁷ b5, B⁷ b9, Em⁷, A⁷ b9, Dm⁷, G⁷. Lyrics: 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, Blues - ette, don't you des - pair.
- Staff 2: C△, C⁶, Cm⁷, F⁹, Bb△, Bbm⁷, Eb⁹. Lyrics: 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.
- Staff 3: Ab△, Ab, Am⁷ b5, D⁷ b9, Bm⁷, Bb⁷, Am⁷, D⁷. Lyrics: One luck - y day love - ly love will come your way. Two lov - ing arms he can nest - le in and stay.
- Staff 4: A G, F#m⁷ b5, B⁷, Em⁷, A⁷, Dm⁷, G⁷. Lyrics: Get set, Blues - ette, true love is com - ing. Your trou - bled heart soon will be hum - ming.
- Staff 5: C△, C⁶, Cm⁷, F⁷, Bb△, Bb⁶, Bbm⁷, Eb⁹. Lyrics: Hum.
- Staff 6: Ab△, Am⁷ b5, D⁷ b9, Bm⁷, Bb⁷, Am⁷, D⁷. Lyrics: Doo-ya, doo-ya, doo-ya, doo-ya, doo-ya, Doo - oo - oo Blues - ette.
- Staff 7: A G, F#m⁷ b5, B⁷, Em⁷, A⁷, Dm⁷, G⁷. Lyrics: Pret-ty lit-tle Blues-ette must'n't be a mourn-er. Have you heard the news yet? Love is 'round the cor-ner.
- Staff 8: C△, C⁶, Cm⁷, F⁷, Bb△, Bb⁶, Bb⁷, Eb⁷. Lyrics: Love wrapped in rain-bows and tied with pink rib-bon to make your next spring-time your gold wed-ding ring time. So,
- Staff 9: Ab△, Am⁷ b5, D⁷, Bm⁷, Bb⁷, Am⁷, D⁷. Lyrics: dry your eyes. Don't-cha pout, don't-cha fret, good-y good times are com-ing, Blues - ette.
- Staff 10: A G, F#m⁷ b5, B⁷ b9, Em⁷, A⁷ b9, Dm⁷, G⁷. Lyrics: Long as there's love in your heart to share, dear Blues - ette, don't you des - pair.
- Staff 11: C△, C⁶, Cm⁷, F⁹, Bb△, Bbm⁷, Eb⁹. Lyrics: Some blue boy is long-ing, just like you, to find a some - one to be true to.

Musical score for "One lucky day" featuring two staves of music with lyrics and chords. The first staff begins with A_b^{\triangle} , followed by a series of chords: $Am^7 \flat 5$, D^9 , Bm^7 , E^7 , $E^7 \sharp 5$, and E^7 . The lyrics for this section are: "One luck - y day love - ly love will come your way. That mag - ic". The second staff continues with Am^7 , D^7 , G , $D^7 \sharp 9$, D^9 , Bm^7 , Am^7 , A_b^{\triangle} , and G^{\triangle} . The lyrics for this section are: "day may just be to - day.". The music consists of eighth and sixteenth note patterns.

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Typeset by Mark Veltzer <mark@veltzer.net>

Body And Soul

Lyrics by Edward Heyman, Robert Sour, Frank Eyton

Music by John Green

Slowly, with expression

Andante (♩ = 80)

My heart is sad and lone - ly,
I spend my days in long - ing
my life a wreck you're mak - ing,

for you I sigh, for you, dear, on - ly.
and won - d'ring why it's me you're wrong - ing,
you know I'm yours for just the tak - ing;

1 2

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

3 To Coda ♩

1 2

D E♭m⁷ D/F♯ Gm⁷ C⁷ F♯m⁷ Bm⁷ Em⁷ A⁷ D

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

Dm⁷ G⁹ C△ E♭dim⁷ Dm⁷ G⁷ G⁷ #⁵ C⁹ B⁹ B♭⁹ E⁹ #¹¹

D.C. al Coda

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

Soul!

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Typeset by Mark Veltzer <mark@veltzer.net>

But Beautiful

Lyrics and Music by Johnny Burke, James Van Heusen

Slowly

Allegro ($\text{♩} = 130$)

The musical score consists of two staves of music. The top staff is for the upper voice and the bottom staff is for the lower voice. The music is in common time, key signature of one sharp (F#), and has a tempo of Allegro ($\text{♩} = 130$). The lyrics are written below the notes, corresponding to the chords indicated above them.

Chords and Progressions:

- Section A:** G^{△9}, Bm^{7 b5}, E^{7 b9}, Am⁹, C^{#m 7 b5}, F^{7 b9}
- Section B:** G^{△9}, Bm^{7 b5}, E⁷, A⁹
- Section C:** D⁷, D^{7/C}, Bm⁷, Em⁷, Am⁷, D⁷, G
- Section D:** Em⁶, Em⁷, A⁹, Am⁷, D⁷
- Section E:** G^{△9}, Bm^{7 b5}, E^{7 b9}, Am⁹, C^{#m 7 b5}, F^{7 b9}
- Section F:** G^{△9}, Bm^{7 b5}, E⁷, A⁹
- Section G:** D⁷, D^{7/C}, Bm⁷, Em⁷, Am⁷, B^{7 #5}, B⁷, Em⁷, Cm⁷, F⁷
- Section H:** G, E⁷, Am⁷, D⁷, Ab⁷, G, Am⁷, D⁷, G

Lyrics:

Love is fun - ny or it's sad or it's qui - et or it's mad; it's a good thing or it's bad, But Beau - ti - ful!

Beau - ti - ful to take a chance and if you fall, you fall, and I'm think - ing I would - n't mind at all. Love is tear - ful or it's gay; it's a prob - lem or it's play; it's a heart - ache eith - er way, But Beau - ti - ful! And I'm think - ing if you were mine I'd nev - er let you go, and that would be But Beau - ti - ful I know. Love is know.

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Typeset by Mark Veltzer <mark@veltzer.net>

But Not For Me

Lyrics by Ira Gershwin

Music by George Gershwin

Moderately

Moderato (♩ = 116)

A G⁷ Gm⁷ C⁷ F[△] Dm⁷

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

G⁷ Gm⁷ C⁷ F[△] Cm⁷ F⁷

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

B B_b[△] B_bm⁷ E_b⁷ F[△]

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

Dm⁷ G⁷ Gm⁷ C⁷

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

C B_b[△] B_bm⁷ E_b⁷ F[△] Dm⁷

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

Gm⁷ C⁷ F[△]

not for me

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Typeset by Mark Veltzer <mark@veltzer.net>

Bye Bye Blackbird

Lyrics by Mort Dixon

Music by Ray Henderson

Moderately

Moderato (♩ = 116)

The musical score consists of four staves of music for voice and piano. The first staff (treble clef) starts with chord A (F) and includes lyrics like 'Pack up all my care and woe,' followed by a section starting with F/A and 'Bye.' The second staff (treble clef) starts with chord B (Gm) and includes lyrics like 'Where some - bod - y waits for me,' followed by a section starting with Gm and 'Bye.' The third staff (treble clef) starts with chord C (F7) and includes lyrics like 'No one here can love or un - der - stand me,' followed by a section starting with Gm and 'oh, what hard luck sto - ries they all hand me.' The fourth staff (treble clef) starts with chord D (F) and includes lyrics like 'Make my bed and light the light,' followed by a section starting with Gm and 'black - bird_____. bye bye.' Chords shown include A, F, Gm, E♭/G, Gm⁶, E♭/G, Gm⁷, C, Gm⁷, C⁷, F, F⁶, Am⁷ b5, D, Gm⁷ b5, C, E♭, D, and B♭.

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Typeset by Mark Veltzer <mark@veltzer.net>

Can't Help Lovin' Dat Man

Lyrics by Oscar Hammerstein III

Music by Jerome Kern

Moderately and rather freely

Andante Moderato (♩ = 88)

Fish got to swim and birds got to fly I got to love one man 'til I die,
Can't Help Lovin' Dat Man of mine.

Tell me he's lazy tell me he's slow, tell me I'm crazy may-be I know,
Can't Help Lovin' Dat Man of mine.

When he goes a-way dat's a rainy day,
and when he comes back dat day is fine, the sun will shine.

He can come home as late as can be, home with-out him ain't no home to me,
Can't Help Lovin' Dat Man of mine.

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Caravan

Lyrics by Irving Mills

Bright Latin and Swing

Music by Duke Ellington, Juan Tizol

Prestissimo ($\text{♩} = 220$)

Night and stars that shine above so we
Sleep upon my shoulder as we

bright magic of their fading
creep Across the sand so I may

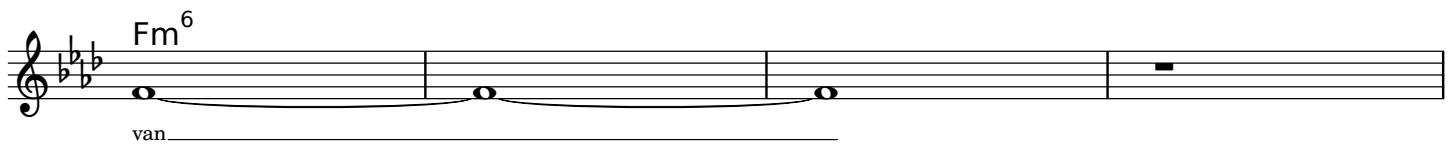
light That shines upon our Ca-ra-van
keep This memory of our Ca-ra-van

You are so exciting,

This is so inviting

Res - - - ting in my arms As I
thrill to the magic charms

Of you be - side me here, be -neath the
blue My dream of love is com - ing
true With - in our de - sert Ca - ra - -



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Typeset by Mark Veltzer <mark@veltzer.net>

Chega De Saudade

No More Blues

Lyrics by Vinicius DeMoraes, John Hendricks, Jessie Cavanaugh

Bossa Nova

Music by Antonio Carlos Jobim

Presto ($\text{♩} = 200$)

No More Blues, I'm goin' back home. No,
No More Blues, I promise no more to roam.
Home is where the heart is, the funny
part is my heart's been right there all along.
No more tears and no more sighs, and
no more fears, I'll say no more good-byes. If tra - vel
Gm Gm/F A⁷/E A⁷ Dm Dm/C
beck - ons me I swear I'm gon - na re - fuse, I'm gon - na
Bm⁷b5 E⁷b9 A⁷b9 Dm Em⁷ A⁷#5
set -tle down and there'll be No More Blues.
B D D#dim⁷ Em⁷
Ev - try day while I am far a - way my thoughts turn
A⁷ Ddim⁷ D
home - ward, for - ev - er home - - - - - ward. I
F#m⁷ Fdim⁷ Em⁷
trav - elled 'round the world in search of hap - pi - ness, but all my hap -
E⁷ Em⁷b5 A⁷b9
- pi - ness I found was in my home - - - - - town.

A'' D \triangle Dm $^7/C\sharp$ Bm 7 E 7
 No More Blues, I'm goin' back home. No,
 F \sharp F \sharp^7 Bm 7 B $\flat m^7$ Am 7 D $^7 b9$
 no more dues, I'm through with all my wan - drin', now I'll
 G \triangle C 9 F $\sharp m^7$ B 7 B $^7 \#5$
 set - tle down and live my life and build a home and find a wife, when
 E 7 Em $^7/A$ A $^7/G$ F $\sharp m^7$ B $^7 b9$
 we set - tle down there'll be No More Blues noth - in' but hap - pi - ness. When
 E 7 Em $^7/A$ A 7 D
 we set - tle down there'll be No More Blues.

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Typeset by Mark Veltzer <mark@veltzer.net>

Cocktails For Two

Lyrics and Music by Arthur Johnston and Sam Coslow

Moderately

Allegro ($\text{♩} = 130$)

The musical score consists of four staves of music. Staff 1 starts with chord A (C) followed by G⁷♯5 (C). The lyrics are: "In some se-clu-ed ren-dez - vous _____ that o - ver looks the av - e --neu _____ with some one sharing a de-". Staff 2 starts with Dm⁷ (G) followed by G⁷ (C). The lyrics are: "rette, _____ to some ex - qui - site chan-sion - ette _____ two hand are sure to sly - ly". Staff 3 starts with B (C) followed by C⁷♯5 (F△). The lyrics are: "light - ful chat, of this and that and Cock-tails For Two. —". Staff 4 starts with Adim⁷ (Dm) followed by G⁷ (C). The lyrics are: "As we en - joy a cig - a - Cock-tails For Two. —". The score continues with more staves and lyrics, including "My head may go reel - ing," and "but my heart will be o - be - di - ent". The final lyrics shown are "Most an - y af - ter-nnon at five _____ we'll be so gald we're both a - live," and "— then may - be for - tune will com - plete her plan that all be - gan with Cock - tails For Two. —". Chords shown include G⁷, Gdim⁷, C, C⁷♯5, F△, F⁶, Bb⁹, Am⁷, Adim⁷, Dm⁷, G⁷, Dm⁷, G⁷, C, C⁷♯5, G⁷, Gdim⁷, C, G⁷, Dm⁷, G⁷, Dm⁷, G⁷, C⁶, Fm, C.

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Come Rain Or Come Shine

Lyrics by Johnny Mercer

Music by Harold Arlen

Moderately

Moderato (♩ = 100)

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

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

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

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

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

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

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

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

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Typeset by Mark Veltzer <mark@veltzer.net>

Could It Be You

Music by Cole Porter

Ballad

Allegro ($\text{♩} = 168$)

A B_b△ C^m⁷ F⁷ B_b△ G_m⁷ G_b^m⁷ F_m⁷ B_b⁷

E_b△ F^m⁷ B_b⁷ E_b△ G_m⁷ C⁷

B F△ A⁷_b⁹ Dm⁷ G⁷ Am⁷_b⁵ D⁷_b⁹

Gm Gm⁷ C⁷ F⁷ C⁹ Cm⁷ F⁷

C B_b△ D⁷ E_b△ C⁷ G⁷ E_bm⁷ A_b⁷

B_b△ C⁹ Cm⁷ F⁷ B_b⁶ (Cm⁷, F⁷)

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Cry Me A River

Lyrics and Music by Arthur Hamilton

Slowly and Rhythmically

Andante Moderato ($\text{♩} = 88$)

A Cm Cm^{#5} Cm⁶ Cm⁷ Fm⁷ B_b⁷ B_b⁷^{#5} Eb[△] Dm⁷ G⁷

Now____ you say you're lone-ly,____ you cry the long night thru;____ well, you can

Gm⁷ C⁷^{#5} F⁹ 3 Fm⁷ Fm⁷/B_b Eb⁶ D⁷^⁹ G⁷

Cry____ Me A Riv --er, Cry____ Me A Riv-er, I cried a riv-er o - ver you.

A Cm Cm^{#5} Cm⁶ Cm⁷ Fm⁷ B_b⁷ B_b⁷^{#5} Eb[△] Dm⁷ G⁷

Now____ you say you're sor - ry____ for be - in' so un - true;____ well, you can

Gm⁷ C⁷^{#5} F⁹ 3 Fm⁷ Fm⁷/B_b Eb⁶ Am⁷^⁹ D⁷^⁹

Cry____ Me A Riv-er, Cry____ My A Riv-er, I cried a riv-er o - ver you.

B Gm 3 Cm⁶ D⁷ Gm Em⁷^⁹ Cm⁶/Eb D⁷

You drove me,____near-ly drove me, out of my head,____ while you____nev-er shed a tear.

Gm 3 Cm⁶/Eb D⁷ sus4 D⁷ G Dm⁷ G⁷

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^{#5} Cm⁶ Cm⁷ Fm⁷ B_b⁷ B_b⁷^{#5} Eb[△] Dm⁷ G⁷

Now____ you say you love me,____ well, just to prove you do,____ Come on, an'

Gm⁷ C⁷^{#5} F⁹ 3 Fm⁷ Fm⁷/B_b 1 Eb⁶ G⁷^⁹^⁹ 2 Eb⁶

Cry____ Me A Riv-er, Cry____ Me A Riv-er, I cried a riv-er o - ver you.____ you.

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Dancing on the Ceiling

Lyrics by Lorenz Hart

Music by Richard Rodgers

Swing

Allegro (♩ = 130)

A F \triangle F $^7 \#5$ B $\flat\triangle$ Bdim Am 7 A \flat 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 7 C 7 Am $^7 \flat 5$ D $^7 \flat 9$ Gm 7 C 7 F 6

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

B Gm 7 C 7 F \triangle Am $^7 \flat 5$ D 7

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

Gm 7 C 7 Am $^7 \flat 5$ D 7 Gm 7 C 7

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

A F \triangle F $^7 \#5$ B $\flat\triangle$ Bdim Am 7 A \flat dim

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

Fine

Gm 7 C 7 F (Gm 7) C 7)

just for my love _____

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Typeset by Mark Veltzer <mark@veltzer.net>

Darn That Dream

Lyrics by Eddie DeLange

Music by Jimmy Van Heusen

Slowly

Adagio ($\text{♩} = 72$)

The musical score consists of two staves of music in G major, 4/4 time. The first staff begins with a key signature of one sharp (F#). The second staff begins with a key signature of zero sharps or flats. The lyrics are integrated into the music, with each line of text corresponding to a specific chord progression.

Chords:

- Staff 1 (Key of G):** A, G, B_bm⁷, E_b⁷, Am⁷, B⁷ b⁵, Em⁷, Em/D, C[#]m⁷, C[△], Bm⁷ b⁵, E⁷ b⁹.
- Staff 2 (Key of F#):** Am⁷, F⁷, Bm⁷, B_bdim⁷, Am⁷, D⁷, Bm⁷, E⁷, Am⁷, D⁷.
- Staff 3 (Key of G):** A, G, B_bm⁷, E_b⁷, Am⁷, B⁷ b⁵, Em⁷, Em/D, C[#]m⁷, C[△], Bm⁷ b⁵, E⁷ b⁹.
- Staff 4 (Key of F#):** Am⁷, F⁷, Bm⁷, B_bdim⁷, Am⁷, D⁷ b⁹, G, B_b⁷.
- Staff 5 (Key of G):** B, E_b⁶, Cm⁷, Fm⁷, B_b⁷, E_b[△], C⁷ b⁹, Fm⁷, B_b⁹, B_b⁷ b⁹.
- Staff 6 (Key of F#):** E_b⁶, Cm⁷, Gm⁷, Gm⁷/F, Em⁷ b⁵, Am⁷, D⁷, E_b⁹, D⁹.
- Staff 7 (Key of G):** A, G, B_bm⁷, E_b⁷, Am⁷, B⁷ b⁵, Em⁷, Em/D, C[#]m⁷, C[△], Bm⁷ b⁵, E⁷ b⁹.
- Staff 8 (Key of F#):** Am⁷, F⁷, Bm⁷, B_bdim⁷, Am⁷, D⁷ b⁹, G.

Lyrics:

Darn That Dream I dream each night, You say you love me and you hold me tight,
but when I a-wake you're out of sight. Oh, Darn That Dream.
Darn your lips and darn your eyes, they lift me high a - bove the moon - lit skies,
then I tum - ble out of Par - a - dise. Oh, Darn That Dream.
Darn that one - track mind of mine, it can't un-der - stand that you don't care...
Just to change the mood I'm in, I'd wel-come a nice old night - mare.
Darn That Dream and bless it too, with - out that dream I nev-er would have you.
But it haunts me and it won't come true, Oh, Darn That Dream.

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Typeset by Mark Veltzer <mark@veltzer.net>

Desafinado

Slightly Out Of Tune

Lyrics by Newton Mendonca, Jon Hendricks, Jessie Cavanaugh

Music by Antonio Carlos Jobim

Medium Bossa Nova

Allegro ($\text{♩} = 130$)

Love is like a never ending melody;
po - ets have com - pared it to a sym - pho - ny,
a sym - pho - ny con - duc - ted by the light - ing of the moon,
but our song of love is Slight - ly Out Of Tune.

Once your kiss - es raised me to a fev - er pitch,
now the orch - es - tra - tion does - n't seem so rich.

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

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

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

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

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

Gm⁷ F#dim G⁷ C⁷ C⁷ b5

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

A F△ G⁷ b5

Tune your heart to mine the way it uysed to be;_____

Gm⁷ C⁷ C⁷/Bb Am⁷ b5 D⁷ b9

join with me in har - mo ny and sing a song of lov - ing. We're

Gm⁷ Bb m E^{b7} F△ Dm⁷

bound to get in tune a - gain be - fore too long. There'll be

G⁷ Bb m⁷ E^{b9}

no De - sa - fi - na - do when your heart be - longs to me com - plete - ly._____ Then you

G⁷ Gm⁷ C⁷ F⁶

won't be Slight - ly Out Of Tune,____ you'll sing a - long with me.._____

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and lyrics are written below the notes. The score includes various chords such as Gm⁷, F#dim, G⁷, C⁷, C⁷ b5, A, F△, G⁷ b5, Gm⁷, C⁷, C⁷/Bb, Am⁷ b5, D⁷ b9, Bb m, E^{b7}, F△, Dm⁷, G⁷, Bb m⁷, E^{b9}, G⁷, Gm⁷, C⁷, and F⁶. The lyrics describe tuning a heart, singing a song of love, and longing for completion.

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Typeset by Mark Veltzer <mark@veltzer.net>

Donna Lee

Music by Charlie Parker

Up Tempo

Allegro ($\text{♩} = 130$)

A Ab F⁷ B_b⁷
B_bm⁷ E_b⁷ Ab E_bm⁷ D⁷
D_b D_bm⁷ Ab F⁷
B_b⁷ B_bm⁷ E_b⁷
B Ab F⁷ B_b⁷
C⁷ Fm C⁷#9
Fm C⁷ Fm Abdim
Ab F⁷ B_bm⁷ E_b⁷ Ab B_bm⁷ E_b⁷

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Don't Blame Me

Lyrics by Dorothy Fields

Music by Jimmy McHugh

Swing

Allegro ($\text{♩} = 130$)

Staff A Chords: [A] C⁶ Fm⁷ B_b⁷ Em⁷ A⁷ Dm⁷ G⁷ C[△] Am⁷

Staff B Chords: B F E⁷ Am⁷ D⁷ Dm⁷ A_b⁷ G⁷ C⁶ Em⁷ b₅ A⁷ Dm⁷ G⁷ C⁶ Dm⁷ G⁷ C⁶ Gm⁷ C⁷

Lyrics:

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

I can't help it If that dog - gone moon a - bove _____
Makes me want _____ Some - one like you to love.
Blame your kiss As sweet as a kiss can be, And
blame all your charms That melt in my arms, But Don't Blame Me.

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Typeset by Mark Veltzer <mark@veltzer.net>

Don't Explain

Lyrics by Arthur Herzog, Jr.

Music by Billie Holiday

Slowly

Adagio ($\text{♩} = 72$)

Hush now, Don't Ex - plain!
Just say you'll re - main,
I'm glad you're back, Don't Ex - plain!
Qui - et, Don't Ex - plain!
What is there to gain?
Skip that lip - stick, Don't Ex - plain!
You know that I love you and what love en-dures.
All my thoughts are of you for I'm so com-plete-ly yours.
Cry to hear folks chat-ter, and I know you cheat.
Right or wrong don't mat-ter when you're with me, sweet.
Hush now, Don't Ex - plain!
You're my joy and pain.
My life's yours love, Don't Ex - plain!

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Don't Get Around Much Anymore

Lyrics by Bob Russell

Music by Duke Ellington

Medium Swing

A Allegro ($\text{d} = 130$)

Missed the Saturday dance,
heard they crowded the floor;
cound - n't bear it with-out
you, — Don't Get A-round Much An - y - more.

Thought I'd vis-it the club,
got as far as the door;
they'd have ask'd me a - bout
you, — Don't Get A-round Much An - y - more.

Dar - ling, I guess my mind's more at ease,
but nev - er-the - less why stir up memo - ris? Been in-vi-ed on dates,
might have gone but what four?
Aw - ffly dif-frent with-out you,

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

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Typeset by Jordan Eldredge <jordaneldredge@gmail.com>

Doxy

Music by Sonny Rollins

Medium Groove

Allegro ($\text{♩} = 130$)

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Easy Living

Lyrics and Music by Ralph Rainger, Leo Robin

Med

Moderato ($\text{♩} = 108$)

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Easy To Love

From 'Born To Dance'

Lyrics and Music by Cole Porter

Ballad

A **Moderato** ($\text{♩} = 108$)

You'd be so easy to i - dol - ize, All oth - ers a - bove
We'd be so grand at that it does seem a
care - free to - get - her, that it does seem a

So worth the yearn - ing for,
So swell to keep ev - 'ry home - fire burn - ing for

shame that

you can't see your fu - ture with me, 'cause you'd be
oh, so Eas - y To Love!

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Epistrophy

Music by Thelonious Monk

Bop

Allegro ($\text{♩} = 130$)

A C[#]7 D⁷ C[#]7 D⁷ C[#]7 D⁷ C[#]7 D⁷

D[#]7 E⁷ D[#]7 E⁷ D[#]7 E⁷ D[#]7 E⁷

B D[#]7 E⁷ D[#]7 E⁷ D[#]7 E⁷ D[#]7 E⁷

C[#]7 D⁷ C[#]7 D⁷ C[#]7 D⁷ C[#]7 D⁷

C F#m

B⁷ D_b⁷ D⁷

B D[#]7 E⁷ D[#]7 E⁷ D[#]7 E⁷ D[#]7 E⁷

C[#]7 D⁷ C[#]7 D⁷ C[#]7 D⁷ C[#]7 D⁷

C[#]7 D⁷ G_b^{7 #11}

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Flamingo

Lyrics by Ed Anderson

Music by Ted Grouya

Slowly

Allegro ($\text{♩} = 130$)

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 -
is - land to my lov - er near
dy - ing and a love that is
by. Fla true. The
B wind sings a song to you as you go,
a song that I
hear be - low the mur - mur - ing palms.
Fla -
A min - go, — when the sun meets the sea,
say fare - well to my
D⁹ lov - er and has - ten to me.

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Fly Me To The Moon

In Other Words

Lyrics and Music by Bart Howard

Moderately, with a beat

A *Allegro* ($\text{♩} = 130$)

Fly Me To The Moon, and let me play among 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!

2

true! In

oth - er words, I love you!

Gentle Rain

Lyrics by Matt Dubey

Music by Louis Bonfa

Bossa

A Allegro ($\text{♩} = 130$)

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

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
will be your love for a while. sad, like the Gentle Rain, like the Gentle
love will be sweet, will be like the Gen - tle Rain,
Rain,

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Typeset by Mark Veltzer <mark@veltzer.net>

Giant Steps

Music by John Coltrane

Fast

Prestissimo ($\text{♩} = 240$)

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

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Typeset by Mark Veltzer <mark@veltzer.net>

Gloria's Step

Music by Scott LaFaro

Swing

Allegro ($\text{♩} = 160$)

A F \triangle —— 3 —— Eb \triangle D \triangle Db \triangle C $7\#9$ Fm 7

B Em 7 F \triangle Am $7\flat5$ Em $7\flat5$ Gm $7\flat5$ Dm $7\flat5$ G $7\#9$ C $7\#9$ Eb $7\#9$

A F \triangle —— 3 —— Eb \triangle D \triangle Db \triangle C $7\#9$ Fm 7

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Green Dolphin Street

Lyrics by Ned Washington

Music by Bronislau Kaper

Latin/Swing

Allegro ($\text{♩} = 160$)

A

Lo - ver, _____
through these _____
one love - ly day
mo - ments a - part _____

D7/C

A love came _____
Love come _____
plan - ning to stay _____
here in my heart _____

B

Green Dol - phin Street sup - plied the setting

Fm7 Bb7 E♭△ (G7)

The set - ting for nights be - yond for - getting _____ And

C

When I re - call the love I found on I'm gonna kiss the ground I

Em7 A7 Dm7 G7 C△ (Dm7 G7)

found on Green Dol - phin Street _____

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Typeset by Mark Veltzer <mark@veltzer.net>

Greensleeves

Music by Traditional

Slowly

Andante ($\text{♩} = 76$)

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

Green - sleeves was all my joy.
light - ing in your com - pa - ny.

Green - sleeves was my heart of gold, and

Green - sleeves was my de - light.

who but my la - dy Green - sleeves.

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Typeset by Mark Veltzer <mark@veltzer.net>

Guilty

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

Slowly

Moderato (♩ = 100)

The musical score consists of two staves of music. The top staff begins with a key signature of one flat (F#) and a tempo of Moderato (♩ = 100). The lyrics for the first section are: "Is it a sin, — is it a crime, — loving you dear, — like I do? — May-be I'm wrong — dream-ing of you, — dream-ing the lone - ly night thru, —". The chords for this section include A, B♭, Fm/A♭, G⁷♯⁵, G⁷, Cm, Cm/B♭, A⁷♯⁵, A⁷, B♭△, B♭⁷♯⁵, E♭△, and Ebm. The bottom staff continues with B♭/D, D♭dim⁷, Cm⁷, F⁷, Cm⁷, F⁷♯⁵, B♭, F⁷, Cm⁷, F⁷, and B♭, A⁷. The lyrics for this section are: "If it's a crime then I'm Guilt - y, Guilt-y of lov - ing you. — Guity of dream-ing of you. —". The chords for this section include B, Dm, Dm△, Dm⁷, Em⁷♭⁵, A⁷♯⁵, A⁷, Dm, Dm⁷, Em⁷, A⁷♯⁵, and A⁷. The middle section starts with F⁶/C, Gm⁷/C, F⁶, F♯dim⁷, Gm⁷, C⁹, Fsus⁴ 9, and F⁷♭⁹. The lyrics are: "What can I do, — what can I say, — af-ter I've tak - en the blame? —". The chords for this section include F⁶/C, Gm⁷/C, F⁶, F♯dim⁷, Gm⁷, C⁹, Fsus⁴ 9, and F⁷♭⁹. The final section returns to the top staff with A, B♭, Fm/A♭, G⁷♯⁵, G⁷, Cm, Cm/B♭, A⁷♯⁵, A⁷, B♭△, B♭⁷♯⁵, E♭△, and Ebm. The lyrics are: "May-be I'm right, — may-by I'm wrong. — loving you dear, — like I do. —". The chords for this section include B♭/D, D♭dim⁷, Cm⁷, F⁷, Cm, Fsus⁴ 9, F⁷♭⁹, B♭, A♭⁶, B♭⁶, and N.C. The lyrics for the final section are: "If it's a crime then I'm Gilt - y, Guilt-y of love - ing you. —". The chords for this section include B♭/D, D♭dim⁷, Cm⁷, F⁷, Cm, Fsus⁴ 9, F⁷♭⁹, B♭, A♭⁶, B♭⁶, and N.C.

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Hallelujah I Love Him (Her) So

Lyrics and Music by Ray Charles

Moderately

Allegro ($\text{♩} = 130$)

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Chords are indicated above the notes. The lyrics are written below the notes. The score includes the following chords and lyrics:

- Chords:** F, F/A, B_b, Bdim⁷, C⁷, F, F/A, B_b, Bdim⁷, C⁷; F, F⁷, F⁷ #5, B_b, Bdim⁷; F, A⁷, Dm, B_b⁷, G⁷, C^{7sus}, F; B, B_b⁶, Bdim⁷, F, F⁷; B_b⁹, A_b⁹, G⁷, C⁷; A, F, F/A, B_b, Bdim⁷, C⁷, F, F/A, B_b, Bdim⁷, C⁷; F, F⁷, F⁷ #5, B_b, Bdim⁷; F, A⁷, Dm, B_b⁷, G⁷, C^{7sus}, F, B_b⁷, F.
- Lyrics:**
 - Let me tell you bout a boy I know... He is my ba - by and he lives next door
 - Ev - 'ry morn-ing 'fore the sun comes up... he brings my cof - fee in my fav - 'rite cup... That's why I
 - know,... yes, I know,... Hal - le - lu - jah, I just love him so.
 - Now if I call him on the tel - e-phone, and tell him that I'm all a - lone,
 - by the time I count from one to four, I hear him on my door.
 - In the eve - ning when the sun goes down,... when there is nobod - y else a - round
 - he kiss - es me... and he holds me tight... He tells me "Ba - by ev - 'rything's all right." That's why I
 - know,... yes, I know,... Hal - le - lu - jah, I just love him so.

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Typeset by Mark Veltzer <mark@veltzer.net>

Have you met Miss Jones?

Lyrics by Lorenz Hart

Music by Richard Rodgers

Medium Swing

Allegro ($\text{♩} = 160$)

"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.

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Typeset by Mark Veltzer <mark@veltzer.net>

Heart And Soul

Lyrics and Music by Frank Losser, Hoagy Carmichael

Andante Moderato (♩ = 88)

A F Dm⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷
Heart and soul, I fell in love with you Heart and Soul, the way a fool would do,

F Dm⁷ Gm⁷ C⁷ F Gm⁷ C⁹
Mad - ly, be - case you held me tight and stole a kiss in the night.

A F Dm⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷
Heart and soul, I begged to be adored; Lost con - trol, and tum - bled o - ver - board

F Dm⁷ Gm⁷ C⁷ F F⁷
Glad - ly, that mag - ic night we kissed. there in the moon - mist.

B B♭ A⁷ D⁷ G⁷ C⁷ F⁷ E⁷ A⁷
Oh! but your lips were thrill - ing, much too thirll - ing.

B♭ A⁷ D⁷ G⁷ C⁹ F⁷ E⁷ C⁷
Nev - er be - fore were mine so strange - ly will - ing. But

A F Dm⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷
now I see what one em - brace can do. Look at me, it's got me love - ing you,

F Dm⁷ Gm⁷ C⁷ A⁷ D⁷ Gm⁷ G⁷ C⁷ F
Mad - ly that lit - tle kiss your stole Heald all my heart and soul.

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Here's That Rainy Day

Lyrics by Johnny Burke

Music by James Van Heusen

Slowly

Allegro ($\text{♩} = 130$)

May - be I should have saved those left - ov - er dreams;
fun - ny, but Here's That Rain - y Day.

Here's That Rain - y Day they told me a - bout, and I
laughed at the thought that it might turn out this way.

Where is that worn out wish that I threw a - side,
Af - ter it brought my lov - er near?

Fun - ny how love be - comes a cold rain - y day.

Fun-ny that rain - y day is here. | 2. G B♭⁶ E♭△ A♭△ G⁶

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Honeysuckle Rose

Lyrics by Andy Razaf

Medium, with a lift

Music by Thomas 'Fats' Waller

Allegro ($\text{♩} = 130$)

A Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷
 Ev're hon-ey bee fills with jeal-ous - y when they see you out with me, I don't blame them,
 good - ness knows, Hon - ey - sucke - le Rose.

A Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷ Gm⁹ C⁷
 When you're pass -in' by, flow-ers droop and sigh, and I know the rea - son why; You're much sweet-er
 good - ness knows, Hon - ey - suck - le Rose.

B F⁷ Cm⁷ Fdim F⁷ B_b F⁹ G_b⁹ F⁹ B_b
 Don't buy sug - ar, you just have to touch my cup.

G⁷ Dm⁷ Gdim G⁷ C⁷ Gm⁷ Aflat⁹ G⁹ C⁷
 You're my sug - ar, it's sweet when you stir it up.

A Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷ Gm⁹ C⁷
 When I'm tak - in' sips from your tas - ty lips, seems the hon - ey fair - ly drips. You're con - fection,

F Gsharpdim⁷ Gm⁷ C⁷ F Am⁷flat⁵ D⁷flat⁹ F Db⁷ Gm⁷ Gb⁷ F⁶
 good - ness knows, Hon - ey - suck - le rose. Rose.

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How Deep Is the Ocean

How High Is the Sky

Lyrics and Music by Irving Berlin

Slowly

Andante (♩ = 88)

How much do I love you? I'll tell you no lie.

How Deep Is The O - cean, how high is the sky?

How man - y times a day do I think of you?

How man - y ros - es are sprink - led with dew?

How far would I trav - el to be where you are?

How far is the jour - ney for here to a star?

And if I ev - er lost you, how much would I cry?

How Deep Is The O - cean, how high is the sky?

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How High The Moon

Lyrics by Nancy Hamilton

Music by Morgan Lewis

Moderately

Allegro ($\text{♩} = 130$)

Some - where there's mu - sic, how faint the tune! Some - where there's
heav - en, How High The Moon! There is no
moon a - bove when love is far a - way too, 'till it comes
true that you love me as I love you. Some - where there's
mu - sic, it's where you are. Some - where there's
heav - en, how near, how far! The dark - est
night would shine if you would come to me soon. Un - til you
will, how still my heart, How High The Moon! Some - where there's Moon!

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How Insensitive

Insensatez

Lyrics by Vincius De Moraes, Norman Gimbel

Music by Antonio Carlos Jobim

Moderately

Allegro (♩ = 130)

A Dm⁷ D_bdim⁷

How_____ In - sen - si - tive_____ I must have seemed
Now,_____ she's gone a - way_____ and I'm a - lone_____

Cm⁶ G⁷

when she told me that she loved me._____ How_____
with the mem -'ry of her last look._____ Vague_____
B_b△ E_b△

un - moved and cold._____ I must have seemed
drawn and sad._____ I see it still,_____

Em⁷ b⁵ A⁷ b⁹ Dm⁷ D_b⁷

— when she told me so sin - cere - ly._____ Why,
— all her heart- break in that last look._____ How,
B Cm⁷ Bdim⁷

she must have asked,_____ did I just turn
she must have asked,_____ could I just turn
B_b△ Em⁷ b⁵ A⁷ b⁹ Dm⁷ D_b⁷

— and stare in i - cy si - - - lence?_____ What,
— and stare in i - cy si - - - lence?_____ What,
Cm⁷ F⁷ Bm⁷ E⁷ b⁹

was I to say?_____ What can you say
was I to do?_____ What can one do
Gm⁶ A⁷ Dm⁷ Em⁷ b⁵ A⁷ b⁹

— when a love af - fair is o - ver?_____

1. — when a love_____

2. A⁷ Dm Dm⁶

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)

I can't give you anything but love Ba - by;
 that's the on - ly thing I've plen - ty of, Ba - by.
 Dream a - while, scheme a - while we're sure to find —
 hap - pi - ness and, I guess, all those things you've al - ways pined for.
 Gee, I'd love to see you look - ing swell, Ba - by;
 Dia - mond brace - lets Wool - worth does - n't sell, Ba - by.
 'till that luck - y day, you know damed well, Ba - by
 I can't give you anything but love.

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I Concentrate On You

Lyrics and Music by Cole Porter

Slowly

Allegro (♩ = 130)

The musical score consists of eight staves of music, each with a treble clef and a key signature of one flat. The first staff begins with a forte dynamic. The lyrics are divided into two parts, A and B, with some lines repeated. Chords are indicated above the staff, often with a circled number (e.g., 6, 7, 9) or a triangle symbol (e.g., △). Measure numbers are placed below the staff.

Part A:

- When-ev - er skies look grey to me — and trouble be-gins to brew, —
- when-ev - er the win-ter winds be-come too strong, I Concen - trate On You..
- When for-tune cries "nay, nay!" to me — and peo-ple de-clare "You're through," —
- when-ev - er the blues be-come my on - ly song, I Concen - trate On You.. On your
- smile so sweet, so ten - der, when at first my kiss you de - cline. On the
- light in your eyes, when you sur - ren - der and once a - gain our arms in-ter - twine.
- And so when wise - men say to me — that love's young dream nev-er comes true.
- To prove that e - ven wise-men can be wrong, I Concen - trate On You..
- I con - cen-trate, and con - cen-trate on you..

Part B:

- E♭⁶ E♭△ B♭⁷ E♭m⁷ D♭m⁷ G♭⁹ C♭⁶ A♭m⁷ A♭m^{7/G♭}
- Fm^{7 b5} B♭⁷ E♭m⁶ Cm^{7 b5} F⁷ B♭⁷ E♭⁶ Fm⁷ B♭⁷
- A♭m⁷ D♭⁷ G♭△ B△ F⁷ B♭⁷ E♭⁶ A♭⁶ E♭ E♭⁷
- A♭△ A♭m⁷ E♭ Gm⁷ C⁷ Fm⁷ B♭⁷ E♭△ E♭⁷
- A♭△ D♭⁷ G♭△ G♭/F E♭m⁷ E♭m/D♭ Cm^{7 b5} F⁷ B♭ B♭△ B♭⁷
- E♭ E♭△ Am^{7 b5} D⁷ B♭m⁷ E♭⁷ A♭△ Dm^{7 b5} G⁷
- Gm^{7 b5} C^{7 #5} Fm F♯dim⁷ F^{7 b5/C♭} B♭⁷ E♭⁷ Fm⁷ B♭⁷
- E♭⁶ A♭⁶ E♭⁶ Fm⁷ B♭^{7 b9} E⁹ E♭^{6 9}

I Could Have Danced All Night

From 'My Fair Lady'

Lyrics by Alan Jay Lerner

Moderately

Music by Frederick Loewe

A

Prestissimo ($\text{♩} = 240$)

I Could Have Danced All Night I Could Have Danced All Night! and
still have begged for more. I could have

B

spread my wings and done a thou - sand things I've
nev - er done be - fore. I'll nev - er

C

know what made it so ex - cit - ing, why all at

D

G△ Am⁷ D⁷ b⁹ G⁹ F C/E Dm⁷

once my heart took flight. I on - ly

know when he be - gan to dance. with me. I could have
Dm⁷ Dm⁷/G G⁷ C

danced, danced, danced, all night.

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I Could Write A Book

From 'Pal Joey'

Lyrics by Lorenz Hart

Music by Richard Rodgers

Ballad

Allegro (♩ = 130)

A C△ Am⁷ Dm⁷ G⁷ C△ G⁷

If they asked me I Could Write A Book, _____ a - bout the
 sim - ple se - cret of the plot. _____ is just to

C△ G⁷ C△ C♯dim⁷ Dm⁷ G⁷

way you walk and whis - per and look, _____ I could
 tell them that I love you a - lot, _____ then the

B C/E A♭⁷/E♭ Dm⁷ G⁷ Am⁷ D⁷ b⁹ G△ B⁷

write a pre - face on how we met, so the

Em Am⁷ D⁷ Dm⁷ G⁷

world would nev - er for - get, _____ and the

C Am Am△ Am⁷ Am⁶ Gm⁷ C⁷ F△ Fm⁷ B♭⁷

world dis - cov - ers as my book ends, how to

C△ A⁷ Dm⁷ G⁷ C⁶ (Dm⁷ G⁷)

make two lov - ers of friends. If they

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I Don't Want To Set The World On Fire

Lyrics and Music by Eddie Seiler, Sol Marcus, Bennie Benjamin

Moderately

Allegro ($\text{♩} = 130$)

The musical score consists of two staves of music. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves are in common time. The key signature changes throughout the piece, indicated by various sharps and flats.

Chords and Key Signatures:

- Staff 1 (Soprano):**
 - Measure 1: A, F, F/A, A♭dim⁷, Gm, B♭m
 - Measure 2: I, Don't, Want, To, Set, The, World, On, Fire, I
 - Measure 3: C⁷, just want to start, Gm⁹, C⁷, A⁷, D⁷, G⁷, C⁷
 - Measure 4: a flame in your heart
- Staff 2 (Alto):**
 - Measure 1: In my heart I have but one de - sire, and
 - Measure 2: C⁷, that one is you, Gm⁹, C⁷, no oth - er will do, I've
 - Measure 3: lost all am - bi - tion for world - ly ac - claim, I just want to be the one you love and
 - Measure 4: Dm, G⁷, Dm, G⁷, Dm, G⁷, C⁷, C⁷♯5
 - Measure 5: with your ad - mis - sion that you feel the same, I'll have reached the goal I'm dreaming of, be - lieve me!
- Staff 1 (Soprano) Reprise:**
 - Measure 1: A, F, F/A, A♭dim⁷, Gm, B♭m
 - Measure 2: I, Don't, Want, To, Set, The, World, On, Fire, I
 - Measure 3: C⁷, just want to start, Gm⁹, C⁷, 1 F, A♭dim⁷, Gm, C⁷, 2 F
 - Measure 4: a flame in your heart

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I Got Plenty O' Nuttin'

From 'Porgy and Bess'

Lyrics by Ira Gershwin, DuBose Heyward

Music by George Gershwin

Moderately

Allegro (♩ = 130)

The musical score consists of six staves of music. The first four staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). Chords used include Am7, Bm, G, Am7, G, B7, E, A, Em/B, Bm6, Em/B, Bm, Am7, D, Am7, D7, G, Am7, Bm, G, B7, E, C#, and D. The lyrics are as follows:

Oh, I Got Plen - ty O' Nuttin', _____ an' nut - tin's plen - ty fo' me. I got no car,
got the sun,
got no mule, I got no mis - er - y. De
got the moon, got the deep blue sea. De
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
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.
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
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, never one to strive to be good, to be bad, what the hell? I is glad I's a live.
I Got Plen - ty O' Nuttin'; _____ an' nut - tin's plen - ty fo' me. I
got a gal, got my song, got heb ben the whole day long. No use com - plain - in'
Got my gal, got my Lawd,
— go my song. _____ song.

I Left My Heart In San Francisco

Lyrics by Douglass Cross

Music by George Cory

Slowly

A

Andante Moderato ($\text{♩} = 88$)

I Left My Heart In San Fran - cis-co, high on a hill, it calls to me.

To be where lit-tle cable cars climb halfway to the stars! to morn-ing fog may chill the air I don't care! My love waits there in San Fran - cis-co, a-bove the blue and wind-y sea.

When I come home to you San Francis-- co your golden sun will sine for me.

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I Love You

Lyrics and Music by Cole Porter

Slowly

A

Allegro ($\text{♩} = 160$)

I love you you Hums the Ap - ril breeze. I

love you E - cho the hills. I

love you The gol - den dawn ag - rees. As once

more she sees Daf - - fo - dils. It's

spring a - gain And birds on the wing a - gain Start to

sing a - gain The old me - lo - dy. I

love you That's the song of songs And it

all be - longs To you and me.

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Typeset by Mark Veltzer <mark@veltzer.net>

If You Could See Me Now

Lyrics by Carl Sigman

Music by Tadd Dameron

Ballad

Adagio ($\text{♩} = 76$)

The musical score consists of four staves of music in 2/4 time, Adagio tempo. The key signature is B-flat major (two flats). The lyrics are integrated into the music, appearing below the notes. Chords are indicated above the staff.

Chords:

- Staff 1: A, E_b, A_b⁷, E_b, A_b⁷
- Staff 2: Gm⁷, F[#]m⁷, B⁷, Fm⁷, B_b⁷, G⁷ \sharp 5, C⁷, Fm⁷, B_b⁷, Am⁷ \flat 5, A_bm⁷, Gm⁷, Cm⁷, B_bm⁷
- Staff 3: B, Am⁷, D⁷, Bm⁷, E⁷, Am⁷, D⁷, Bm⁷, E⁷
- Staff 4: Am⁷, Cm⁷, F⁷, B_b, Gm⁷, Cm⁷, F⁷, Fm⁷, B_b⁷
- Staff 5: A, E_b, A_b, E_b, A_b⁷
- Staff 6: Gm⁷, F[#]m⁷, B⁷, Fm⁷, B_b⁷, E_b, (G_b), B[△], E[△], E_b[△]

Lyrics:

If you could see me now you'd know how blue I've been.
If you could see me now you'd find me be-ing brave,
One look is all you'd need to see the mood I'm in. Per-
and try-in aw-fly hard to make my tears be-have. But

haps then you'd re-al-ize I'm still in love with you.
that's quite im-pos-si-ble. I'm still in love with you.

You'll happen my way on some mem-ra-ble day and the month will be May for a while. I'll
try to smile but can I play the part with-out my heart be-hind the smile?

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
think you'd be mine a-gain if you could see me now.

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I'll Be Seeing You

Lyrics and Music by Irving Kahal, Sammy Fain

Moderately

Allegro ($\text{♩} = 160$)

The musical score consists of three staves of music. Staff A starts in E♭ major and moves through various chords including G⁷, Fm, C⁷, Fm, and E♭/G. Staff B follows, featuring chords like Cm⁷, Fm⁷, B♭⁹/♯⁵, and B♭⁹/♯⁵. Staff C concludes the piece with chords such as Fm, Dm⁷/♭⁵, G⁷, Cm⁷, and F⁹. The lyrics describe scenes of reunion and longing, from seeing loved ones in familiar places to looking at the moon while thinking of someone.

A E♭ G⁷ Fm C⁷ Fm
I'll Be See - ing You in all the old fa - mil - iar plac - es

Fm C⁷ Fm B♭⁹ E♭ Fm⁷ F♯dim⁷ E♭/G
that this heart of mine em - brac - es all day thru.

B Cm⁷ Fm⁷
In that samll ca - fe; the park a - cross the way, the

B♭⁹ B♭⁹/♯⁵ E♭⁶ B♭⁹/♯⁵
chil - dren's ca - rou - sel, the chet - nut - trees, the wish - ing well.

A' E♭ G⁷ Fm C⁷ Fm
I'll Be See - ing You in ev - 'ry love - ly sum - mer's day, in

Fm C⁷ Fm B♭⁹ B♭⁹/A♭ Gm⁷/♭⁵ C⁷
ev - 'ry - thing that's light and gay, I'll al - ways think of you that way. I'll

C Fm Dm⁷/♭⁵ G⁷ Cm⁷ F⁹
find you in the morn - ing sun and when the night is new. I'll be

Fm⁷ A♭m⁶ E♭ Fm⁷ B♭⁹ B♭⁹/♯⁵ E♭ Fm⁷ Em⁷ E♭⁶
look-ing at the moon, but I'll Be See - ing You! You!

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I'll Close My Eyes

Lyrics by Buddy Kaye

Medium Swing

Music by Billy Reid

Allegro ($\text{♩} = 150$)

I'll Close My Eyes — To eve - ry - one but you — And when I do —
 — I'll see you stand - ing there — I'll
 lock my heart To any other ca - ress I'll never say
 yes To a new love af - fair Then I'll Close My Eyes —
B F△ To eve - ry - thing that's gay — If you are not there —
 — Oh, to share each love - ly day — And
 through the years In those moments When we're far apart I'll Close My
 Eyes And I'll see you with my heart —

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I'll Never Smile Again

Lyrics and Music by Ruth Lowe

Moderately

Allegro ($\text{♩} = 130$)

A F_m⁷ B_b⁷ E_b[△] F_m⁷ G_m⁷ G_b_{dim}⁷

I'll Nev - er Smile A-gain, un-til I smile at you. I'll nev - er

F_m⁷ B_b⁷ E_b

laugh a - gain, what good would it do? For

B B₇^{#5} B_b⁷ E_b F_m⁷ B_b⁷_{#5} E_b[△] D⁹

tears would fill my eyes my heart would re - a - lize that

G D⁷ G G_b_{dim}⁷ F_m⁷ B_b⁷ E_b[△] G_m⁷ G_b_{dim}

our ro - mance is trougħ, I'll nev - er

A F_m⁷ B_b⁷ E_b[△] F_m⁷ G_m⁷ G_b_{dim}⁷

love a - gain, I'm so in love with you. I'll nev - er

F_m⁷ B_b⁷ E_b

thrill a - gain to some - bod - y new. With -

C A_b[△] A_b⁶ D_b⁹ E_b G_b_{dim}⁷ B_b⁷/F E_b[△] G_m⁷ G_b_{dim}⁷ E_b

in my heart I know I will nev - er start to

F_m⁷ B_b⁷_{#5} E_b G_b_{dim}⁷ B_b⁷/F E_b[△] G_m⁷ G_b_{dim}⁷ E_b

smile a-gain un-til I smil at you I'll ne - ver you

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I'll Remember April

Lyrics and Music by Don Raye, Gene De Paul, Pat Johnson

Moderately

Allegro ($\text{♩} = 130$)

This love - ly day will leng - then in - to ev - 'ning,
The fire will dwin - dle in - to glow - ing ash - es,
we'll sign good - bye to all we've ev - er had.
for flames and love live such a lit - tle while.

To Coda ϕ

alone, where we have walked to - geth - er, I'll Re -
mem - ber A - pril and be glad.

I'll

be con - tent you loved me once in A - pril. your
lips were warm and love and Spring were new. But I'm $\underline{\underline{3}}$ not a -

Afraid of Au - tumn and her sor - row, for I'll Re -
mem - ber $\underline{\underline{3}}$ A - pril and you.

D.C. al Coda

won't for - get, but I $\underline{\underline{3}}$ won't be lone - ly, I'll Re -
mem - ber A - pril, and I'll smile.

I'm Beginning To See The Light

Lyrics and Music by Harry James, Duke Ellington, Johnny Hodges, Don George

Medium Bounce

Allegro ($\text{♩} = 130$)

The musical score consists of six staves of music. The first staff starts with chord A G⁶. The lyrics are: "I never cared much for moon-lit skies, I never wink back at fire-flies; but now that the stars are in your eyes, I'm Beginning To See The Light." The second staff starts with G⁶. The lyrics are: "never went in for af-ter - glow, or can-dle-light on the mis-tle - toe; but now when you turn the lamp down low, I'm Beginning To See The Light." The third staff starts with B⁹. The lyrics are: "Used to ram - ble thru the park, shad - ow box - ing in the dark." The fourth staff starts with A⁹. The lyrics are: "Then you came and caused a spark, that's a four-a-larm fi - re now." The fifth staff starts with G⁶. The lyrics are: "nev-er made love by lan-tern shine, I nev-er saw rain - bows in my wine; but now that your lips are burn-ing mine, I'm Beginning To See The Light." The sixth staff continues the lyrics from the fifth staff.

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I'm Sitting On Top Of The World

Lyrics by Sam M. Lewis and Joel Young

Music by Ray Henderson

Moderately

Allegro ($\text{♩} = 130$)

The musical score consists of six staves of music. The first staff starts with chord A (F), followed by F Δ , F 7 , B \flat , and F. The lyrics are: "I'm Sit - ting On Top Of The World, just roll - ing a -". The second staff continues with G 7 , C 7 , F, Gm, F/A, Gm 7 , and C $^7\#5$. The lyrics are: "long, just roll - ing a - long. I'm". The third staff starts with A (F), followed by F Δ , F 7 , B \flat , and F. The lyrics are: "quit - ing the blues of the world, just sing - ing a". The fourth staff continues with G 7 , C 7 , F, and F 7 . The lyrics are: "song, just sing - ing a song. "Glor - y Hal - el - lu - jah,"". The fifth staff starts with B (B \flat), followed by E 7 and F. The lyrics are: "I just phoned the Par - son, "Hey, Par get read - y to call.". The sixth staff continues with Dm, Dm Δ , Dm 7 , Dm 6 , G 7 , C 7 , and C $^7\#5$. The lyrics are: "Just like Hump - ty Dump - ty, I'm go - ing to fall, I'm". The seventh staff starts with A (F), followed by F Δ , F 7 , B \flat , and F. The lyrics are: "Sit - ting On Top Of The World, just roll - ing a". The eighth staff continues with G 7 , G $^7\flat5/D\flat$, C 7 , F, D $\flat7$, G 7 , C $^7\#5$, F, B \flat , and F. The lyrics are: "long, just roll - ing a long. I'm long. I'm". Measure numbers 1 and 2 are indicated above the staff.

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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

Is - n't It Ro - man - tic?
Is - n't It Ro - man - tic?

Mu - sic in the night, a dream that can be heard.
Mere-ly to be young on such a night as this?

Is - n't It Ro - man - tic?
Is - n't It Ro - man - tic?

Mov - ing shad - ows write the old - est mag - ic word.
Ev - 'ry note that's sung is like a lov - er's kiss.

B

I hear the breez - es play - ing in the trees a - bove.

C

Sweet sym - bols in the moon - light Do you mean that I will fall in

love per - chance? _____ Is - n't it ro - mance? _____

Fine

Gm⁷ G♭⁷ Fm⁷ B♭⁷ E♭ A♭⁶ E♭ (B♭⁷)

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Typeset by Mark Veltzer <mark@veltzer.net>

It Might As Well Be Spring

From 'State Fair'

Lyrics by Oscar Hammerstein II

Moderately

Music by Richard Rodgers

A

Andante (♩ = 88)

G⁶ C⁹ Bm⁷ E⁷ Am⁷ D⁷ G Dm⁷ G⁷

I'm as rest-less as a wil-low in a wind - storm, I'm as jump - y as a pup-pet on a string. I'd

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

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

A G⁶ C⁹ Bm⁷ E⁷ Am⁷ D⁷ G Dm⁷ G⁷

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

C C#m⁷ F#⁷ Bm⁷ E⁷ Am⁷ D⁷ G Dm⁷ G⁷

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

B C Dm⁷ G⁷ C

I keep wish - ing I were some - where else walk - ing down a strange new street;

Am⁷ Am⁷/G F#⁷ b5 B⁷ Em⁷ A⁷ Am⁷/D D⁷

hear - ing words that I have nev - er heard from a man I've yet to meet, I'm as

A G⁶ C⁹ Bm⁷ E⁷ Am⁷ D⁷ G Dm⁷ G⁷

bu - sny as a spi-der spinn-ing day - dreams I'm as gid - dy as a ba - by on a swing. I

C C#m⁷ F#⁷ G⁶ 9/B Em⁷ Am⁷ D⁹ D⁷/C B⁷ E⁷

have - n't seen a cro - cus or a rose - bud, or a rob - in on the wing. But I

A⁷ Cm⁷ F⁷ Bm⁷ Em⁷ Em⁷/D A⁷/C# Cm⁷ F⁹

feel so gay in a mel-an-cho-ly way that It Might As Well Be Spring. It

Bm⁷ Em⁷ Am⁷ D⁷ G C⁶ G

Might As Well Be Spring!

It Never Entered My Mind

Lyrics by Lorenz Hart

Music by Richard Rodgers

Moderately Slow

Andante (♩ = 76)

Once I laughed when I heard you say - ing that I'd be play - ing sol - i - taire, —
un-eas - y in my eas - y chair, — It Nev - er En-tered My Mind. —

Once you told me I was mis-tak - en that I'd a-wak - en with the sun —
and or - der or - ange juice for one, — It Nev - er En-tered My Mind. —

You have what I lack my - self, — and
now I e - ven have to scratch my back my - self. —

Once you warned me that if you scorned me I'd sing the maid - en's pray'r a - gain, —
and with that you were there a - gain to get in-to my hair a - gain —

It Nev - er En - tered My Mind. —

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Typeset by Mark Veltzer <mark@veltzer.net>

Just Friends

Lyrics by Sam M. Lewis

Music by John Klenner

Medium Swing

A

Allegro ($\text{♩} = 168$)

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

B

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.

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Typeset by Mark Veltzer <mark@veltzer.net>

Let's Call The Whole Thing Off

Lyrics by Ira Gershwin

Music by George Gershwin

Brightly

Allegro ($\text{♩} = 130$)

The musical score consists of six staves of music. The first staff starts with a key signature of one sharp (F#). It includes lyrics for the first section: "You say ee-ther and I say eye-ther, you say nee-ther and I say ny-ther; ee-ther, eye-ther, nee-ther, ny-ther, Let's Call The Whole Thing Off!". The second staff begins with G, followed by G7/F, C/E, Cm/Eb, G/D, Em, A7, and D7. The third staff starts with A', followed by G, Em9, Am7, D7, G, Em9, Am7, and D7. The fourth staff starts with G, followed by G7/F, C/E, Cm/Eb, G/D, D7, and G. The fifth staff starts with B, followed by C#m7 b5, F#7, Bm7, E7, Am7, and D7. The sixth staff starts with C#m7 b5, followed by F#7, Bm7, E7, Am7, and D7. The final staff starts with A'', followed by G, Em9, Am7, D7, G, G7/F, C/E, Cm/Eb, G/D, D7, B7, E7, Am7, D7, and concludes with a repeat sign, G, Eb7, D7, and G.

You say ee-ther and I say eye-ther, you say nee-ther and I say ny-ther;
 ee-ther, eye-ther, nee-ther, ny-ther, Let's Call The Whole Thing Off!

You like po-ta-to and I like po-tah-to, you like to-ma-to and I like to-mah-to;
 po-ta-to, po-tah-to, to-ma-to, to-mah-to! Let's Call The Whole Thing Off! But

oh! If we call the whole thing off, then we must part. And
 oh! If we ev-er part, then that might break my heart!

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 Typeset by Mark Veltzer <mark@veltzer.net>

Like Someone In Love

Lyrics and Music by Johnny Burke, Jimmy Van Heusen

Moderately

Allegro ($\text{♩} = 130$)

Late - ly I find my - self out gaz - ing at stars,
hear - ing gui - tars Like Some - one In Love.

Some - times the things I do a - stound me,
most - ly when - ev - er you're a - round me.

Late - ly I seem to walk as though I had wings,
bump in - to things Like Some - one In Love.

Each time I look at you I'm linmp as a glove and
feel - ing Like Some - one In Love.

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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 ($\text{♩} = 88$)

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

B

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 in the stars, lit-tle stars, big stars, blow - ing through the night.

And we're lost out here in the stars, lit-tle stars, big stars,

A musical score for a single melodic line. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. The chords indicated above the staff are G, B♭dim⁷, D⁷/A, D⁷, G, E♭⁷, and G⁶. The lyrics are: "blow - ing through the night. And we're lost out here in the stars." The measure ends with a fermata over the final note.

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Love For Sale

Lyrics and Music by Cole Porter

With Swinging Rhythm

Allegro ($\text{♩} = 130$)

The musical score consists of ten staves of music for voice and piano. The vocal line is in soprano range, and the piano accompaniment is in basso continuo range. The score includes lyrics for each staff, with some lines repeated or varied. Chords are indicated above the staff, and dynamic markings are present.

Chords and Dynamics:

- Staff 1:** A (Measures 1-2), Eb⁷ (Measure 3), Bbm (Measure 4).
- Staff 2:** Eb⁷ (Measures 1-2), Bbm (Measure 3).
- Staff 3:** Ebm⁷ (Measures 1-2), Ab⁷ (Measure 3), Db⁷ (Measure 4), Gb⁷ (Measure 5).
- Staff 4:** Cm⁷ b5 (Measures 1-2), F⁷ #5 (Measure 3), Bbm (Measure 4).
- Staff 5:** A (Measures 1-2), Eb⁷ (Measure 3), Bbm (Measure 4).
- Staff 6:** Eb⁷ (Measures 1-2), Bbm (Measure 3).
- Staff 7:** Ebm⁷ (Measures 1-2), Ab⁷ (Measure 3), Db⁷ (Measure 4), Gb⁷ (Measure 5).
- Staff 8:** Cm⁷ b5 (Measures 1-2), F⁷ #5 (Measure 3), Bbm (Measure 4), Bbm⁷ (Measure 5).
- Staff 9:** B (Measures 1-2), Ebm⁷ (Measure 3), Ab⁷ (Measure 4), Db⁷ △ (Measure 5), Fm⁷ b5 (Measure 6), Bb⁷ (Measure 7).
- Staff 10:** Ebm⁷ (Measures 1-2), Ab⁷ (Measure 3), Db⁷ △ (Measure 4), Bbm⁷ (Measure 5).
- Staff 11:** Bb⁷ (Measures 1-2), Ebm (Measure 3), Bbm (Measure 4).
- Staff 12:** Bb⁷ (Measures 1-2), Ebm (Measure 3), Bbm (Measure 4).
- Staff 13:** Gm⁷ b5 (Measures 1-2), C⁷ (Measure 3), Fm⁷ b5 (Measure 4), Bb⁷ 9 (Measure 5).

Lyrics:

- Staff 1:** Love _____ For Sale,
- Staff 2:** Ap - pe - tiz - ing young Love For Sale
- Staff 3:** Love that's fresh and still un - spoiled, love that's on - ly slight - ly soiled,
- Staff 4:** Love _____ For Sale..
- Staff 5:** Who _____ will buy? _____
- Staff 6:** Who would like to sam - ple my sup - ply? _____
- Staff 7:** Who's pre - pared to pay the price, for a trip to par - a - dise?
- Staff 8:** Love _____ For Sale..
- Staff 9:** Let the po - ets pipe of love in their child - ish way.
- Staff 10:** I know ev - ery type of love bet - ter far than they.
- Staff 11:** If you want the thrill of love, I've been thru the mill of love;
- Staff 12:** Old love, new love, Ev - 'ry love but true love.

A' E_b⁷ B_bm

Love For Sale,

E_b⁷ B_bm

Ap - pe - tiz - ing young Love For Sale.

E_bm⁷ A_b⁷ D_b⁷ G_b⁷

If you want to buy my wares, Fol - low me and climb the stairs,

Cm⁷ b⁵ F⁷ #⁵ B_bm B_bm⁷/A_b

Love For Sale.

Gm⁷ b⁵ Gm⁷ b⁵/F E_b⁷ E_bm⁷ E_bm⁷/D_b Cm⁷ b⁵

Love For

B_bm E_b⁷ B_b | 2. |

Sale.

The musical score consists of six staves of music. Staff 1 starts with a melodic line in A' (E♭7) followed by a bass line in B♭m. Staff 2 starts with a melodic line in E♭7 followed by a bass line in B♭m. Staff 3 starts with a melodic line in E♭m7 followed by a bass line in A♭7, with a transition to D♭7 and G♭7. Staff 4 starts with a melodic line in Cm7 b5 followed by a bass line in F7 #5, with a transition to B♭m. Staff 5 starts with a melodic line in Gm7 b5 followed by a bass line in Gm7 b5/F, with a transition to E♭7. Staff 6 starts with a melodic line in B♭m followed by a bass line in E♭7, leading into a section labeled '2.' with a melodic line in B♭.

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Lullaby of birdland

Lyrics by George David Weiss

Music by George Shearing

Relaxed Swing

Allegro ($\text{♩} = 130$)

Lul - la - by Of Bird - land that's what I al-ways hear_ when you sigh._

Nev-er in my word-land could there be ways_ to re - veal_ in a phrase_ how I feel!

Have you ev-er heard two tur - tle doves_ bill and coo_ when they love?_

That's the kind of mag - ic mu - sic we make_ with our lips_ when we kiss!

And tere's a weep - y old wil - low; he real - ly knows how to cry!

That's how I'd cry in my pil - low_ if you should tell me fare - well_ and good - bye!

Lul - la - by Of Bird - land whis - per low,_ kiss me sweet_ and we'll go_

fly-in' high in Bird-land, high in the sky_ up a - bove_ all be - cause_ we're in love!

all be - cause_ we're in love._

Misty

Lyrics by Johnny Burke

Music by Errol Garner

Ballad

Andante ($\text{♩} = 88$)

The musical score consists of six staves of music for a single instrument, likely a piano or guitar. The key signature is B-flat major (two flats). The tempo is Andante ($\text{♩} = 88$). The score includes lyrics in parentheses below the notes. Chords are indicated above the staff, such as A, E \flat , B \flat m 7 , E \flat 7 , A \flat , A \flat m 7 , D \flat 7 , E \flat , Cm 7 , Fm 7 , B \flat 7 , Gm 7 , C 7 , Fm 7 , B \flat 7 , E \flat 6 , B \flat m 7 , E \flat $^{7\flat 9}$, A \flat , Am 7 , D 7 , F 7 , Gm $^7\flat 5$, C $^{7\flat 9}$, Fm 7 , B \flat 7 , E \flat , B \flat m 7 , E \flat 7 , A \flat , A \flat m 7 , D \flat 7 , E \flat , Cm 7 , Fm 7 , B \flat 7 , E \flat 6 , Fm 7 , B \flat 7 . The lyrics describe a person's feelings of helplessness and longing for someone named Misty.

Look at me, I'm as help-less as a kit-ten up a tree
Walk my way and a thou-sand vi-o-lins be-gin to play,
and I feel like I'm cling-ing to a cloud, I ca-
or it might be the sound of your hel-lo, th-at

E \flat 3 Cm 7 Fm 7 B \flat 7 1 Gm 7 C 7 Fm 7 B \flat 7 2 E \flat 6
n't un-der-stand, I get Mist-y just hold-ing your hand.
Walk my mu-sic I hear, I get Mist-y the mo-ment you're near.
You can say that you're

B B \flat m 7 E \flat $^{7\flat 9}$ A \flat
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 $^7\flat 5$ C $^{7\flat 9}$ Fm 7 B \flat 7
hope-less-ly I'm lost, that's why I'm fol-low-ing you.
On my

A E \flat B \flat m 7 E \flat 7 A \flat A \flat m 7 D \flat 7
own, would I wan-der through this won-der-land a lone,
nev-er know-ing my right foot from my left, my

E \flat 3 Cm 7 3 Fm 7 B \flat 7 3 E \flat 6 Fm 7 B \flat 7
hat from my glove, I'm too Mist-y and too much in Love.

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Typeset by Mark Veltzer <mark@veltzer.net>

Moonlight in Vermont

Lyrics by John Blackburn

Music by Karl Suessdorf

Freely

Allegro ($\text{♩} = 130$)

Pennies in a stream, fall-ing leaves, a sy-ca-more, Moon-light In Ver-mont.

I - cy fin - ger - waves, ski trails on a moun-tain-side, snow-light in Ver-mont.

Tel - e-graph ca - bles, they sing down the high-way and tra-vel each bend in the road,

peo-ple who meet in this ro-man - tic set-ting are so hyp-no - tized by the love - ly

ev' - ning sum - mer breeze, warb - ling of a mea-dow-lark, Moon - light In Ver - mont,

you and I and Moon - light In Ver - mont.

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Typeset by Mark Veltzer <mark@veltzer.net>

My Favorite Things

From 'The Sound Of Music'

Lyrics by Oscar Hammerstein II

Lively, with spirit

Music by Richard Rodgers

Allegro ($\text{♩} = 130$)

Rain - drops on roses and whisk - ers on kit - tens,
cream col - ored po - nies and crip - ap - ple strud - els,

bright cop - per ket - tles and warm wool - en mit - tens;
door - bells and sleigh - bell and schnitz - el with noo - dles;

brown pa - per pack - ag - es tied up with string,
wild geese that fly with the moon on the wings,

these are a few of My Fa - vor - ite Things.
these are a few of My Fa - vor - ite Things.

Girls in white dress - es with blue sat - in sash - es,

snow - flakes that stay on my node and eye - lash - es,

sil - ver white win - ters that melt in to spring.

These are a few of My Fa - vor - ite Things.

When the dog bites, when the bee sting,

when I'm feel - ing sad, I

sim - ply re - mem - ber My Fa - vor - ite things and

110

A musical score for piano/vocal/guitar. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. It contains lyrics: "then", "I", "don't", "feel", "so". Above the notes are Roman numerals: G[△], C[△], and D⁷. The middle staff also uses a treble clef and one sharp. It contains the lyrics "bad.". Above the notes are Roman numerals: G⁶, C[△], G⁶, and C[△]. The bottom staff uses a treble clef and one sharp. It contains four short horizontal dashes. Above the notes are Roman numerals: G[△], C[△], F#m^{7 b5}, and B⁷.

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Typeset by Mark Veltzer <mark@veltzer.net>

My Foolish Heart

Lyrics by Ned Washington

Slowly & Expressively

Music by Victor Young

Moderato ($\bullet = 108$)

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. Chords are indicated above the staff, and lyrics are written below the notes. The score includes the following lyrics:

The night is like a love-ly tune,
white the ev-er con-stant moon;
line be-tween love and fas-ci-na-tion
both give the ver-y same sen-sa-tion
lips are much to close to mine,
should our ea-ger lips com-bine
this time it is n't fas-ci-na-tion,
love this time, it's love,

be - ware My Fool-ish Heart!
take care My Fool-ish Heart!
that's hard to see on an eve-ning such as this,
in the mag-i-c of a kiss.
be - ware My Fool-ish Heart but
then let the fire start
or a dream that will fade and fall a-part,
My Fool-ish Heart.

Chords shown include A, B_b, E_b, Dm⁷, G⁷, Cm⁷, F⁷, B_b, D⁷ $\#9$, Gm⁷, C⁷, E_b⁶, Am⁷ $\flat 5$, D⁷ $\flat 9$, Gm⁷, D⁷ $\#5$, Gm⁷, C⁷, F, B_b, E_b, Dm⁷, G⁷, Cm⁷, F⁷, B_b, D⁷ $\#9$, Gm⁷, C⁷, Am⁷ $\flat 5$, D⁷ $\flat 5$, Gm⁷, G_b⁷, B_b, E_b, Dm⁷, G⁷, Cm⁷, F⁷, B_b, Gm⁷, Cm⁷, F⁷, B_b.

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Typeset by Mark Veltzer <mark@veltzer.net>

My Funny Valentine

Lyrics by Lorenz Hart

Music by Richard Rodgers

Slowly

Allegro (♩ = 130)

My Funny Valentine,
you make me smile with my heart.

Your looks are laugh-a-ble,
yet, you're my fav-rite work of art.. Is your figure less than Greek; is your mouth a lit-tle weak when you 0 - pen it to speak, are you smart? But don't change a hair for me, not if you care for me, stay little val-en-tine, stay!

Each day is Val-en-tine's day.

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Typeset by Mark Veltzer <mark@veltzer.net>

My One And Only Love

Lyrics by Robert Mellin

Music by Guy Wood

Slowly

Moderato ($\text{♩} = 100$)

The very thought of you makes my heart sing like an April breeze on the wings of spring.

And you appear in all your splendor, My One And Only Love.

The shadow fall and spread their mystic charms in the hush of night while you're in my arms.

I feel your lips so warm and tender, My One And Only Love. The

touch of your hand is like heaven, a heaven that I've never known. The

blush on your cheek when ever I speak tell me that you are my own.

You fill my eager heart with such desire. Ev'r'y kiss you give sets my soul on fire.

I give myself in sweet surrender, My One And Only Love. Love.

A C Am⁷ Dm⁷ G⁹ G^{#dim}⁷ Am Am^{7/G} F△ Bm^{7/b5} Em⁷ A^{7/b9}

Dm⁷ Dm^{7/C} Bm^{7/b5} E⁷ Am⁷ Eb⁹ Dm⁷ G⁷ G^{7/F} Em A^{7/b9} Dm⁷ G⁹

C Am⁷ Dm⁷ G⁹ G^{#dim}⁷ Am Am^{7/G} F△ Bm^{7/b5} Em⁷ A^{7/b9}

Dm⁷ Cm⁷ Bm^{7/b5} E⁷ Am⁷ Eb⁹ Dm⁷ G⁷ G^{7/b9} C F#m^{7/b5} B⁷

Em⁶ C#m^{7/b5} F#m⁷ B⁷ Em⁶ C#m^{7/b5} F#m⁷ B⁷

Em Dm⁷ A^{b7/11} Dm⁷ G^{7/b9}

C Am⁷ Dm⁷ G⁹ G^{#dim}⁷ Am Am^{7/G} F△ Bm^{7/b5} Em⁷ A^{7/b9}

Dm⁷ Cm⁷ Bm^{7/b5} E⁷ Am⁷ Eb⁹ Am⁷ G^{7/#5} D^{b9} C Dm⁷ G^{7/#5} A^b△ D^b△ D^{b6} C^{6/9}

My Romance

From 'Jumbo'

Lyrics by Lorenz Hart

Music by Richard Rodgers

Moderately Slow

A

Moderato ($\text{♩} = 100$)

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

month of May, no twin - - kling stars, no

hide a - way, no soft gui - tars. My Ro -

mance does - n't need a cas - tle ris - - ing in Spain, nor a

Am Am△ Am⁷ A⁷ Dm⁷ G⁷ C△ C⁷

dance to a con - stant - ly sur - pris - - ing re - strain. Wide a -

wake I can make my most fan - tas - tic dreams come true; My Ro -

mance does - n't need a thing but you.

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Typeset by Mark Veltzer <mark@veltzer.net>

My Ship

From The Musical Production 'Lady In The Dark'

Lyrics by Ira Gershwin

Music by Kurt Weil

Moderately Slow

Moderato ($\downarrow = 100$)

Moderato (♩ = 100)

My Ship has sails that are made of silk,
the decks are trimmed with gold.
And of

jam and spice there's a par-a-dise in the hold.
My

Ship's a-glow with a mil-lion pearls and ru-bies fill each bin;
the

sun sits high in a sap-phi-re sky when my ship comes in.
I can

wait the years 'til it ap-pears one fine day one spring,
but the

pearls and such the won't mean much if there's miss-ing just one thing.
I

do not care if that day ar-rives, that dream need nev-er be,
if the

ship I sing does-n't al-so bring my own true love to me.
My own true love to me, if the

ship I sing does-n't al-so bring my own true love to me.

Nature Boy

Lyrics and Music by Eben Ahbez

Med. Ballad

A

Moderato ($\text{♩} = 110$)

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.

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Typeset by Mark Veltzer <mark@veltzer.net>

Nice Work If You Can Get It

From 'A Damsel In Distress'

Lyrics by Ira Gershwin

Moderately

Music by George Gershwin

Andante Moderato ($\text{♩} = 88$)

The musical score consists of two staves of music. The top staff is in common time and the bottom staff is in common time. The key signature is one sharp (F#). The music is in 2/4 time.

Chords:

- Top Staff: A, B⁷, E⁷, A⁷, D⁷, G⁷, C⁷, A⁷, A^{7 b9}.
- Bottom Staff: G/D, Am, G/B, C⁶, G/B, B_bdim⁷, Am⁷, G.
- Reprise: A, B⁷, E⁷, A⁷, D⁷, G⁷, C⁷, A⁷, A^{7 b9}.
- Reprise Chords: G/D, Am, G/B, C⁶, G/B, B_bdim⁷, Am⁷, G.
- Reprise Chords: B, Em, C⁹, Em⁷, A⁷.
- Reprise Chords: Dm, Dm/F, A^{7/E}, A⁷, Am⁷, D^{7 #5}, D^{7 #5/C}.
- Final Chords: A, B⁷, E⁷, A⁷, D⁷, G⁷, C⁷, A⁷, A^{7 b9}.
- Final Chords: G/D, Am, G/B, F⁷, E⁷, Am⁷, Am/D, D^{7 #5}, G, E_b⁷, D⁷, G⁶.

Lyrics:

Hold - ing hands at mid - night 'neath a star - y sky.
 Nice Work - If You Can Get it, and you can get it if you try.
 Stroll - ing with the one girl, sigh - ing sigh aft - er sign,
 Nice Work - If You Can Get It, and you can ge tit if you try.
 Just im - ag - ine some - one wait - ing at the cot - tage door,
 where two hearts be - come one. Who could ask for an - y thing more?
 Lov - ing one who loves you, and then tak - ing that vow,
 Nice Work - If You Can Get It, and if you get it, won't you tell me how?

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Night And Day

Lyrics and Music by Cole Porter

Allegro (♩ = 130)

A Dm⁷ ♫ G⁷ C△

Night And Day _____ You are the one _____ On - ly you _____
 Why it is so _____ That this long=

Dm⁷ ♫ G⁷ C△

- be - nea - th the moon And under the sun _____ Whe - ther
 ing for you Fol - lows wher - ever I go. _____ In the

F#m⁷ ♫ Fm⁷ Em⁷ E♭dim⁷

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 _____

Dm⁷ G⁷ C△ 1 2. B♭⁷

I think of you Night And Day _____ Day and night _____ Night And
 I think of you Night And Day _____

B E♭△

Day Un - der the hide of me _____ There's an

E♭△

oh such a hun - gry Year - nin' bur - nin' in - side of me _____ And its

F#m⁷ ♫ Fm⁷ Em⁷ E♭dim⁷

tor - ment won't be through 'Til you let me spend my life Mak - ing love to you

Dm⁷ G⁷ Dm⁷ C⁶ (D⁷ G⁷)

Day and night _____ Night And Day _____

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Now's The Time

Music by Charlie Parker

Fast Blues

Presto ($\text{♩} = 190$)

A F⁷

B_b⁷ Bdim⁷ F⁷

Gm⁷ C⁷

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Ol' Man River

Lyrics by Oscar Hammerstein II

Music by Jerome Kern

Very Slowly

Andante ($\text{♩} = 88$)

A E_b Cm⁷ E_b A_b E_b A_b E_b Cm⁷
 Ol' Man Riv-er, dat Ol' Man Riv-er, he must know sump-in', but don't say noth-in' he
 Fm⁷ B_b⁹ Fm⁷ B_b⁹ E_b A_b⁶ E_b
 jus' keeps roll-in', he keeps on roll-in' a - long. He
A' E_b Cm⁷ E_b A_b E_b Cm E_b G_bdim⁷
 don't plant 'ta-ters, he don't plant cot-ton, an' dem dat plants 'em is soon for - got-ten; but
 Fm⁷ B_b⁷ Fm⁷ B_b⁹ E_b A_b E_b Am⁷ b⁵ D⁷
 Ol' Man Riv-er, he jus' keeps roll-in' a - long.
B Gm D⁷ b⁹ Gm D⁷ b⁹ Gm D⁷ b⁹ Gm Cm⁶ Gm D⁷ b⁹
 You an' me, we sweat an' strain, bo - dy all ach - in' an' racked wid pain. "Tote dat barge!" "Lift dat bale,"
A'' Gm D⁷ b⁹ Gm Fm⁷ B_b⁷ E_b Cm⁷ E_b A_b E_b B_b⁹ Cm⁷ F⁷
 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 dyin'. But
 E_b/B_b Bdim Cm⁷ Fm⁹ B_b⁷ | 1 E_b A_bm E_b Fm⁷ B_b⁷ | 2 E_b Fm⁷ B_b⁷ E_b
 Ol' Man River, he jus' keeps roll-in' a - long. long.

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Once I Loved

Lyrics by Vinicius DeMoraes, Ray Gilbert

Bossa

Music by Antonio Carlos Jobim

Allegro ($\text{♩} = 144$)

Once I loved,
Then one day,
And I
From my
gave so much love to this love,
in - fi - nite sad - ness you came
You were the world to me;
and brought me love a - gain;
Once I cried
Now I know
at the
that no
thought I was foolish and proud and let you say good-bye.
mat - ter what-ev - er be - falls I'll never
let you go, I will hold you close,
Make you stay; Be - cause
love is the sad - dest thing when it goes a - way,
Be - cause
love is the sad - dest thing when it goes a - way,

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One By One

Music by Wayne Shorter

Shuffle

Allegro ($\text{♩} = 128$)

A Am⁷ b⁵ D⁷ #⁵ #⁹ Ab⁷ Gm⁷ Fm⁷ Bb⁷ Eb^{△9} Cm¹¹ F⁹ Bb^{△9}

Am⁷ b⁵ Ab⁷ Gm⁷ Bb⁷/F Em⁷ b⁵ D⁷ #⁵ #⁹ Gm¹¹

B E⁷ #⁹ A⁷ #⁵ #⁹ Dm⁷ Bm⁷ b⁵ Em⁷ b⁵ A⁷ #⁵ #⁹ Dm⁷

Am⁷ b⁵ Ab⁷ Gm⁷ Bb⁷/F Em⁷ b⁵ D⁷ #⁵ #⁹ Gm¹¹

A Am⁷ b⁵ D⁷ #⁵ #⁹ Ab⁷ Gm⁷ Fm⁷ Bb⁷ Eb^{△9} Cm¹¹ F⁹ Bb^{△9}

Am⁷ b⁵ Ab⁷ Gm⁷ Bb⁷/F Em⁷ b⁵ D⁷ #⁵ #⁹ Gm¹¹

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One Note Samba

Samba de uma nota só

Lyrics by Newton Mendonça

Samba

Music by Antonio Carlos Jobim

A

Allegro ($\text{♩} = 130$)

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

Ebm⁷ A_b⁷ D_b[△]

There's so man - y peo - ple who can talk and talk and talk and just say no - thing or nearly no - thing

D_bm⁷ G_b⁷ C_b[△] Cm⁷ B^{7 b5}

I have used up all the scale I know and at the end I've come to no - thing or nearly no - thing So I

A'

Dm⁷ D_b⁷ Cm⁷ B^{7 b5}

come back to my first note as I must come back to you. I will

Dm⁷ D_b⁷ Cm⁷ B^{7 b5}

pour in - to that one note all the love I feel for you. A - ny -

Fm⁷ B_b⁷ E_b[△] A_b⁷

one who wants the whole show, Re, Mi, Fa, Sol, La, Te, Doh. he will

D_b⁶ C⁷ B[△] B_b⁶

find him - self with no show. Bet - ter play the note you know.

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

B

O - pus One! It's not for Sam - my Kaye.— Hey!— hey!— hey!— It's
D♭ B♭m⁷ Cm⁷ F⁷ b9 B♭⁶ G⁷ #5 C⁹ F⁹ #5

O - pus One! It's got to swing, not sway.— May - be, if

Mis - ter Les Brown could make it re - noun,— 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.

A

G C⁹

A⁹ Am⁷ D⁹ G C⁹ G E♭⁹ G

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Orchids In The Moonlight

Lyrics by Gus Kahn, Edward Eliscu

Music by Vincent Youmans

With a Tango Beat

Moderato (♩ = 108)

A Fm D♭ Fm C⁷
When or - chids bloom in the moon - light and lov - ers vow to be true;

C⁷ Gm⁷ B♭5 C⁷ Fm
I still can dream in the moon - light, of one dear night that we knew.

Fm D♭ Fm F⁷ B♭m
When or - chids fade in the dawn - ing, they speak of tears and "Good - bye!"

B♭m Fm C⁷ Fm Fine
Tho' my dreams - are shat - tered, like the pet - als scat - tered, still my love - can nev - er die.

B F Fdim C⁷ F F⁶ C⁷
There is peace in the twi - light, when the day is thru,

C⁷ Fdim C⁷ F F F⁷ B♭
but the shad - own that fall on - ly seem to re - call all my long - ing for you.

C⁷ Fdim C⁷ F F⁷ B♭
There's a dream in the moon - beams, up on the sea of blue;

B♭ D♭⁷ F Fdim C⁷ F C⁷ F D.C. al Fine
but the moon-beams that fall, on - ly seem to re - call, love is all, love is you.

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Ornithology

Music by Charlie Parker, Benny Harris

Fast Swing

Presto ($\text{d} = 200$)

A G \triangle

Gm⁷ C⁷ Gm⁷ C⁷

F \triangle Fm⁷ B \flat ⁷

B E \flat ⁷ D⁷ Gm Cm⁷♭⁵ D⁷

Bm⁷ E⁷ Am⁷ D⁷

2 G Am⁷ D⁷

G/B B \flat ⁷ Am⁷ A \flat ⁷ G \triangle

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Polka Dots And Moonbeams

Lyrics by Johnny Burke

Slowly, with expression

Music by Jimmy Van Heusen

Adagio ($\text{♩} = 76$)

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 \triangle /C# Dm 7 /C Am 7 Abm 7 Gm 7 C 7 C 9 /Bb Am 7 D 7 b9 Gm 7 C 7
sud-den-ly I saw Polka Dots And Moon-beams all a-round a pug-nosed dream...

[A] F Dm 7 Gm 9 C 7 C 7 /Bb Am 7 Dm 7 Gm 7 Em 7 b5 A 7 b9
The music started and was I the per-plexed one, I held my breath and said "may I have the next one."

Dm Dm \triangle /C# Dm 7 /C Am 7 Abm 7 Gm 7 C 9 C 7 b9 F 6 Bm 7 b5 E 7
In my fright-en-ed arms Polka Dots And Moon-beams spark-led on a pug-nosed dream... There were

B A A \sharp dim 7 Bm 7 E 7 E 7 /D C \sharp m 7 F \sharp m 7 Bm 7 E 7
ques - tions in the eyes of oth-er danc-ers as we float-ed o - ver the floor. There were

A A \sharp dim 7 Bm 7 E 7 A 7 D 7 Gm 7 C 9
ques - tions but my heart knew all the an-swers, and per-haps a few things more...

[A] F Dm 7 Gm 9 C 7 C 7 /Bb Am 7 Dm 7 Gm 7 Em 7 b5 A 7 b9
Now in a cot-tage built of li - lacs and laugh-ter I know the mean-ing of the words "ev-er af - ter."

Dm Dm \triangle /C# Dm 7 /C Am 7 Abm 7 Gm 7 C 9 C 7 b9 F 6 E \flat 6 E 6 F 6 9
And I'll al-ways see Polka Dots And Moon-beams when I kiss the pug-nosed dream...

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Poor Butterfly

Lyrics by John L. Golden

Music by Raymond Hubbell

Moderately Slow

Andante (♩ = 88)

Poor But - ter - fly, _____ 'neath the blos - soms wait - int, _____ Poor But - ter -

fly _____ for she loved him so. _____ The mo - ments

pass in - to hour, _____ the hours pass in - to years, _____ and as she

smiles through her tears, _____ she mur - murs low, _____ "The moon and

I _____ know that he'll be faith - ful. _____ I'm sure he'll

come to me by and bye. _____ But if

he don't come back, _____ then I'll nev - er sigh or cry, _____ I just mus'

die." _____ Poor But - ter - fly. _____

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Prelude To A Kiss

Lyrics by Irving Gordon and Irving Mills

Music by Duke Ellington

Slowly

Andante Moderato ($\text{♩} = 88$)

If you hear a song in blue—like a flow-er cry-ing for the dew—that was my heart ser-e-na-ding you—
 my Prelude To A Kiss.— If you hear a song that grows from my ten-der sen-ti-men-tal woes— 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, nothing much
 you could turn it to a sym-phony a Schu-ber-t tune—with a Gersh-win touch. Oh! How my love song
 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.—

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Quiet Nights Of Quiet Stars

Corcovado

Lyrics by Antonio Carlos Jobim, Gene Lees

Moderately Slow

Music by Antonio Carlos Jobim

Allegro ($\text{♩} = 130$)

The musical score consists of ten staves of music. The first staff starts with a key signature of one sharp (F#) and a tempo of Allegro ($\text{♩} = 130$). The lyrics for the first section are:

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 dreas, qui - et walks by qui - et streams,
 and a win - dow look - ing on the moun - tains and the sea. How love - ly!

The second staff begins with a key signature of one flat (Bflat) and a chord of D9. The lyrics continue:

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.

The third staff begins with a key signature of one flat (Bflat) and a chord of Gm7. The lyrics continue:

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 fourth staff begins with a key signature of one flat (Bflat) and a chord of Dm7. The lyrics continue:

the mean - ing of ex - ist - ence. Oh, my love.

The fifth staff begins with a key signature of one flat (Bflat) and a chord of G9. The lyrics continue:

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Red Sails In The Sunset

Lyrics by Jimmy Kennedy

Music by Hugh Williams

Slowly

Moderato (♩ = 100)

Red Sails In The Sun - set way out on the sea,
oh! car - ry my loved one home safe - ly to me.

He sailed at the dawn - ing, all day I've been blue.
Red Sails In The Sun - set I'm trust - ing in you.

Swift wings you must bor - row, make straight for the shore.
We mar - ry to - mor - row and he goes sail - ing no more.

Red Sails In The Sun - set way out on the sea,
oh! car - ry my loved one home safe - ly to me. me.

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'Round Midnight

Lyrics by Bernie Hanighen

Music by Cootie Williams, Thelonious Monk

Ballad

A E_bm Cm⁷ b5 Fm⁷ b5 B_b⁷ E_bm⁷ A_b⁷ Bm⁷ E⁷ B_bm⁷ E_b⁷

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Satin Doll

Lyrics by Johnny Mercer

Smoothly

Music by Duke Ellington, Billy Strayhorn

Allegro ($\text{♩} = 130$)

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'.
 Out cat-tin' that Sat - in Doll. She's
 Speaks lat - in that Sat - in Doll.

no - bod - y's fool, so I'm play - ing it cool as can be. Ill
 give it a whirl, but I ain't for no girl catch-ing me. Switch - E - Roo - ney

Tel - e-phone num - bers well you know, do - ing my rhum - bas with u - no,
 and that 'n' my Sat - in Doll.

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Serenade To A Cuckoo

Music by Roland Kirk

Med

Allegro ($\text{♩} = 130$)

The musical score consists of two staves. The top staff is for a melodic instrument and the bottom staff is for a bass instrument. Both staves are in common time and key signature of one flat. The top staff has a tempo of Allegro ($\text{♩} = 130$). The bass staff provides harmonic support with various chords.

Chords:

- Staff A:** Fm, Fm/E♭, Fm/D♭, Fm/C, Fm, Fm/E♭, Fm/D♭, Fm/C
- Staff B:** B♭m⁷, E♭⁷, A♭△, D♭△, Gm⁷ b⁵, C⁷, Fm, F⁷
- Bass:** B♭m⁷, E♭⁷, A♭△, D♭△, Gm⁷ b⁵, C⁷, Fm

Ending:

The ending section begins with a bass line consisting of eighth notes. It features a Gm⁷ b⁵ chord followed by a C⁷ chord, then a Fm chord. The bass line continues with a rest and then a final note.

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Solar

Music by Miles Davis

Jazz

[A] **Allegro** ($\text{♩} = 130$)

Cm Gm⁷ C⁷

F[△] Fm⁷ B_b⁷

E_b[△] E_bm⁷ A_b⁷ D_b[△] Dm⁷ b5 G⁷ b9

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Someday My Prince Will Come

Lyrics by Larry Morey

Music by Frank Churchill

Med. Jazz Waltz

Allegro ($\text{♩} = 130$)

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

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Someone To Watch Over Me

Lyrics by Ira Gershwin

Music by George Gershwin

Jazz Ballad

Andante ($\text{♩} = 92$)

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

Some-one who'll watch o - ver me
To one who'll watch o - ver me
Al-though he

may not be the man some Girls think of as hand - some To

my heart he car - ries the key

Won't you tell him please to put on some speed Fol-low my lead, oh, how I need

Some - one to watch o - ver me

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Somewhere, Over The Rainbow

Lyrics by Edgar Yipsel 'Yip' Harburg

Music by Harold Arlen

Ballad

Andante ($\text{♩} = 80$)

Some - where o - ver the rain - bow Way up high,
Some - where o - ver the rain - bow Skies are blue,

There's a land that I heard of Once in a lu - lla - by.
And the dreams that you dare to dream Really do come true.

day I'll wish u-pon a star And wake up where the clouds are far Be - hind me. Where

trou-bles melt like le-mon drops A - way a-bove the chim-ney tops That's where you'll find me.

Some - where o - ver the rain - bow Blue - birds fly.
Birds fly o - ver the rain - bow. Why then, oh why can't I?

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St. Thomas

Music by Sonny Rollins

Latin/Calypso

A **Presto** ($\text{♩} = 200$)

B $\text{Em}^7 \frac{1}{15}$

C C^7

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Stella By Starlight

Lyrics by Ned Washington

Slowly, with Expression

Music by Victor Young

Allegro ($\text{♩} = 130$)

The song a robin in sings,
years of end - less springs,
The mur - mur of a brook at even - ing tides.
That rip - ples through a nook where two lov - ers hide.
That great sym - pho - nic theme,
That's Stel - la by
star - light,
And not a dream,
My heart and I ag - ree,
She's eve - ry -
thing on this earth to me.

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Stormy Weather

Keeps Rainin' All the Time

Lyrics by Ted Koehler

Slowly

Music by Harold Arlen

Andante (♩ = 80)

Don't know why there's no sun up in the sky, Storm-y Weather, since my man and I ain't to-
bare gloom and mis'-ry ev - 'ry-where, Storm-y Weather, just can't get my poor self to-

geth - er, keeps rain - in' all the time.. Life is
geth - er, I'm wear - y all the time..

time, the time.. So wear - y all the time..

When he went a-way the blues walked in and met me. If he stays a-way old rock-in' chair will get me.

All I do is pray the Lord a - bove will let me walk in the sun once more. Can't go

on, ev - ry-thing I had is gone, Storm-y Weather, since my man and I ain't to-

geth - er, keeps rain - in' all the time.. Keeps rain - in' all the time..

time..

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Strang Fruit

Lyrics and Music by Lewis Allan

Andante Moderato

Andante Moderato (♩ = 88)

South - ern trees bear a strange fruit,
blood on the leaves and blood at the root,

Piu mosso (a little faster)

black bod - y swing-ing in the south-ern breeze; Strange Fruit hang-ing from the pop-lar trees...

(Humming)

Pas - tor - al scene of the gal - lant South, the bulg - ing eyes and the twist - ed mouth;

scent of mag - no - lia sweet_ and fresh, and the sud - den smell of burn - ing flesh!

Here is the fruit for the crows to pluck, for the rain to gath-er, for the wind to suck, for the sun to rot, for the tree to drop.

(Hum)

Here is a strange and bit - ter crop.

(Hum)

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Strangers In The Night

Lyrics by Charles Singleton, Eddie Snyder

Music by Bert Kaempfert

Moderately Slow

Andante ($\text{♩} = 88$)

Stran-gers In The Night ex-chang-ing glanc - es won-d'ring in the night what were the chanc - es
we'd be shar-ing love be - fore the night was through.

Some-thing in your eyes was so in - vit - ing, some-thing in your smile was so ex - cit - ing,
some - thing in my heart told me I must have you.

Stran-gers In The Night, two lone-ly peo-ple we were Stran-gers In The Night up tp the mo-ment when we
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
ev - er since that night we've been to - geth - er. Lov-ers at first sight, in love for - ev - er.

It turned out so right for Strang - ers In The Night.

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Summertime

Lyrics by DuBose Heyward

Music by George Gershwin

Slowly

A

Moderato (♩ = 108)

B

A

Take Five

Music by Paul Desmond

Moderately

A

Andante Moderato ($\text{♩} = 88$)

Dm Am⁷ Dm Am⁷ Dm Am⁷ Dm Am⁷
Dm Am⁷ Dm Am⁷ Dm Am⁷ Dm Am⁷
B_b C⁷ Am⁷ Dm Gm⁷ C⁷ F F⁷
B_b C⁷ Am⁷ Dm Gm⁷ C⁷ Em⁷ A⁷
A Dm Am⁷ Dm Am⁷ Dm Am⁷ Dm Am⁷
Dm Am⁷ Dm Am⁷ Dm Am⁷ Dm

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Take the 'A' Train

Lyrics by Joya Sherrill

Music by Billy Strayhorn, The Delta Rhythm Boys

Easy Swing

A Allegro ($\text{♩} = 168$)

You must take the "A" Train,
If you miss the "A" Train,
To go to Sugar Hill way up in Har-l-em.
You'll find you've missed the quick-est way to Har-l-em.

Hur-ry, get on now it's com-ing.
Listen to those rails a-thrum-ming.

Get on the "A" Train,
'board!
soon you will be on Sug-ar Hill in Har-l-em.

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Tenderly

Lyrics by Jack Lawrence

Music by Walter Gross

Moderately

Allegro (♩ = 130)

The evening breeze ca - ressed the trees Ten - der - ly, _____ The temb - ling
 trees em - braced the breeze Ten - der - ly. Then
 you and I came wand - er - ing by and
 lost in a sigh were we. The shore was
 kissed by sea and mist Ten - der - ly. I can't for -
 get how two hearts met breath - less - ly. Your
 arms op - ened wide and closed me in - side; you took my
 lips, you took my love so Ten - der - ly.

Chords: A E♭△ A♭⁹ E♭m⁷ A♭⁹
 Fm⁷ D♭⁹ E♭ Gm⁷ Fm⁷ E♭△
 B Fm⁷♭⁵ B♭⁷ Fm⁷♭⁵ B♭⁷ Bdim⁷
 Cm⁷ F⁷ Fm⁹ B♭⁷
 A E♭△ A♭⁹ E♭m⁷ A♭⁹
 Fm⁷ D♭⁹ E♭ Gm⁷ Fm⁷ E♭△
 C Fm⁷♭⁵ B♭⁷ Bdim⁷ Cm⁷ F⁹ F♯dim⁷
 Gm⁷ C⁷ Fm⁷ B♭⁷ E♭

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Typeset by Mark Veltzer <mark@veltzer.net>

That's All

Lyrics and Music by Alan Brandt, Bob Haymes

Slowly, with expression

A Andante ($\text{♩} = 90$)

I can only 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 spring-time, — and a hand to hold when leaves be - gin to fall; and a

F#m⁷ b5 Fm⁷ Em⁷ Ebdim⁷ Em⁷ A⁷ b9 D⁷ b5 G⁷ Em⁷ A⁷ b9 Dm⁷ G⁷ b9 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 Gm⁷ C⁹ F[△] 9 D⁹ Gm⁷ C⁹ F[△] F⁶

those I am sure who have told you they would give you the world for a toy. All I

Am⁷ D⁹ G[△] 9 E⁹ Am⁷ D⁹ Dm⁷ G⁷

have are these arms to en - fold you and a love time can nev - er de - stroy. If you're

A C Dm⁷ Em⁷ Fm⁷ G⁷ Em⁷ A⁹ Dm⁷ G⁷

won - d'ring what I'm ask-ing in re - turn dear, — you'll be glad to know that my de-mands are small: say it's

F#m⁷ b5 Fm⁷ Em⁷ Ebdim⁷ Em⁷ A⁷ b9 Dm⁷ G⁷ b9 C

me that you'll a - dore, for now and ev - er-more, That's All, That's All.

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Typeset by Mark Veltzer <mark@veltzer.net>

The Girl From Ipanema

Garota De Ipanema

Lyrics by Vincius De Moraes, Norman Gimbel

Music by Antonio Carlos Jobim

Moderate Bossa Nova

Allegro ($\text{♩} = 130$)

A F^\triangle G^7

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—

B Gb^\triangle Gm^7 $Gb^7 \flat 5$ F^\triangle Cb^9

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

B Gb^\triangle $F\sharp m^7$ D^9

Oh,— but I watch her so sad — ly. How—
can I tell her I love her? Yes,—

B Gm^7 $E\flat^9$

I would give my heart glad — ly, but each

B Am^7 $D^7 \flat 5 \flat 9$ Gm^7 $C^7 \flat 5 \flat 9$

day when she walks to the sea, she looks straight a - head not at me.

A F^\triangle G^7

Tall and tan and young— and love— ly, The Girl— From I - pa - ne— ma goes walk- ing, and when—

B Gm^7 $Gb^7 \flat 5$ F^\triangle Gb^7

— she pass— es I smile,— but she does — n't see. She just does — n't

B F^\triangle Gb^7 F^\triangle

see. No, she does — n't see.

The Man I Love

Lyrics by Ira Gershwin

Music by George Gershwin

Slowly

Andante ($\text{♩} = 76$)

Intro E \flat ⁶ B⁷ B \flat ⁷

Some-day he'll come a - long, the man I love And he'll be big and strong, the man I love

And when he comes my way I'll do my best to make him stay

He'll look at me and smile, I'll un-der-stand And in a lit-tle while he'll take my hand

And though it seems ab-surd I know we both won't say a word

May-be I shall meet him Sun - day May - be Mon - day, may - be not

Still I'm sure to meet him one day May - be Tues - day will be my good news day

He'll build a lit-tle home, just meant for two From which we'll ne-ver roam; Who would, would you?

And so all else a - bove I'm wait-ing for the man I love love

A E \flat E \flat ⁷ E \flat m⁷ B \flat m C⁷ \sharp C⁷

A A \flat m⁶ B \flat ⁷ E \flat A \flat [△] Gm B \flat ⁷

A E \flat E \flat ⁷ E \flat m⁷ B \flat m C⁷ \sharp C⁷

B A \flat m⁶ B \flat ⁷ B \flat ^{7sus} B \flat ⁷ E \flat A \flat E \flat A \flat ⁷ G⁷

B Cm⁷ D⁷ B \flat ⁷ Ddim Cm G⁷

Cm⁷ D⁷ B \flat ⁷ Ddim Cm Gdim A \flat B \flat ⁷

A E \flat E \flat ⁷ E \flat m⁷ B \flat m C⁷ \sharp C⁷

A A \flat m B \flat ⁷ B \flat ^{7sus} B \flat ⁷ E \flat A \flat **1** E \flat B \flat ⁷ **2.** E \flat

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Typeset by Mark Veltzer <mark@veltzer.net>

(I'm Afraid) The Masquerade Is Over

Lyrics by Herb Magidson

Music by Allie Wrubel

Moderately Slow

Presto ($\text{♩} = 196$)

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.

afraid 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 -

afraid The Mas - que - rade Is O - ver and so is

love, and so is love.

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Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

The Nearness Of You

From the Paramount Picture 'Romance in the Dark'

Lyrics by Ned Washington

Music by Hoagy Carmichael

Slowly

A

Andante Moderato ($\text{♩} = 88$)

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.

The Shadow of Your Smile

Lyrics by Paul Francis Webster

Music by Johnny Mandel

Slow Bossa

Allegro ($\text{♩} = 130$)

The sha - dow of your smile, when you are gone. Will co - lor all my dreams, and light the dawn. Look in - to my eyes, my love, and see. All the love - ly things you are to me. A wist - ful lit - tle star, was far too high. A tear drop kissed your lips, and so did I. Now when I re - mem - ber spring. All the joy that love can bring. I will be re - mem - be - ring. The sha - dow of your smile.

Fine

The sha - dow of your

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The Things We Did Last Summer

Lyrics and Music by Sammy Chan, Jule Styne

Slow Ballad

A

Adagio ($\text{♩} = 66$)

The boat rides we would take, the moonlight on the lake, the way we danced and hummed our fav'-rite song. The

Things We Did Last Sum - mer I'll re - mem - ber all win - ter long. The

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

Things We Did Last Sum - mer I'll re - mem - ber all win - ter long. The

ear - ly morn - ing hike. The rent - ed tan - dem bike. The lunch - es that we used to pack: We

nev - er could ex - plain that sud - den sum - mer rain. The looks we got when we got back. The

leaves began to fade like prom - is-es we made. How could a love that seemed so right go wrong? The

Things We Did Last Sum - mer I'll re - mem - ber all win - ter long.

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Typeset by Mark Veltzer <mark@veltzer.net>

The Way You Look Tonight

Lyrics by Dorothy Fields

Music by Jerome Kern

Med.-Up Swing

Allegro ($\text{♩} = 130$)

[Instr.] F⁶ Dm⁷ Gm⁹ C⁷ F[△] Dm⁷ Gm⁹ C⁷

A:

F[△] Dm⁷ Gm⁷ C⁷

Some - - day when I'm aw - fly low,
Love - - ly, with your smile so warm,

F[△] E¹³ D⁷ Gm⁷ C⁷

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^{7 11} F⁷ B[△] Gm⁷ C⁷

of love you, And the way you look to -
you, Just the way you look to -

F⁶ Dm⁷ Gm⁹ C⁷ F[△] Dm⁷ Gm⁹ C⁷ B^{bm}⁷ E^b⁷

night. Oh, but you're

B:

A^b[△] Adim⁷ B^{bm}⁷ E^b⁷

With each word your ten - der - ness grows,

A^b[△] Cm⁷ Bdim⁷ B^{bm}⁷ E^b⁹

tear - ing my fear a - - part,

A^b[△] Adim⁷ B^{bm}⁷ E^b¹³

And that laugh that wrin - kles your nose

A^b[△] D[△] Gm^{7 11} C⁷

touch - es my fool - ish heart.

C:

F[△] Dm⁷ Gm⁷ C⁷

Love - - ly, nev - er, nev - er change,

F[△] E^b¹³ D⁷ Gm⁷ C⁷

Keep that breath - less charm, Won't you please ar - range it 'cause I

A musical score for a vocal performance. The score consists of three staves of music, each with a treble clef and a key signature of one flat. The first staff begins with a Cm⁷ chord, followed by an F⁷, a B[△] chord, a Gm⁷, and a C⁷. The lyrics for this section are "love you, Just the way you look to -". The second staff begins with an F⁶, followed by a Dm⁷, a Gm⁹, a C⁷, an F[△], a Dm⁷, a Gm⁹, and a C⁷. The lyrics for this section are "night,". The third staff begins with a Gm⁷, followed by a C⁷, an F⁶, a Dm⁷, a Gm⁷, and a C⁷. The lyrics for this section are "Just the way you look to - night."

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Typeset by Mark Veltzer <mark@veltzer.net>

There Will Never Be Another You

Lyrics by Mack Gordon

Easy Swing

Music by Harry Warren

A

Allegro ($\text{♩} = 130$)

There will be many other nights like this, and
I'll be standing here with some - one new, There
will be other songs to sing, another fall, another spring, but
There Will Nev - er Be An - other You. There

B

will be other lips that I may kiss, but
they won't thrill me like yours used to do. Yes,
I may dream a mil - lion dreams, but how can they come true, if
there will never be an - other you?

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Typeset by Mark Veltzer <mark@veltzer.net>

They All Laughed

Lyrics by Ira Gershwin

Music by George Gershwin

Medium Swing

Allegro (♩ = 130)

The musical score consists of eight staves of music. The first staff starts with A G Em Am⁷ D⁷ Am⁷ D⁷ b⁹ G B♭⁷ A⁷ D⁷. The lyrics are: They All Laughed at Chris-to-pher Co-lum-bus when he said the world was round. They All Laughed at Rock - e - fel - ler Cen - ter, now they're fight - ing to get in. The second staff starts with G Em Am⁷ D⁷ G⁶ Em⁷ Am⁷ D⁷. The lyrics are: They All Laughed when Ed - i - son re - cord - ed sound. They All Laughed at Whit - ney and his cot - ton gin. The third staff starts with A' G Em Am⁷ D⁷ C♯⁷ b⁹ F♯⁷ b⁹ Bm⁷ E⁷. The lyrics are: They All Laughed at Wil - bur and his broth - er, when they said that man could fly. They All Laughed at Ful - ton and his steam - boat, Her - shay and his choc' - late bar. The fourth staff starts with D⁶ A⁷ D⁷. The lyrics are: 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 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 the fifth staff starts with B G⁷ B⁷ E⁷ #⁵. The lyrics are: oh, you came through now they'll have to change their tune. oh, you came through now they're eat - ing hum - ble pie. The sixth staff starts with A⁷ Am⁷ E♭⁷ D⁷. The lyrics are: 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 the seventh staff starts with G E⁷ Am⁷ D⁷ 1 G E⁷ #⁹ A⁷ b⁹ D⁷ b⁹ 2 E♭. The lyrics are: ho, ho, ho! Who's got the last laugh now? He, he, he! ho, ho, ho! Who's got the last laugh. The eighth staff starts with B♭/D D⁷/C G/B E⁷ Am⁷ D⁷ G. The lyrics are: Let's at the past laugh, Ha, ha, ha! Who's got the last laugh now?

They Can't Take That Away From Me

Lyrics by Ira Gershwin

Music by George Gershwin

Moderately

Allegro (♩ = 120)

The way you wear your hat, — the way you sip your tea, — the mem'-ry of all that-
 no, no! They Can't Take That A-way From Me! The way your smile just beams,—
 — the way you sing off key, — the way you haunt my dreams,—
 no, no! They Can't Take That A-way From Me! We may
 nev - er, nev - er meet a - gain on the bump - y road to love, still I'll
 al - ways, al - ways keep the mem - 'ry of the way you hold your knife,—
 — the way we danced till three, — the way you changed my life,—
 no, no! They Can't Take That A-way From Me! No! They
 Can't Take That A - way From Me! —

A E♭⁶ E♭/G G♭dim⁷ Fm⁷ B♭⁹ Fm⁷ B♭^{7sus}
E♭ B♭m⁷ E♭¹³ A♭ C⁷ F⁷ Fm^{7/B♭}
A E♭⁶ E♭/G G♭dim⁷ Fm⁷ B♭⁷ Fm⁷ B♭^{7sus}
E♭ B♭m⁷ E♭¹³ A♭ B♭⁷ E♭⁶
B Gm C⁷ D^{7 b9} Gm C⁷ D^{7 b9} Gm A⁷ Am⁷ D⁷
Gm C⁷ D^{7 b9} Gm B♭m C⁷ F⁷ B♭⁷ Fm^{7/B♭}
A E♭⁶ E♭/G G♭dim⁷ Fm⁷ B♭⁷ Fm⁷ B♭^{sus}
E♭⁷ D⁷ B♭m⁷ E♭⁷ A♭ B♭⁷ Cm A♭m⁶
E♭ Fm⁷ B♭⁷ E♭

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Typeset by Mark Veltzer <mark@veltzer.net>

This Can't Be Love

Lyrics by Lorenz Hart

Music by Richard Rodgers

Moderately

Presto ($\text{♩} = 200$)

This Can't Be Love, because I feel so well,
no well,
no rows, no sighs;
This Can't Be Love, I get no dizzy spell.
My head is not in the skies, my heart does
not stand still, just hear it beat! This is too
sweet to be love.
This Can't Be Love, because I feel so well; but still I
love to look in your eyes.

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Typeset by Mark Veltzer <mark@veltzer.net>

Unforgettable

Lyrics and Music by Irving Gordon

Moderately

Allegro ($\text{♩} = 130$)

The musical score consists of two staves of music. The top staff begins with a key signature of one sharp (F#) and a tempo of Allegro ($\text{♩} = 130$). The lyrics are: "Un - for - get - ta - ble, that's what you are, _____". The chords are: A, G, G \triangle , Gdim 7 . The bottom staff continues the lyrics: "Un - for - get - ta - ble, tho' near or far, _____". The chords are: C, C \triangle , A 9 , Em 7 , A 9 . The music then transitions to a new section with a key signature of one sharp (F#). The lyrics are: "Like a song of love that clings to me, how the thought of you does things to me, never before, has some - one been more, _____". The chords are: F 6 , Fm 7 , C, Em 7 / B^5 , A 7 . This section repeats with the same lyrics and chords. The music then transitions back to the original key signature (one sharp). The lyrics are: "Un - for - get - ta - ble, in ev - 'ry way, _____". The chords are: D 9 , D \flat 7 , D 7 . The bottom staff continues the lyrics: "and for - ev - er more, that's how you'll stay, _____". The chords are: C, C \triangle , A 9 , Em 7 , A 9 . The music then transitions to a new section with a key signature of one sharp (F#). The lyrics are: "That's why, dar - ling, it's in - cred - i - ble, that some - one so Un - for - get - ta - ble, thinks that I am Un - for - get - ta - ble too, _____". The chords are: F 6 , Fm, C, A 7 , A 9 . The bottom staff continues the lyrics: "Dm 7 , G 7 , C, Dm 7 , D \flat \triangle , C 6 9 ". The chords are: D 9 , Dm 7 , G 7 , C, Dm 7 , D \flat \triangle , C 6 9 .

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Waltz For Debby

Lyrics by Gene Lees

Music by Bill Evans

Moderately, in one

Presto ($\text{♩} = 200$)

A Gm⁷ Cm⁷ Fm⁷ B_b⁷ G⁷ Gm⁷ b⁵ C⁷ F⁷ B_b⁷ E_b⁷ A_b[△] Fm⁷ b⁵

In her own sweet world,
lives my favorite girl,
one day all too soon
big purple bear,

pop - u - lat-ed by dolls and clowns and a prince and a
un - a - ware of the wor - ried frowns that we
she'll grow up and she'll leave her dolls and her prince and her
wear - y grown-ups all wear.

B Fm⁷ B_b⁷ Gm⁷ C⁷ b⁵ C⁷ Fm⁷ G⁷ Cm⁷ B_bm⁷ / E_b

In the sun, she dances to silent music, songs that are
A_b[△] G⁷ Cm⁷ F⁹ Gm⁷ G_b⁷ Fm⁷ B_b⁷ D.C. al Coda

spun of gold some - where in her own lit - tle head.
bear.

When she goes they will cry
as they whis - per "good - bye."

Gm⁷ C⁷ b⁵ Am⁷ D⁷ Gm⁷ E_b¹¹ E_b

They will miss her, I fear, but then,
Fm⁷ B_b⁹ B_b⁷ b⁹ E_b E_b⁶ / G G_bdim⁷

so will I.

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Typeset by Mark Veltzer <mark@veltzer.net>

Watermelon Man

Music by Herbie Hancock

16-Bar Blues

A **Allegro** ($\text{♩} = 130$)

F⁷

B_b⁷

C⁷

B_b⁷

C⁷

break

B_b⁷

F⁷

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Typeset by Mark Veltzer <mark@veltzer.net>

What A Difference A Day Made

Lyrics by Stanley Adams

Music by Maria Grever

Relaxed

S

Andante (♩ = 76)

Chords: Gm⁷, C⁷, F, F/A, Abdim⁷, Gm⁷, C⁷, C⁷ #5 To Coda, F, B Em⁷, A⁷, Dm⁷, G⁷, Gm⁷, C⁷, N.C., D.S. al Coda, Cm⁷, F⁷, C Bb[△], Bbm⁶, F, Abdim⁷, Gm⁷, C⁷, F.

Lyrics:

What A Diff'rence A Day Made, twenty-four lit - tle ho - urs, brought the sun and the 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

blue dear, to - day I'm part of you dear, my lone - ly nights are

thru dear, since you said you were mine, What A Diff - rence A

bliss; that thrill - ing kiss. It's heav - en

when you find ro - mance on your men - u. What A Diff - 'rence A

Day Made, and the diff - 'rence is you.

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Typeset by Mark Veltzer <mark@veltzer.net>

What A Wonderful World

Lyrics and Music by George David Weiss, Bob Thiele

Slowly

A

Andante ($\text{♩} = 76$)

I see trees of green,
red ros-es too,
I see the bloom
for me and you, and I
think to my-self
What A Won - der - ful
World.
I see

skies of blue and clouds of white,
the bright bless-ed day,
the dark sac-red night, and I
think to my-self
What A Won - der - ful
World.
The

col-ors of the rain-bow, 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#dim7 Gm7 F#dim7 Gm7 C7
friends shak-in' hands, say-in' "How do you do!"
They're real-ly say - in'
"I love you," I hear

ba - bies cry, I watch them grow.
They'll learn much more than I'll ev-er know, and I
think to my-self
What A Won - der - ful
World.
Yes, I

think to my - self
What A Won - der - ful
World.

When I Fall In Love

Lyrics by Edward Heyman

Music by Victor Young

Moderately

Andante ($\text{♩} = 88$)

The musical score consists of two staves of music. The top staff begins with a key signature of one flat (F#), and the bottom staff begins with a key signature of one flat (F#). The music is in common time.

Chords and Progressions:

- Staff A:** C, E♭, C⁷ #5 b9, Fm⁷, B♭⁷, E♭, C⁷ #5 b9, Fm⁷, B♭⁷.
- Staff B:** E♭, D♭⁹, C⁹ #5, Fm⁷, B♭⁷ b9.
- Staff C:** E♭, Fm⁷, B♭⁷, Gm⁷, C⁷.
- Second Staff:** Fm, C⁷ b9, Fm⁷, B♭⁷.
- Third Staff:** E♭, Fm⁷, B♭⁷, E♭, C⁷ #5 b9, Fm⁷, B♭⁷.
- Fourth Staff:** E♭, D♭⁹, C⁹ #5, Fm⁷, B♭⁷.
- Fifth Staff:** E♭, A♭, Gm⁷, C⁷, Fm⁷, D♭⁹.
- Sixth Staff:** E♭, C⁷ #5 b9, Fm⁷, B♭⁷.
- Final Chords:** E♭, C⁷ #5 b9, Fm⁷, B♭⁷ b9, E♭.

Lyrics:

When I Fall In Love
it will be for - ev - er,
or I'll nev - er fall
in love. _____ in a
rest - less world like this is,
love is end - ed be - fore it's be - gun, and too
man - y moon - light kiss - es seem to cool in the warmth of the sun.
When I give my heart it will be com - plete - ly
or I'll nev - er give my heart. _____ And the
mo - ment I can feel that you feel that way too,
is
When I Fall In Love with you. _____ you. _____

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