

# The Fakestbook (C)

An open source Jazz song book in the key of C

Website: <https://gmareske.github.io/fakestbook>

Development: <https://github.com/gmareske/fakestbook>

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## Table of Contents

<b>500 Miles High / Chick Corea</b>	<b>5</b>
<b>A Cup Of Coffee, A Sandwich And You / Joseph Meyer, Billy Rose, Al Dubin</b>	<b>6</b>
<b>A Day In The Life Of A Fool / Luiz Bonfa, Carl Sigman</b>	<b>7</b>
<b>A Fine Romance / Jerome Kern, Dorothy Fields</b>	<b>8</b>
<b>A Foggy Day / George Gershwin, Ira Gershwin</b>	<b>9</b>
<b>A Night In Tunisia / John 'Dizzy' Gillespie, Frank Paparelli</b>	<b>10</b>
<b>A Nightingale Sang in Berkeley Square / Manning Sherwin, Eric Maschwitz</b>	<b>11</b>
<b>Afternoon in Paris / John Lewis</b>	<b>13</b>
<b>Alice In Wonderland / Sammy Fain, Bob Hilliard</b>	<b>14</b>
<b>All Of Me / Seymour Simons, Gerald Marks</b>	<b>16</b>
<b>All Or Nothing At All / Arthur Altman, Jack Lawrence</b>	<b>17</b>
<b>All The Things You Are / Jerome Kern, Oscar Hammerstein II</b>	<b>19</b>
<b>Alone Together / Arthur Schwartz, Howard Dietz</b>	<b>20</b>
<b>Always / Irving Berlin</b>	<b>21</b>
<b>Among My Souvenirs / Horatio Nicholls, Edgar Leslie</b>	<b>22</b>
<b>Angel Eyes / Matt Dennis, Earl Brent</b>	<b>23</b>
<b>As Time Goes By / Herman Hupfeld</b>	<b>24</b>
<b>Au Privave / Charlie Parker</b>	<b>25</b>
<b>Autumn In New York / Vernon Duke</b>	<b>27</b>
<b>Autumn Leaves / Joseph Kosma, Jacques Prevert, Johnny Mercer</b>	<b>28</b>
<b>Bessies's Blues / John Coltrane</b>	<b>29</b>
<b>Bewitched / Richard Rodgers, Lorenz Hart</b>	<b>30</b>
<b>Billie's Bounce / Charlie Parker</b>	<b>31</b>
<b>Blue Bossa / Kenny Dorham, Joan Cartwright</b>	<b>32</b>
<b>Blue In Green / Miles Davis, Bill Evans</b>	<b>33</b>
<b>Blue Monk / Thelonius Monk</b>	<b>34</b>
<b>Blue Room / Richard Rodgers, Lorenz Hart</b>	<b>35</b>
<b>Blue Skies / Irving Berlin</b>	<b>36</b>
<b>Blue Trane / John Coltrane</b>	<b>37</b>
<b>Blues For Alice / Charlie Parker</b>	<b>38</b>
<b>Bluesette / Jean 'Toots' Thielemans, Norman Gimbel</b>	<b>39</b>
<b>Body And Soul / John Green, Edward Heyman, Robert Sour, Frank Eyton</b>	<b>41</b>
<b>But Beautiful / Johnny Burke, James Van Heusen</b>	<b>42</b>
<b>But Not For Me / George Gershwin, Ira Gershwin</b>	<b>43</b>
<b>Bye Bye Blackbird / Ray Henderson, Mort Dixon</b>	<b>44</b>
<b>Can't Help Lovin' Dat Man / Jerome Kern, Oscar Hammerstein III</b>	<b>45</b>
<b>Caravan / Duke Ellington, Juan Tizol, Irving Mills</b>	<b>46</b>
<b>Chega De Saudade / Antonio Carlos Jobim, Vinicius DeMoraes, John Hendricks, Jessie Cavanaugh</b>	<b>48</b>
<b>Cocktails For Two / Arthur Johnston and Sam Coslow</b>	<b>50</b>
<b>Come Rain Or Come Shine / Harold Arlen, Johnny Mercer</b>	<b>51</b>
<b>Could It Be You / Cole Porter</b>	<b>52</b>
<b>Cry Me A River / Arthur Hamilton</b>	<b>53</b>
<b>Dancing on the Ceiling / Richard Rodgers, Lorenz Hart</b>	<b>54</b>
<b>Darn That Dream / Jimmy Van Heusen, Eddie DeLange</b>	<b>55</b>
<b>Desafinado / Antonio Carlos Jobim, Newton Mendonca, Jon Hendricks, Jessie Cavanaugh</b>	<b>56</b>
<b>Donna Lee / Charlie Parker</b>	<b>58</b>
<b>Don't Blame Me / Jimmy McHugh, Dorothy Fields</b>	<b>59</b>
<b>Don't Explain / Billie Holiday, Arthur Herzog, Jr.</b>	<b>60</b>
<b>Don't Get Around Much Anymore / Duke Ellington, Bob Russell</b>	<b>61</b>
<b>Doxy / Sonny Rollins</b>	<b>62</b>

Easy Living / Ralph Rainger, Leo Robin	3
Easy To Love / Cole Porter	63
Epistrophe / Thelonius Monk	64
TITLE / COMPOSER	65
Flamingo / Ted Grouya, Ed Anderson	66
Fly Me To The Moon / Bart Howard	67
Four / Miles Davis,	68
Gentle Rain / Louis Bonfa, Matt Dubey	69
Giant Steps / John Coltrane	70
Gloria's Step / Scott LaFaro	71
Green Dolphin Street / Bronislau Kaper, Ned Washington	72
Greensleeves / Traditional	73
Guilty / Gus Kahn, Harry Akst, Richard A. Whiting	74
Hallelujah I Love Him (Her) So / Ray Charles	75
Have you met Miss Jones? / Richard Rodgers, Lorenz Hart	76
Heart And Soul / Frank Losser, Hoagy Carmichael	77
Here's That Rainy Day / James Van Heusen, Johnny Burke	78
Honeysuckle Rose / Thomas 'Fats' Waller, Andy Razaf	79
How Deep Is the Ocean / Irving Berlin	80
How High The Moon / Morgan Lewis, Nancy Hamilton	81
How Insensitive / Antonio Carlos Jobim, Vincius De Moraes, Norman Gimbel	82
I Can't Give You Anything But Love / Jimmy McHugh, Dorothy Fields	83
I Concentrate On You / Cole Porter	84
I Could Have Danced All Night / Frederick Loewe, Alan Jay Lerner	85
I Could Write A Book / Richard Rodgers, Lorenz Hart	86
I Don't Want To Set The World On Fire / Eddie Seiler, Sol Marcus, Bennie Benjamin	87
I Got Plenty O' Nuttin' / George Gershwin, Ira Gershwin, DuBose Heyward	88
I Left My Heart In San Francisco / Geroge Cory, Douglass Cross	89
I Love You / Cole Porter	91
If You Could See Me Now / Tadd Dameron, Carl Sigman	92
I'll Be Seeing You / Irving Kahal, Sammy Fain	93
I'll Close My Eyes / Billy Reid, Buddy Kaye	94
I'll Never Smile Again / Ruth Lowe	95
I'll Remember April / Don Raye, Gene De Paul, Pat Johnson	96
I'm Beginning To See The Light / Harry James, Duke Ellington, Johnny Hodges, Don George	97
I'm Sitting On Top Of The World / Ray Handerson, Sam M. Lewis and Joel Young	98
Isn't It Romantic / Richard Rodgers, Lorenz Hart	99
It Might As Well Be Spring / Richard Rodgers, Oscar Hammerstein II	100
It Never Entered My Mind / Richard Rodgers, Lorenz Hart	101
Just Friends / John Klenner, Sam M. Lewis	102
Let's Call The Whole Thing Off / George Gershwin, Ira Gershwin	103
Like Someone In Love / Johnny Burke, Jimmy Van Heusen	104
Lost In The Stars / Kurt Weill, Maxwell Anderson	105
Love For Sale / Cole Porter	106
Lullaby of birdland / George Shearing, George David Weiss	108
Misty / Errol Garner, Johnny Burke	110
Moonlight in Vermont / Karl Suessdorf, John Blackburn	111
My Favorite Things / Richard Rodgers, Oscar Hammerstein II	112
My Foolish Heart / Victor Young, Ned Washington	113
My Funny Valentine / Richard Rodgers, Lorenz Hart	115
My One And Only Love / Guy Wood, Robert Mellin	116
	117

<b>My Romance / Richard Rodgers, Lorenz Hart</b>	<b>119</b>
<b>My Ship / Kurt Weil, Ira Gershwin</b>	<b>120</b>
<b>Nature Boy / Eben Ahbez</b>	<b>121</b>
<b>Nice Work If You Can Get It / George Gershwin, Ira Gershwin</b>	<b>122</b>
<b>Night And Day / Cole Porter</b>	<b>123</b>
<b>Now's The Time / Charlie Parker</b>	<b>124</b>
<b>Ol' Man River / Jerome Kern, Oscar Hammerstein II</b>	<b>125</b>
<b>Once I Loved / Antonio Carlos Jobim, Vinicius DeMoraes, Ray Gilbert</b>	<b>126</b>
<b>One By One / Wayne Shorter</b>	<b>127</b>
<b>One Note Samba / Antonio Carlos Jobim, Newton Mendonca</b>	<b>128</b>
<b>Opus One / Sy Oliver</b>	<b>129</b>
<b>Orchids In The Moonlight / Vincent Youmans, Gus Kahn, Edward Eliscu</b>	<b>130</b>
<b>Ornithology / Charlie Parker, Benny Harris</b>	<b>131</b>
<b>Polka Dots And Moonbeams / Jimmy Van Heusen, Johnny Burke</b>	<b>132</b>
<b>Poor Butterfly / Raymond Hubbell, John L. Golden</b>	<b>134</b>
<b>Prelude To A Kiss / Duke Ellington, Irving Gordon and Irving Mills</b>	<b>135</b>
<b>Quiet Nights Of Quiet Stars / Antonio Carlos Jobim, Antonio Carlos Jobim, Gene Lees</b>	<b>136</b>
<b>Red Sails In The Sunset / Hugh Williams, Jimmy Kennedy</b>	<b>137</b>
<b>'Round Midnight / Cootie Williams, Thelonious Monk, Bernie Hanighen</b>	<b>138</b>
<b>Satin Doll / Duke Ellington, Billy Strayhorn, Johnny Mercer</b>	<b>139</b>
<b>Serenade To A Cuckoo / Roland Kirk</b>	<b>140</b>
<b>Solar / Miles Davis</b>	<b>141</b>
<b>Someday My Prince Will Come / Frank Churchill, Larry Morey</b>	<b>142</b>
<b>Someone To Watch Over Me / George Gershwin, Ira Gershwin</b>	<b>143</b>
<b>Somewhere, Over The Rainbow / Harold Arlen, Edgar Yipsel 'Yip' Harburg</b>	<b>144</b>
<b>St. Thomas / Sonny Rollins</b>	<b>145</b>
<b>Stella By Starlight / Victor Young, Ned Washington</b>	<b>146</b>
<b>Stormy Weather / Harold Arlen, Ted Koehler</b>	<b>147</b>
<b>Strang Fruit / Lewis Allan</b>	<b>148</b>
<b>Strangers In The Night / Bert Kaempfert, Charles Singleton, Eddie Snyder</b>	<b>149</b>
<b>Summertime / George Gershwin, DuBose Heyward</b>	<b>150</b>
<b>Take Five / Paul Desmond</b>	<b>151</b>
<b>Take the 'A' Train / Billy Strayhorn, The Delta Rhythm Boys, Joya Sherrill</b>	<b>152</b>
<b>Tenderly / Walter Gross, Jack Lawrence</b>	<b>153</b>
<b>That's All / Alan Brandt, Bob Haymes</b>	<b>154</b>
<b>The Girl From Ipanema / Antonio Carlos Jobim, Vincius De Moraes, Norman Gimbel</b>	<b>155</b>
<b>The Man I Love / George Gershwin, Ira Gershwin</b>	<b>156</b>
<b>(I'm Afraid) The Masquerade Is Over / Allie Wrubel, Herb Magidson</b>	<b>157</b>
<b>The Nearness Of You / Hoagy Carmichael, Ned Washington</b>	<b>159</b>
<b>The Shadow of Your Smile / Johnny Mandel, Paul Francis Webster</b>	<b>160</b>
<b>The Things We Did Last Summer / Sammy Chan, Jule Styne</b>	<b>161</b>
<b>The Way You Look Tonight / Jerome Kern, Dorothy Fields</b>	<b>163</b>
<b>There Will Never Be Another You / Harry Warren, Mack Gordon</b>	<b>165</b>
<b>They All Laughed / George Gershwin, Ira Gershwin</b>	<b>166</b>
<b>They Can't Take That Away From Me / George Gershwin, Ira Gershwin</b>	<b>168</b>
<b>This Can't Be Love / Richard Rodgers, Lorenz Hart</b>	<b>169</b>
<b>Unforgettable / Irving Gordon</b>	<b>170</b>
<b>Waltz For Debby / Bill Evans, Gene Lees</b>	<b>171</b>
<b>Watermelon Man / Herbie Hancock</b>	<b>172</b>
<b>What A Diffrence A Day Made / Maria Grever, Stanley Adams</b>	<b>173</b>
<b>What A Wonderful World / George David Weiss, Bob Thiele</b>	<b>174</b>
<b>When I Fall In Love / Victor Young, Edward Heyman</b>	<b>175</b>

# 500 MILES HIGH

SAMBA - CHICK COREA

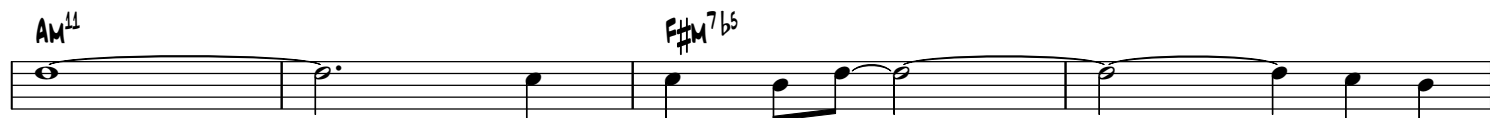
Allegro (♩ = 168)



Some day you'll look in to her eyes Then there'll be no  
You'll see just one look and you'll know She's so tender  
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

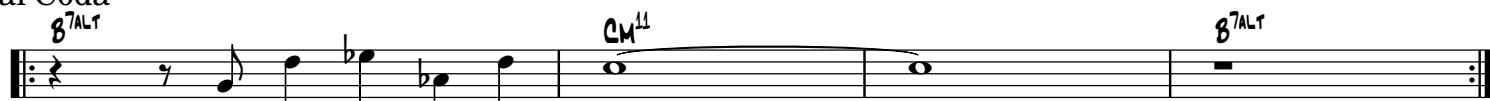


gone And you'll find yourself in a -  
love And you'll find yourself on a -  
truth And above the skies you will



no-ther space 500 miles high  
no-ther plane 500 miles high  
al-ways stay 500 miles high

D.S. al Coda



500 mi-les high

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MODERATO

# A CUP OF COFFEE, A SANDWICH AND YOU

BULLOCK, AL CUBIN / JOSEPH MEYER

Andante (♩ = 88)

**A**  $B\flat$   $E\flat M$   $B\flat$   $B\flat M^7$

A Cup of Cof-fee a sandwich and you, \_\_\_\_\_ A co - zy

$C M^7$   $F^7$   $F+$   $B\flat$   $B\flat M^7$   $F^7$   $F+$

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

**A**  $B\flat$   $E\flat M$   $B\flat$   $B\flat M^7$

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

$C M^7$   $F^7$   $F+$   $B\flat$   $F^7$   $F M^6$

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

**B**  $E\flat^7$   $A M$   $D^7$   $G^7$

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

$C^7$   $C M^7$   $F^7$   $F+$

your eyes look in - to mine \_\_\_\_\_ The things I

**A**  $B\flat$   $E\flat M^6$   $B\flat$   $B\flat M^7$

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

$C M^7$   $F^7$   $C M^7$   $F^7$   $B\flat$   $A^7$   $F^7$   $F+$   $B\flat$   $E\flat^6$   $B\flat$

coffee, a sandwich and you! A cup of you! \_\_\_\_\_

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

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SLOW BOSSA NOVA

# A DAY IN THE LIFE OF A FOOL

- CARL SIGMAN / LUIZ BONFÁ

[A]

Moderato (♩ = 120)

A Day In The Life Of A Fool, a  
 sad and a long, lone-ly day, I walk the  
 av - e - nue and hope I'll run in - to the welcome  
 sight of you com-ing my way. I  
 stop just a - cross from your door but  
 you're nev - er home an - y - more.  
 So back to my room and therein the gloom I  
 cry tears of good - bye. 'Til you  
 come back to me, that's the way it will be ev - 'ry day in the life of a fool.

Chords: AM, BM7b5, E7b9, AM, BM7b5, E7b9, AM, DM7, G7, CΔ, EM7b5, A7b9, DM7, G7, CΔ, FΔ, BM7b5, E7b9, AM, BM7b5, E7b9, AM, BM7b5, E7b9, EM7b5, A7b9, DM, DM, DM/C, BM7b5, E7b9, AM, AM/G, FΔ, BM7b5, E7, AM, DM7, AM, BM7b5, E7, AM7, DM7, AM7, DM7, EM7, AM6.

MODERATELY

**A FINE ROMANCE**

- DOROTHY FIELDS / JEROME KERN

Presto (♩ = 196)

**A**  $C^6$   $C\sharp DIM^7$   $G^7/D$   $D\sharp DIM^7$

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

$EM^7$   $AM^7$   $DM^7$   $G^7$

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

**B**  $C^\Delta$   $C^7$   $A^{13}$   $A\flat^{13}$   $G^{13}$   $DM^7$   $G\sharp DIM^7$   $G^7$

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

$C^6$   $A^7$   $F\sharp^{13}$   $F^{13}$   $E^7$   $A^7$   $D^7$   $G^7$

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

**A**  $C^6$   $C\sharp DIM^7$   $G^7/D$   $D\sharp DIM^7$

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

$EM^7$   $AM^7$   $DM^7$   $G^7$

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

**C**  $C^6$   $C^7$   $A^7$   $DM^7$   $A^7$   $DM^7$   $D\sharp DIM^7$

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

$EM^7$   $A^7$   $DM^7$   $G^7$   $C^6$   $AM^7$   $DM^7$   $G^7$   $C^6$   $F^7$   $C^6$

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



# A FOGGY DAY

MEDIUM SWING

- IZA GERSHWIN / GEORGE GERSHWIN

Allegro (♩ = 130)

**A**  $F^{\Delta}$   $AM^{7b5}$   $D^{7b9}$   $GM^7$   $C^7$

A Fog - gy Day\_\_\_\_\_ in Lon - don town\_\_\_\_\_

$F$   $DM^{7b5}$   $G^7$   $GM^7$   $C^7$

had me low\_\_\_\_\_ and had me down.\_\_\_\_

$F^{\Delta}$   $CM^7$   $F^7$   $Bb^{\Delta}$   $Bbm^6$

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

$F^{\Delta}$   $AM^7$   $D^7$   $G^9$   $GM^7$   $C^7$

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

**B**  $F^{\Delta}$   $AM^{7b5}$   $D^{7b9}$   $GM^7$   $C^7$

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

$F$   $DM^{7b5}$   $G^7$   $GM^7$   $C^7$

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

$CM^7$   $F^7$   $Bb^{\Delta}$   $Eb^7$

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

$F$   $GM^7$   $AM^7$   $Bbm^6$   $AM^7$   $DM^7$   $GM^7$   $C^7$

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

**1.**  $F$   $GM^7$   $C^7$  **2.**  $F$   $Bb^7$   $Bbm^6$   $F^{\Delta}$

where. A where.\_\_\_\_\_

## BRIGHT SWING

**A NIGHT IN TUNISIA**

- JOHN DIZZY GILLESPIE, FRANK PAPARELLI

Allegro (♩ = 130)

**A**  $E\flat^7$   $DM^6$   $E\flat^7$   $DM^6$

$E\flat^7$   $DM^6$   $E\flat M^7 b^5$   $A^7 b^5 b^9$   $DM^6$  1. 2.

**B**  $AM^7 b^5$   $D^7 b^9$   $GM^6$   $D^7 b^9$   $GM^6$

$GM^7 b^5$   $C^7 b^9$   $F^\Delta$   $EM^7 b^5$   $A^7 b^9$

**A**  $E\flat^7$   $DM^6$   $E\flat^7$   $DM^6$

$E\flat^7$   $DM^6$   $EM^7 b^5$   $A^7 b^5$   $DM^\Delta$

# A NIGHTINGALE SANG IN BERKELEY SQUARE

SLOWLY

JOHN L. SCHWITZ / MANNING SHERWIN

Allegro (♩ = 130)

That cer - tain night, the night we met there was  
strange it ws, how sweet and strange. There was

ma - gic a - broad in the air, there were  
nev - er a dream to com - pare with that

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

I may be right, I may be wrong, but I'm perfectly 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 Nightingale Sang In Berk'ley Square.  
we were dan-cing cheek to cheek and A Nightingale Sang In Berk'ley Square.

**B**  $G$   $EM^7$   $AM^7$   $D^7$   $D^7/C$   $BM^7$   $BbDIM^7$   $AM^7$   $D^7$

The moon that lingered o-ver Lon-don town, - poor Puz-zled moon, he wore a frown.  
When dawn came stealing up all gold and blue - to in-ter-rupt our ren-dezvous,

**B**  $G$   $EM^7$   $AM^7$   $D^7$   $D^7/C$   $BM^7$   $BbDIM^7$   $FM^7$   $Bb^7$

How could he know we two were so in love. The whole darn world seemed upside down, the  
I still re-mem-ber how you smiled and said - "was that a dream of was it true?" our

**A**  $Eb^{\Delta}$   $CM^7$   $GM^7$   $Eb^7$   $Ab$   $G^7$   $CM^7$   $AbM^6$

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-dancing feet of As-taire and

$Eb$   $Bb^7$   $Eb^7$   $AbM^7$   $Db^7$   $Eb$   $CM^7$   $FM^7$   $Bb^7$   $Eb$   $CM^7$   $FM^7$   $Bb^7$

as we kiss 'd and said "goodnight" A Nightingale Sang In Berk'ley Square. - How  
like an e - cho far a - way A Nightingale Sang In Berk'ley Square. -

<sup>2</sup>  $Eb$   $CM^7$   $FM^7$   $Bb^7$   $Bb^7/Ab$   $GM^7$   $b5$   $C^7$   $FM^7$   $b5$   $Ab/Bb$   $Bb^7$   $Eb$   $CM$   $CM^7/Bb$   $AbM^6$   $Eb^6$

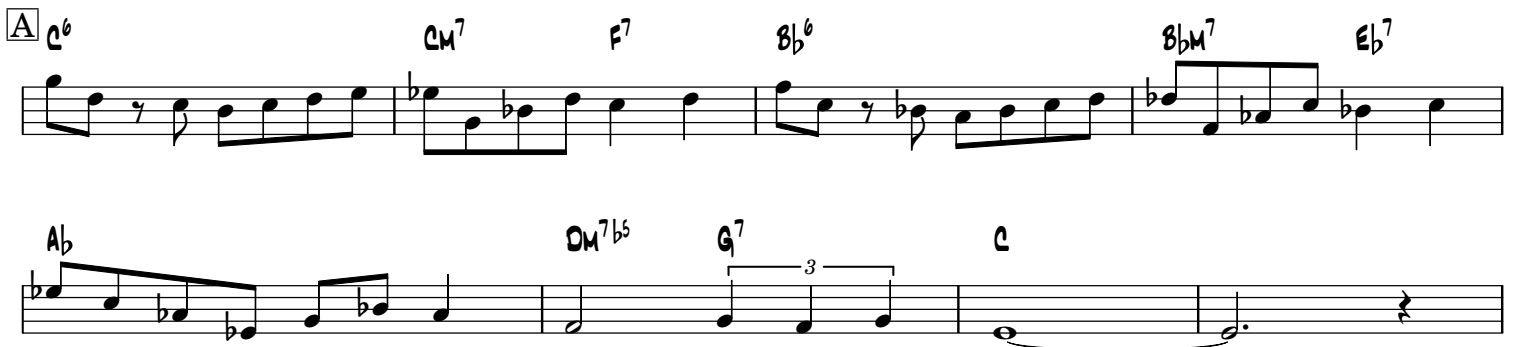
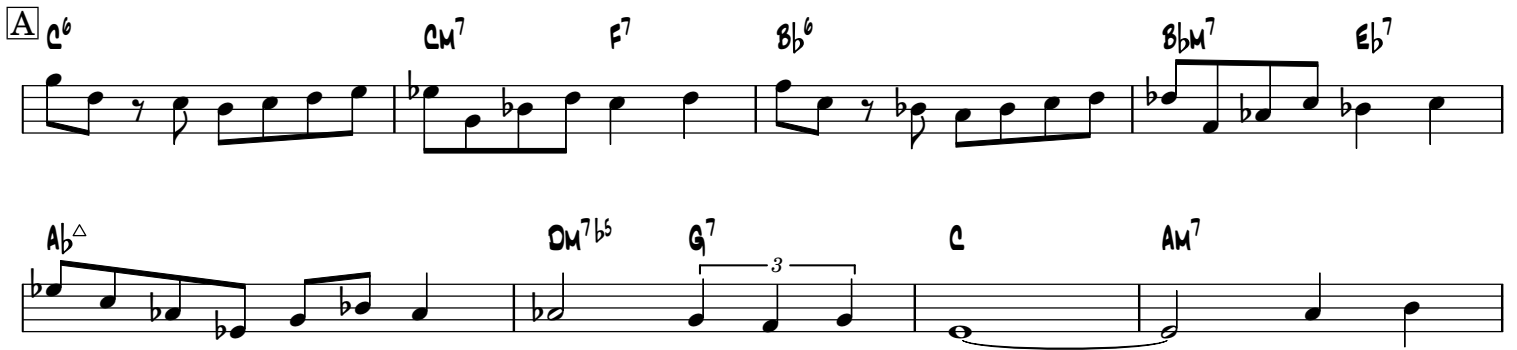
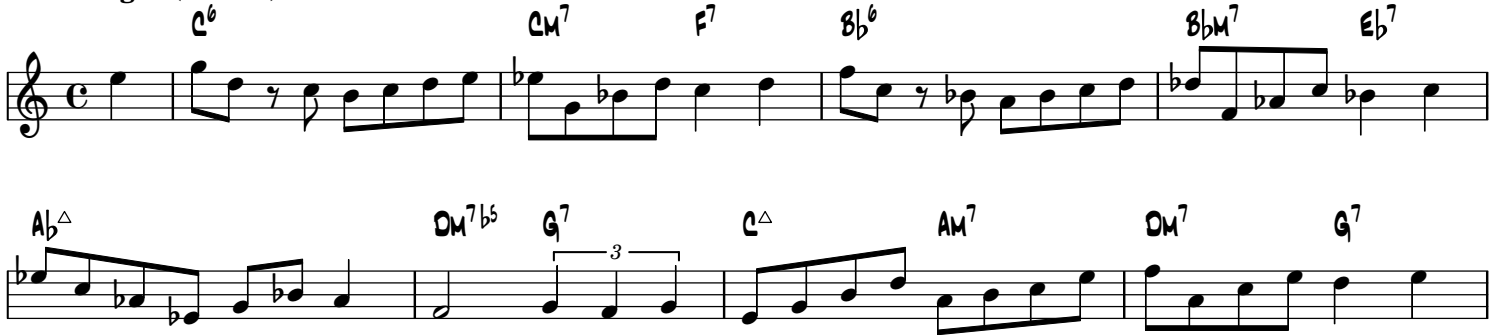
Square. I know, 'cause I was there that night in Ber-k'ly Square. -

SWING

**AFTERNOON IN PARIS**

- JOHN LEWIS

**A**  
Allegro (♩ = 130)  
C<sup>6</sup>



# ALICE IN WONDERLAND

MED.

- BOB HILLIARD / SAMMY FAIN

Allegro (♩ = 130)

**A**  $DM^7$   $G^7$   $C^\Delta$   $F^\Delta$

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

$BM^7b^5$   $E^7$   $AM^7$   $Eb^7$

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

$DM^7$   $G^7$   $EM^7$   $AM^7$

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

$DM^7$   $G^7$   $1. EM^7 A^7 DM^7 G^7$   $2. C^\Delta AM^7$

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

**B**  $D^7$   $G^7$   $EM^7$   $AM^7$

where do stars go

$DM^7$   $G^7$   $C^\Delta$   $F^\Delta$

Where is the sil - ver cre - scent moon

They must be some - where

in the sun - ny af - ter - noon

A - - - lice In Won - der - land

Where is the path to won - der - land

O - ver the hill or here or there I

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

# ALL OF ME

MOD. SWING

- SEYMOUR SIMONS, GERALD MARKS

Allegro (♩ = 168)

**A**  $C^{\Delta}$   $E^7$

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

$A^7$   $DM$

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

$E^7$   $AM$

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

$D^7$   $DM^7$   $G^7$

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

**B**  $C^{\Delta}$   $E^7$

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

$A^7$   $DM$

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

$F$   $FM$   $C^{\Delta}$   $EM^7$   $A^7$

You took the part that once was my heart So

$DM^7$   $G^7$   $C^6$  (Eboim)  $DM^7$   $G^7$

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

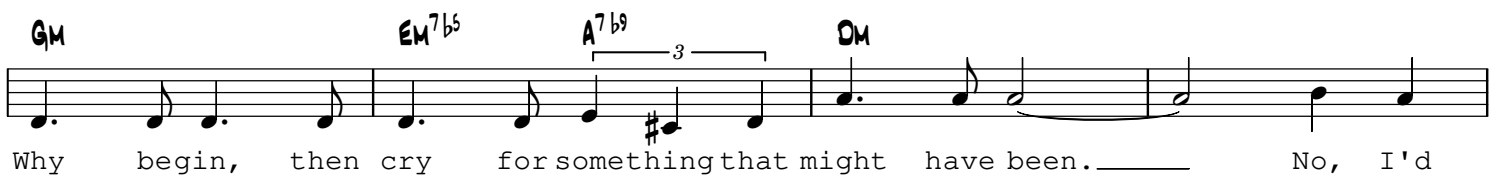
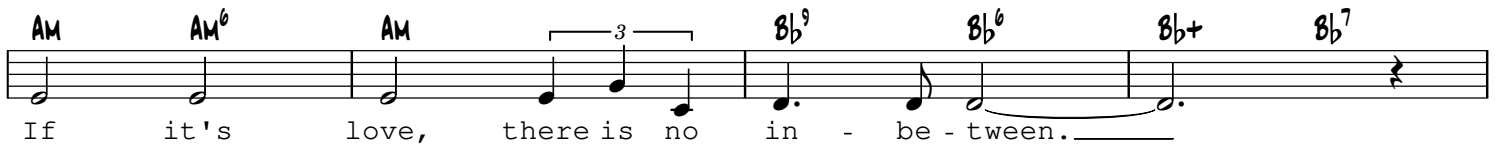
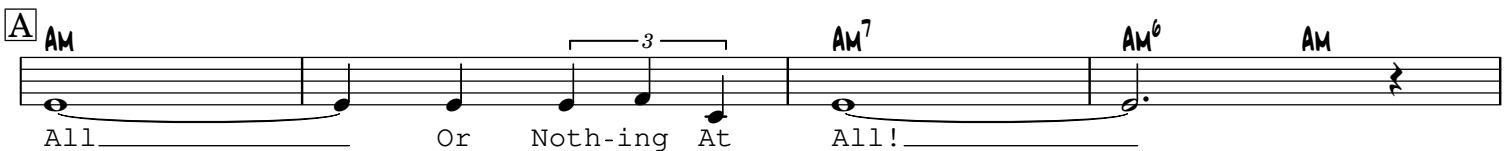
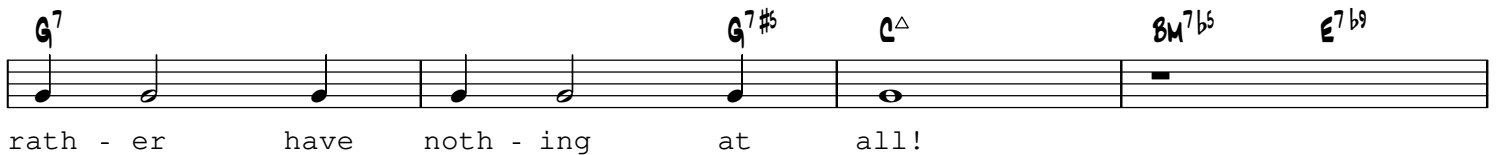
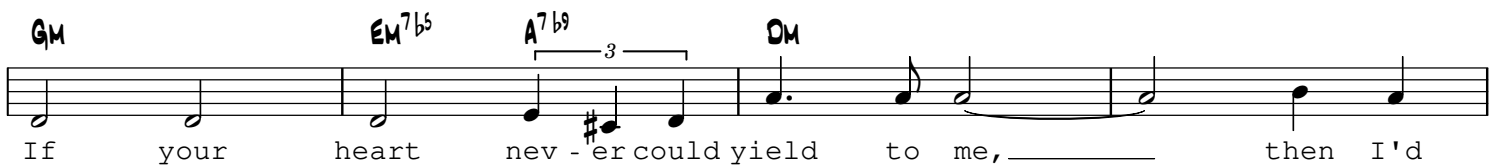
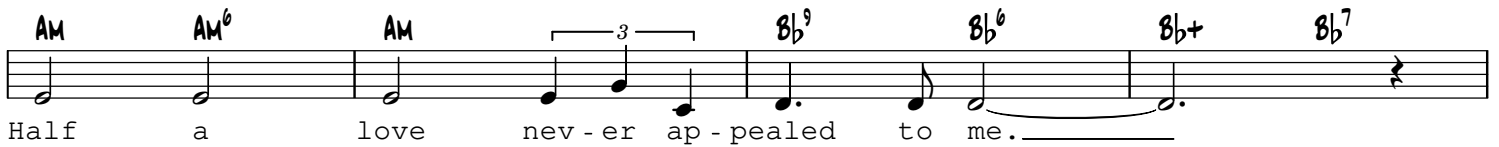


MODERATELY SLOW

**ALL OR NOTHING AT ALL**

- JACK LAWRENCE / ARTHUR ALTMAN

Allegro (♩ = 168)



**B**  $A_b$   $A_b^+$   $A_b^6$   $A_b^+$   $A_b$   $A_b^+$   $A_b^6$   $A_b^+$   $E_b^7$

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

$A_b$   $A_b^+$   $D_b$   $A_b$   $E_b^9$   $E_b^+$   $E_b^7$

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

$B_b M^7$   $E_b^7$   $B_b M^7$   $E_b^7$   $B_b M^7$   $E_b^7$   $G M^{7b5}$   $C^7$

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

$F M$   $D_b^7$   $C^7$   $E^7$

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

**A**  $A M$   $A M^7$   $A M^6$

fell un - der the spell of your call.

$A M$   $B_b^9$   $B_b^6$   $B_b^+$   $B_b^7$

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

$G M$   $E M^{7b5}$   $A^7 b9$   $D M$   $B M^{7b5}$   $E^7$

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

$A M$   $D M^{7b5}$   $G^7 sus$   $C$   $C^6$

All Or Noth - ing At All!

MODERATELY

# ALL THE THINGS YOU ARE

- OSCAR HAMMERSTEIN II / JEROME KERN

Allegro (♩ = 130)

**A**  $F\sharp M^7$   $B\flat M^7$   $E\flat^7$   $A\flat^\Delta$

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

$D\flat^\Delta$   $G^7$   $C^\Delta$

makes the lone-ly win-ter seem long.

$C\sharp M^7$   $F\sharp M^7$   $B\flat^7$   $E\flat^\Delta$

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

$A\flat^\Delta$   $A\sharp M^7\flat^5$   $D^7\flat^9$   $G^\Delta$   $E^7\sharp^9$

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

**B**  $A\sharp M^7$   $D^7$   $G^\Delta$   $C^\Delta$

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

$F\sharp\sharp M^7\flat^5$   $B^7$   $E^\Delta$   $C^7\sharp$

things I know are what you are.

**C**  $F\sharp M^7$   $B\flat M^7$   $E\flat^7$   $A\flat^\Delta$

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

$D\flat^\Delta$   $D\flat M^7$   $G\flat^9$   $A\flat^\Delta$   $B\flat M^7$

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

$B\flat M^7$   $E\flat^9$   $A\flat^\Delta$

All The Things You Are, are mine.

## BALLAD

**ALONE TOGETHER**

- HOWARD DIETZ / ARTHUR SCHWARTZ

Allegro (♩ = 130)

**A** **DM** **EM<sup>7</sup>b<sup>5</sup>** **A<sup>7</sup>b<sup>9</sup>** **DM** **EM<sup>7</sup>b<sup>5</sup>** **A<sup>7</sup>b<sup>9</sup>**

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

**DM** **AM<sup>7</sup>b<sup>5</sup>** **D<sup>7</sup>b<sup>9</sup>** **GM** **GM<sup>7</sup>**

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

**BM<sup>7</sup>** **E<sup>7</sup>** **GM<sup>7</sup>** **C<sup>7</sup>** **F** **F<sup>7</sup>** **EM<sup>7</sup>b<sup>5</sup>** **A<sup>7</sup>**

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

**1.** **D<sup>Δ</sup>** **EM<sup>7</sup>b<sup>5</sup>** **A<sup>7</sup>** **2.** **D<sup>Δ</sup>**

geth - er A - geth - er. Our

**B** **AM<sup>7</sup>b<sup>5</sup>** **D<sup>7</sup>b<sup>9</sup>** **GM**

love is as deep as the sea, Our

**GM<sup>7</sup>b<sup>5</sup>** **C<sup>7</sup>b<sup>9</sup>** **F** **F<sup>7</sup>** **EM<sup>7</sup>b<sup>5</sup>** **A<sup>7</sup>b<sup>9</sup>**

love is as great as a love can be, And

**A** **DM** **EM<sup>7</sup>b<sup>5</sup>** **A<sup>7</sup>b<sup>9</sup>** **DM** **EM<sup>7</sup>b<sup>5</sup>** **A<sup>7</sup>b<sup>9</sup>**

we can wea - ther the great un - known,

**DM** **B<sup>b</sup>7** **A<sup>7</sup>** **DM** **(EM<sup>7</sup>b<sup>5</sup>)** **A<sup>7</sup>**

- If we're A - lone To - geth - er. A

# ALWAYS

WALTZ - IRVING BERLIN

Andante (♩ = 88)

**A** F

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

C<sup>7</sup> F

With a lovethat's true, Al - ways\_\_\_\_\_

F F<sup>7</sup> A

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

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

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

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

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

D<sup>7</sup> CM GM

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

GM B<sup>b</sup>M F G<sup>9</sup>

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

C<sup>7</sup> 1. F C<sup>7</sup> 2. F

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

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MODERATELY

# AMONG MY SOUVENIRS

- EDGAR LESLIE / HORATIO NICHOLLS

Andante (♩ = 88)

**A**  $E_b$   $C^{7b9}$   $F^{M7}$   $B_b^7$   $B_b^{\#9}$   $E_b$

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

$E_b$   $E_b/G$   $G^{b9}M^7$   $F^{M7}$   $B_b^7$   $E_b$

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

**A**  $E_b$   $C^{7b9}$   $F^{M7}$   $B_b^7$   $B_b^{\#9}$   $E_b$

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

$E_b$   $E_b/G$   $G^{b9}M^7$   $F^{M7}$   $B_b^9$   $E_b$

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

**B**  $E_b^7$   $A_b^6$   $F^{M7}$   $B_b^7$   $B_b^{\#9}$   $E_b$

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

$E_b$   $B_b^7$   $D^{9}M^7$   $G^7$   $C^{M7}$   $F^9$   $B_b^7\#5$

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

**A**  $E_b$   $C^{7b9}$   $F^{M7}$   $B_b^7$   $B_b^{\#9}$   $E_b$

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

$E_b$   $E_b/G$   $G^{b9}M^7$   $F^{M7}$   $B_b^9$   $E_b$   $C^{M7}$   $F^{M7}$   $B_b^7$   $E_b$   $A_b^6$   $E_b$

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

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## SLOW BLUES

**ANGEL EYES**

- EARL BRENT / MATT DENNIS

Andante (♩ = 88)

**A** CM<sup>7</sup> Ab<sup>7</sup>/C CM<sup>6</sup> Ab<sup>9</sup>/C CM<sup>9</sup> AM<sup>7</sup>b<sup>5</sup> Eb<sup>13</sup> Ab<sup>Δ</sup> G<sup>7</sup>b<sup>5</sup> DM<sup>11</sup>

Try to think that love's not a-round\_ still it's un-comfort 'bly near.\_  
 Angel Eyes\_ that old devil sent,\_ they glow un-bear-a - bly bright.\_

CM<sup>9</sup> Ab<sup>7</sup>/C CM<sup>6</sup> Ab<sup>9</sup>/C D<sup>7</sup>b<sup>9</sup> Ab<sup>9</sup> G<sup>7</sup>b<sup>9</sup> 1. CM<sup>7</sup> Ab<sup>9</sup> G<sup>7</sup>b<sup>9</sup> 2. CM

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

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

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

AM<sup>9</sup> D<sup>7</sup>b<sup>9</sup> G<sup>Δ</sup> C<sup>Δ</sup>9 C<sup>Δ</sup>#<sup>7</sup> F<sup>Δ</sup>#<sup>7</sup># DM<sup>7</sup> G<sup>7</sup>#<sup>5</sup>

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

**A** CM<sup>9</sup> Ab<sup>7</sup>/C CM<sup>6</sup> Ab<sup>9</sup>/C CM<sup>9</sup> AM<sup>7</sup>b<sup>5</sup> DM<sup>7</sup> G<sup>7</sup>b<sup>5</sup> G<sup>7</sup>

Pardon me,\_ but I gotta run,\_ the fact's un-com-monly clear.\_

CM<sup>9</sup> Ab<sup>7</sup>/C CM<sup>6</sup> Ab<sup>9</sup>/C D<sup>7</sup>b<sup>9</sup> Ab<sup>9</sup> G<sup>7</sup>#<sup>5</sup>

Gotta find\_ who's now "Number One"\_ and why my An - gel Eyes ain't here.

CM CM/bb Ab<sup>9</sup> G<sup>7</sup>#<sup>5</sup> CM<sup>Δ</sup>

'Scuse me while I di - s - ap - pear.\_

# AS TIME GOES BY

BALLAD - HERMAN HUPPELO

**A**  
Andante (♩ = 76)

FM<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>M<sup>6</sup> B<sup>b</sup>7 E<sup>b</sup>6 FM<sup>7</sup> F<sup>#</sup>DM<sup>7</sup> GM<sup>7</sup>

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

F<sup>7</sup> FM<sup>7</sup> B<sup>b</sup>7 <sup>1</sup>E<sup>b</sup>Δ FM<sup>7</sup> B<sup>b</sup>7 <sup>2</sup>E<sup>b</sup>6 B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>7

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

**B** A<sup>b</sup>Δ C<sup>7</sup> FM A<sup>b</sup>DM

Moonlight and love songs- nev-er out of date Hearts full of pas-sion- jealousy and hate

C<sup>M</sup> A<sup>b</sup>7 F<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>DM B<sup>b</sup>7

Women needs man- and man must have his mate That no one can de - ny It's

**A** FM<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>M<sup>6</sup> B<sup>b</sup>7 E<sup>b</sup>6 FM<sup>7</sup> F<sup>#</sup>DM<sup>7</sup> GM<sup>7</sup>

still the same old story A fight for love and glory A case of do or die The

F<sup>7</sup> GM<sup>7</sup> C<sup>7</sup> FM<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6 D<sup>b</sup>7 E<sup>b</sup>6 (B<sup>b</sup>7)

world will always wel - come lov - ers As Time Goes By

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# AU PRIVAVE

UPBEAT SWING

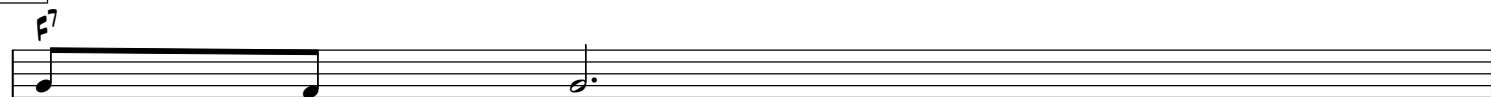
- CHARLIE PARKER

Prestissimo (♩ = 220)

[A] F<sup>7</sup> G<sup>M</sup> A<sup>b</sup> D<sup>M</sup> F<sup>7</sup> C<sup>M</sup> F<sup>7</sup>  
 B<sup>b</sup> 7 F<sup>7</sup> A<sup>M</sup> D<sup>7</sup>  
 G<sup>M</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> 1. G<sup>M</sup> C<sup>7</sup> 2. G<sup>7</sup> C<sup>7</sup>  
 [A] F<sup>7</sup> C<sup>M</sup> B<sup>7</sup>  
 B<sup>b</sup> 7 F<sup>7</sup> D<sup>7</sup>  
 G<sup>M</sup> C<sup>7</sup> F<sup>7</sup> G<sup>M</sup> C<sup>7</sup>  
 [A] F<sup>7</sup> B<sup>b</sup> 7 F<sup>7</sup> F<sup>7</sup> #5



End



BRIGHTLY

# AUTUMN IN NEW YORK

- VERNON DUKE

Andante (♩ = 76)

**A**  $G^{\flat}M^7$   $AM^7$   $B^{\flat}6$   $C^7$   $F^{\Delta}$   $G^{\flat}M^7$   $AM^7$   $D^7b^9$

Autumn In New York, why does it seem so in - vit - ing?  
Autumn In New York, the gleaming rooftops at sun - down.

$G^{\flat}M^7$   $AM^7$   $B^{\flat}6$   $C^7$   $AM^7b^5$   $D^7$

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

**B**  $G^{\flat}M^7$   $B^{\flat}bM^7$   $E^{\flat}b^7$   $A^{\flat}\Delta$   $DM^7b^5$

Glitter - ing crowds and shimmer - ing clouds in canyons of steel, — they're  
Jad - ed rou - es and gay di - vor - cees who lunch at the Ritz — will

$CM^7$   $DM^7$   $G^7b^9$   $C^{\Delta}$   $C^7$   $C^7\sharp$

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

**A**  $G^{\flat}M^7$   $AM^7$   $B^{\flat}6$   $C^7$   $F^{\Delta}$   $G^{\flat}M^7$   $AM^7$   $D^7b^9$   $D^{\flat}b^7$

Autumn In New York, that brings the promise of new love;  
Autumn In New York, trans - forms the slums in - to May - fair;

$CM^7$   $DM^7$   $E^{\flat}bM^6$   $F^7$   $B^{\flat}bM^6$   $AbM^7$   $G^{\flat}b^7$

Autumn In New York — is of - ten mingled with pain. —  
Autumn In New York, — you'll need no castles in Spain. —

**C**  $FM^7$   $C^7$   $FM$   $Ab^7$   $D^{\flat}\Delta$   $Ab^7$   $D^{\flat}\Delta$   $Ab^7$

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

$G^{\flat}M^7$   $AM^7$   $B^{\flat}bM^6$   $C^7b^9$   $FM$

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

# AUTUMN LEAVES

MED. JAZZ

- JACQUES PREVERT, JOHNNY MERCEZ / JOSEPH KOSMA

**Allegro** (♩ = 130) **A**  $AM^7$   $D^7$   $G^\Delta$   $C^\Delta$

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

$F\#\#^7b5$   $B^7$   $EM$

Leaves,\_\_\_\_\_ of red and gold. I see your

**A**  $AM^7$   $D^7$   $G^\Delta$   $C^\Delta$

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

$F\#\#^7b5$   $B^7$   $EM$   $AM$   $EM$

hands\_\_\_\_\_ I used to hold. Since you

**B**  $F\#\#^7b5$   $B^7$   $EM$

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

$AM^7$   $D^7$   $G^\Delta$   $E^7b9$

hear\_\_\_\_\_ old win - ter's song.\_\_\_\_\_ But I

$F\#\#^7b5$   $B^7b9$   $EM$   $EM/D$   $C\#\#^7b5$   $C^\Delta$

miss you most of all my dar - ling,\_\_\_\_\_ When

$F\#\#^7b5$   $B^7b9$   $EM$   $AM$   $EM$

Au - tumn Leaves start to fall.\_\_\_\_\_

BLUES

**BESSIE'S BLUES**

- JOHN COLTRANE

Presto (♩ = 200)



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MODERATELY SLOW

**BEWITCHED**

- LORENZ HART / RICHARD RODGERS

Moderato (♩ = 100)

**A** C C#dim7 DM7 D#dim7 C E7 FΔ F#dim7

I'm wild again, be-guiled again, a simpering, whimpering child again, Be -

C D7 G7 A7 DM7 G7

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

**A** C C#dim7 DM D#dim7 C E7 FΔ F#dim7

Couldn't sleep, and wouldn't sleep, when love came and told me I shouldn't sleep, Be -

C D7 G7 C7 FΔ A7

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

**B** DM AM

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

DM G7 EM7 A7#9 DM7 G7

he can laugh, but I love it, — although the laugh's on me. I'll

**A** C C#dim7 DM D#dim7 C E7 FΔ F#dim7

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

C D7 DM G7 1. C AM DM7 G7 2. C F C

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

BLUES

**BILLIE'S BOUNCE**

- CHARLIE PARKER

**A**  
Allegro (♩ = 130)

**B**

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

BOSSA NOVA

**BLUE BOSSA**

- JOAN CARTWRIGHT / KENNY DOERHAM

Allegro (♩ = 150)

**A**  $CM^7$   $FM^7$

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

$DM^7b^9$   $G^7$   $CM^7$

Mem - ories of our start\_ The love you give\_  
 Some - thing in your eyes\_ Fills me with bliss\_  
 How can I for - get\_ That mag - ic dawn\_

$Ebm^7$   $Ab^7$   $Bb^\Delta$

Days when we're a - lone\_ And you are in my arms\_  
 Hold me in your arms\_ And then I will re - call\_  
 All the warm de - sire\_ The fi - re in your touch\_

$DM^7b^9$   $G^7$  1.  $CM^7$   $DM^7b^9$   $G^7$  3.  $CM^7$

The blueness of the trueness of our love\_  
 The blueness of the trueness of our love\_ The  
 The blueness of the trueness of our love\_

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SLOWLY

**BLUE IN GREEN**

- MILES DAVIS, BILL EVANS

Allegro (♩ = 130)



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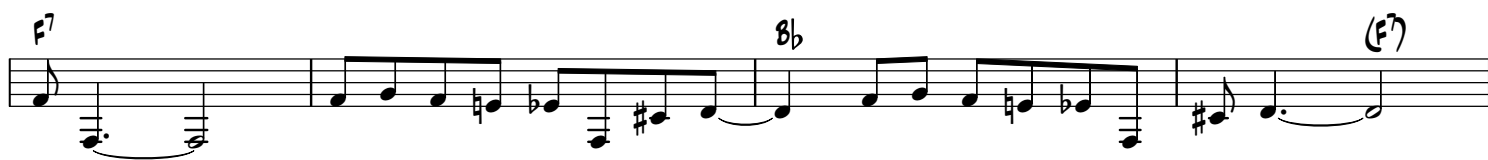
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BLUES

**BLUE MONK**

- THELONIOUS MONK

Allegro (♩ = 130)



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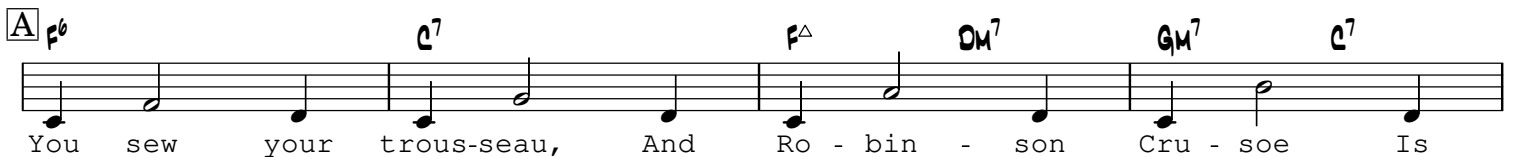
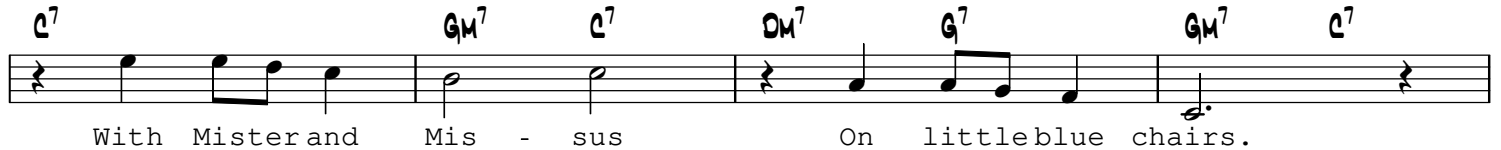
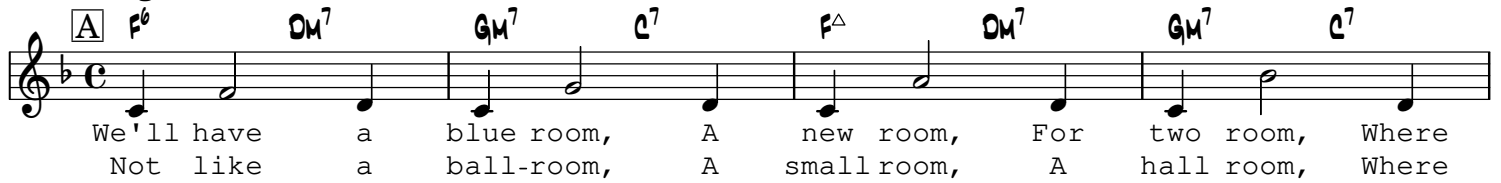
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# BLUE ROOM

GALZ

- LORENZ HART / RICHARD RODGERS

Allegro (♩ = 130)



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# BLUE SKIES

- IRVING BERLIN

Andante (♩ = 88)

**A** AM E+/G# C/G D°/F# FM

Blue Skies smiling at me, nothing but

C/G F° G+ C

blue skies do I see.

**A** AM E+/G# C/G D°/F# FM

Blue - birds singing a song, nothing but

C/G F° G+ C

blue - birds all day long.

**B** C FM C FM C FM C

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

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

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

**A** AM E+/G# C/G D°/F# FM

Blue days all of them gone, nothing but

C/G F° G+ C

blue skies from now on.

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# BLUE TRANE

**FIERCELY** - JOHN COLTRANE

**Allegro** (♩ = 130)



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SAL2

# BLUES FOR ALICE

- CHARLIE PARKER

Allegro (♩ = 130)



# BLUESETTE

MODERATE WALTZ

- NORMAN GIMBEL / JEAN TOOTS THIELEMANS

Allegro (♩ = 168)



Have you heard the news yet? Love is 'round the cor - ner.  
 Love wrapped in rain - bows and tied with pink rib - bon to  
 make your next spring-time your gold wed - ding ring time. So,  
 dry your eyes. Don't cha pout, don't cha fret, goody good times are coming, Blues-ette.\_  
 Long as there's love in your heart to share, dear Blues-ette, don't des - pair.  
 Some blue boy is longing, just like you, to find a some - one to be true to.  
 One luck - y day love - ly love will come your way.\_\_\_\_\_ That mag - ic  
 day\_\_\_\_\_ may just be to - day.\_\_\_\_\_

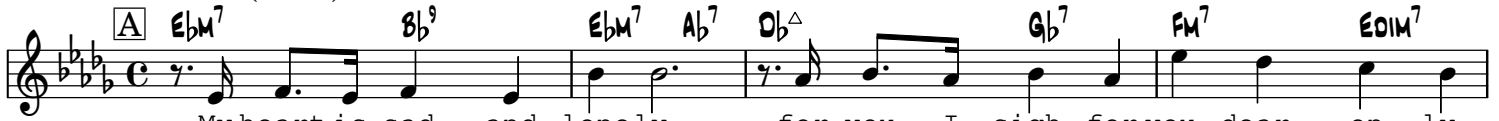


SLOWLY, WITH EXPRESSION

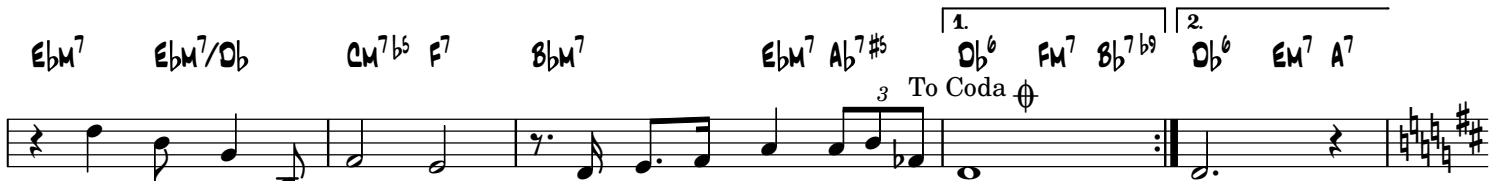
**BODY AND SOUL**

CHARO HEYMAN, ROBERT SOUL, FRANK EYTON / JOHN GREEN

Andante (♩ = 80)



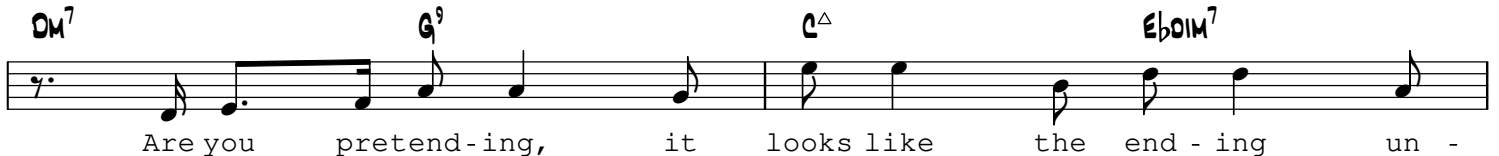
My heart is sad and lonely, for you I sigh, for you, dear, on - ly.  
 I spend my days in longing and wond'ring why it's me you're wronging,  
 my life a wreck you're making, you know I'm yours for just the tak-ing;



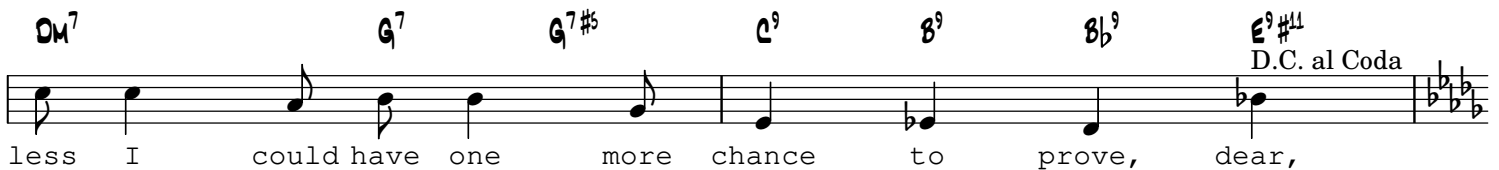
Why have n't you seen it? I'm all for you, Body And Soul!  
 I tell you I mean it, I'm all for you, Body And Soul!  
 I'd glad-ly sur-ren-der my-self to you, Body And



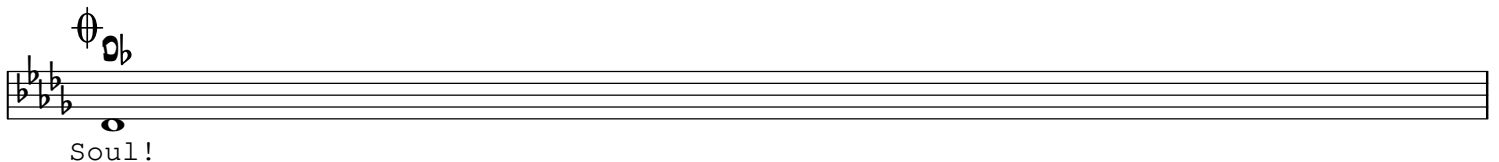
I can't believe it, it's hard to conceive it that you'd turn away ro-mance. —



Are you pretend-ing, it looks like the end - ing un -



less I could have one more chance to prove, dear,



Soul!

# BUT BEAUTIFUL

SLOWLY

- JOHNNY BURKE, JAMES VAN HEUSEN

Allegro (♩ = 130)

**A**  $G^{\Delta 9}$   $B^{\flat}M^{\flat}b^5$   $E^{\flat}b^9$   $A^{\flat}M^{\flat}9$   $C^{\sharp}M^{\flat}b^5$   $F^{\sharp}b^9$

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

$G^{\Delta 9}$   $B^{\flat}M^{\flat}b^5$   $E^{\flat}7$   $A^{\flat}9$

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

**B**  $D^{\flat}7$   $D^{\flat}7/C$   $B^{\flat}M^{\flat}7$   $E^{\flat}M^{\flat}7$   $A^{\flat}M^{\flat}7$   $D^{\flat}7$   $G$

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

$E^{\flat}M^{\flat}6$   $E^{\flat}M^{\flat}7$   $A^{\flat}9$   $A^{\flat}M^{\flat}7$   $D^{\flat}7$

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

**A**  $G^{\Delta 9}$   $B^{\flat}M^{\flat}b^5$   $E^{\flat}b^9$   $A^{\flat}M^{\flat}9$   $C^{\sharp}M^{\flat}b^5$   $F^{\sharp}b^9$

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

$G^{\Delta 9}$   $B^{\flat}M^{\flat}b^5$   $E^{\flat}7$   $A^{\flat}9$

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

**C**  $D$   $D^{\flat}7/C$   $B^{\flat}M^{\flat}7$   $E^{\flat}M^{\flat}7$   $A^{\flat}M^{\flat}7$   $B^{\flat}7^{\sharp}5$   $B^{\flat}7$   $E^{\flat}M^{\flat}7$   $C^{\flat}M^{\flat}7$   $F^{\flat}7$

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

$G$   $E^{\flat}7$   $A^{\flat}M^{\flat}7$   $D^{\flat}7$   $A^{\flat}b^7$   $1. G$   $A^{\flat}M^{\flat}7$   $D^{\flat}7$   $2. G$

that would be But Beautiful I know. \_\_\_\_\_ Love is know. \_\_\_\_\_

MODERATELY

**BUT NOT FOR ME**

- IZA GERSHWIN / GEORGE GERSHWIN

**Moderato** (♩ = 116) **A**  $G^7$   $G^7$   $C^7$   $F^\Delta$   $DM^7$

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

$G^7$   $G^7$   $C^7$   $F^\Delta$   $CM^7$   $F^7$

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

**B**

$1$   $Bb^\Delta$   $Bb^7$   $Eb^7$   $F^\Delta$

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

$DM^7$   $G^7$   $G^7$   $C^7$

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

**C**

$2$   $Bb^\Delta$   $Bb^7$   $Eb^7$   $F^\Delta$   $DM^7$

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

$G^7$   $C^7$   $F^\Delta$

not for me

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MODERATELY

**BYE BYE BLACKBIRD**

- MOET DIXON / RAY HENDERSON

Moderato (♩ = 116)

**A** F D<sup>7</sup> G<sup>M7</sup> C<sup>9</sup> F

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

F/A A<sup>b</sup>D<sup>M7</sup> G<sup>M7</sup> C<sup>7</sup>

Bye Bye Black - bird, \_\_\_\_\_

**B** G<sup>M</sup> E<sup>b</sup>/G G<sup>M6</sup> E<sup>b</sup>/G G<sup>M7</sup> C<sup>7</sup>

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

G<sup>M7</sup> C<sup>7</sup> F<sup>Δ</sup> F<sup>6</sup>

Bye Bye Black - bird. \_\_\_\_\_

**C** F<sup>7</sup> A<sup>M7b5</sup> D<sup>7</sup>

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

G<sup>M</sup> G<sup>M7b5</sup> C<sup>7</sup>

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

**D** F E<sup>b7</sup> D<sup>7</sup>

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

G<sup>M7</sup> C<sup>7</sup> 1. F D<sup>M7</sup> G<sup>M7</sup> C<sup>7</sup> 2. F B<sup>b</sup> B<sup>b</sup>M<sup>6</sup> F<sup>6</sup>

black - bird \_\_\_\_\_ bye bye. \_\_\_\_\_

MODERATELY AND RATHER FREELY

**CAN'T HELP LOVIN' DAT MAN**

- OSCAR HAMMERSTEIN III / JEROME KERN

Andante Moderato (♩ = 88)

**A**  $C^{\Delta}$   $AM^7$   $DM^7$   $G^7$   $C^{\Delta}$   $GM^7$   $C^7b^9$   $F^6$   $Bb^9$

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

$EM^7$   $AM^7$   $Ab^7$   $D^7b^9$   $G^7b^9$   $C^{\Delta}$   $Ebm^7$   $DM^7$   $G^7\#^9$

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

**A**  $C^{\Delta}$   $AM^7$   $DM^7$   $G^7$   $C^{\Delta}$   $GM^7$   $C^7b^9$   $F^6$   $Bb^9$

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

$EM^7$   $AM^7$   $Ab^7$   $D^7b^9$   $G^7b^9$   $C^{\Delta}$   $DM^7$   $GM^7$   $C^7b^9$

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

**B**  $F^6$   $F\#dim^7$   $C^{\Delta}$   $D^7$

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

$EM^7$   $Eb^{\Delta}$   $DM^7$   $D^9$   $DM^7/G$   $G^7$

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

**A**  $C^{\Delta}$   $AM^7$   $DM^7$   $G^7$   $C^{\Delta}$   $GM^7$   $C^7b^9$   $F^6$   $Bb^9$

He can come home as late as can be, \_ home without him\_ ain't no home to me, \_

$EM^7$   $AM^7$   $Ab^7$   $D^7b^9$   $G^7b^9$   $C^{\Delta}$   $Eb^9$   $Ab^{\Delta}$   $Db^{\Delta}$   $C^{\Delta}$

Can't Help Lovin' Dat Man of mine. \_

BRIGHT LATIN AND SWING

**CARAVAN**

- IRVING MILLS / DUKE ELLINGTON, JUAN TIZOL

Prestissimo (♩ = 220)

A

C<sup>7</sup>

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

C<sup>7</sup>

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

C<sup>7</sup>

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

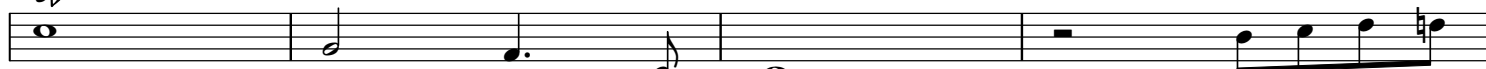
Fm<sup>6</sup>

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

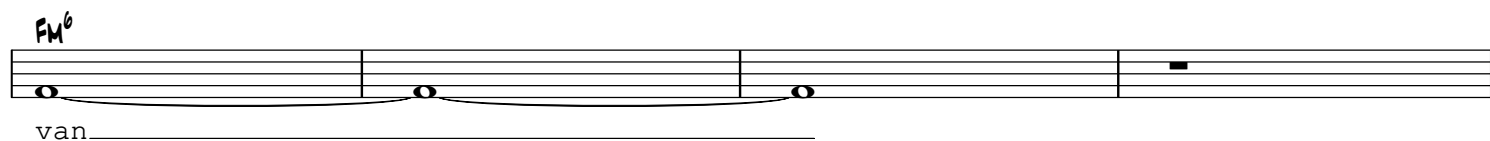
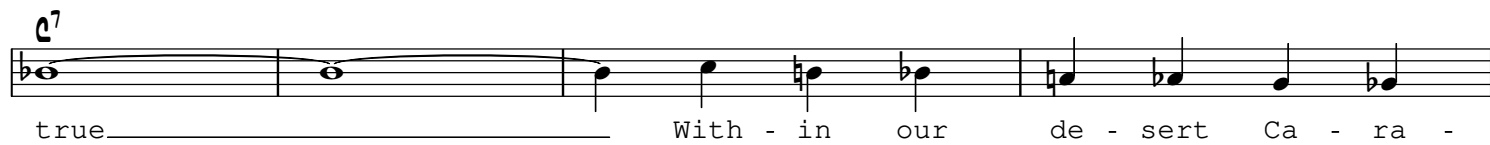
B

F<sup>9</sup>

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

Bb<sup>9</sup>

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



# CHEGA DE SAUDADE

BOSSA NOVA

ANTONIO CARLOS JOBIM, JESSIE CAVANAUGH / ANTONIO CARLOS JOBIM

Presto (♩ = 200)

**A**  $DM^7$   $DM^7/C$   $BM^7b^5$   $E^7b^9$

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

$EM^7b^5$   $A^7b^9$   $DM$   $EM^7b^5$   $A^7b^9$

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

$DM$   $DM/C$   $BM^7b^5$   $E^7$   $AM$

Home is where the heart is, \_\_\_\_\_ the fun - ny

$Bb^{\Delta}$   $EM^7b^5$   $A^7b^9$

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

**A'**  $DM^7$   $DM^7/C$   $BM^7b^5$   $E^7b^9$

No more tears and no more sighs, and

$EM^7b^5$   $A^7b^9$   $DM$   $D^7$

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

$GM$   $GM/F$   $A^7/E$   $A^7$   $DM$   $DM/C$

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

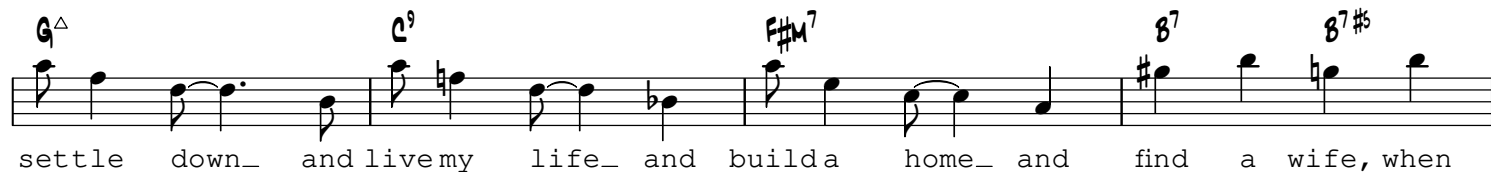
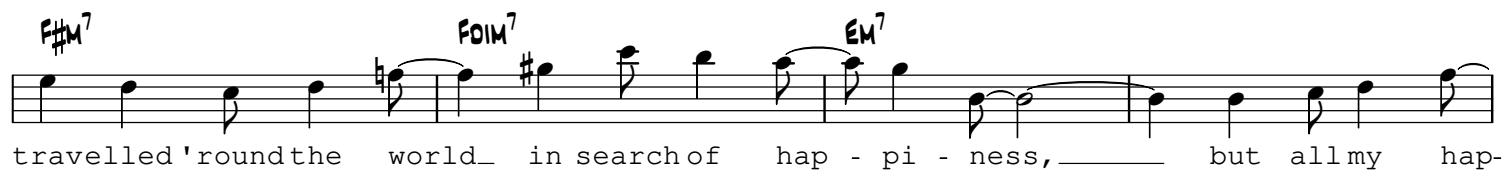
$BM^7b^5$   $E^7b^9$   $A^7b^9$   $DM$   $EM^7$   $A^7\#^5$

settle down\_\_ and there'll be No\_\_ More Blues\_\_

**B**  $D^{\Delta}$   $D\#DM^7$   $EM^7$

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





MODERATELY

# COCKTAILS FOR TWO

- ARTHUR JOHNSTON AND SAM COSLOW

**Allegro** (♩ = 130)

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

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

G<sup>7</sup> G<sup>7</sup>DM<sup>7</sup> G<sup>7</sup>

--neu with some one shar - ing a de -  
ette two hand are sure to sly - ly

DM<sup>7</sup> G<sup>7</sup> DM<sup>7</sup> G<sup>7</sup># 1 C C#DM<sup>7</sup>

light - ful chat, of this and that and Cocktails For Two...  
meet be-neath a ser - vinette, with

G<sup>7</sup> 2 G<sup>7</sup>

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

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

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

ADIM<sup>7</sup> DM<sup>7</sup> G<sup>7</sup> DM<sup>7</sup> G<sup>7</sup> C C#DM

within-tox-i-cating kiss-es for the prin - cipal in - gre - di - ent.

**A** G<sup>7</sup> C G<sup>7</sup># C G<sup>7</sup> G<sup>7</sup>DM<sup>7</sup>

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

G<sup>7</sup> DM<sup>7</sup> G<sup>7</sup> DM<sup>7</sup> G<sup>7</sup> C<sup>6</sup> FM C

\_then maybe fortune will complete her plan that all began with Cocktails For Two...

MODERATELY

**COME RAIN OR COME SHINE**

- JOHNNY MERCER / HAROLD ARLEN

Moderato (♩ = 100)



I'm gonna love you like no - body's loved you, Come Rain Or Come Shine.



High as a mountain and deep as a river, 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 - body's loved me, Come Rain Or Come Shine.



Hap - py together, un - hap - py together And won't it be fine.



Days maybe cloudy or sun - ny, We're in or we're out of the mon - ey. But



I'm with you always, I'm with you rain or shine!

# COULD IT BE YOU

- COLE PORTER

**Allegro** (♩ = 168)

**A**  $Bb^{\Delta}$   $CM^7$   $F^7$   $Bb^{\Delta}$   $GM^7$   $Gbm^7$   $FM^7$   $Bb^7$

$Eb^{\Delta}$   $FM^7$   $Bb^7$   $Eb^{\Delta}$   $GM^7$   $C^7$

**B**  $F^{\Delta}$   $A^7 b9$   $DM^7$   $G^7$   $AM^7 b5$   $D^7 b9$

$GM$   $GM^7$   $C^7$   $F^7$   $C^9$   $CM^7$   $F^7$

**C**  $Bb^{\Delta}$   $D^7$   $Eb^{\Delta}$   $C^7$   $G^7$   $Ebm^7$   $Ab^7$

$Bb^{\Delta}$   $C^9$   $CM^7$   $F^7$   $Bb^6$   $(CM^7 F^7)$

*Fine*

SLOWLY AND RHYTHMICALLY

**CRY ME A RIVER**

- ARTHUR HAMILTON

Andrante Moderato (♩ = 88)

**A** CM CM<sup>#</sup> CM<sup>6</sup> CM<sup>7</sup> FM<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>7<sup>#</sup> E<sup>b</sup>Δ DM<sup>7</sup> G<sup>7</sup>

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

GM<sup>7</sup> C<sup>7</sup><sup>#</sup> F<sup>9</sup> FM<sup>7</sup> FM<sup>7</sup>/B<sup>b</sup> E<sup>b</sup>6 D<sup>7</sup><sup>b9</sup> G<sup>7</sup>

Cry\_\_\_ Me A Riv--er, Cry\_Me A River, I cried a river o-ver you.---

**A** CM CM<sup>#</sup> CM<sup>6</sup> CM<sup>7</sup> FM<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>7<sup>#</sup> E<sup>b</sup>Δ DM<sup>7</sup> G<sup>7</sup>

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

GM<sup>7</sup> C<sup>7</sup><sup>#</sup> F<sup>9</sup> FM<sup>7</sup> FM<sup>7</sup>/B<sup>b</sup> E<sup>b</sup>6 AM<sup>7</sup><sup>b5</sup> D<sup>7</sup><sup>b9</sup>

Cry\_\_\_ Me A River, Cry\_My A River, I cried a river o-ver you.

**B** GM CM<sup>6</sup> D<sup>7</sup> GM EM<sup>7</sup><sup>b5</sup> CM<sup>6</sup>/E<sup>b</sup> D<sup>7</sup>

You droveme, nearly droveme, out of my head, while you\_\_\_nev<sup>3</sup>ershed a tear.---

GM CM<sup>6</sup>/E<sup>b</sup> D<sup>7</sup><sup>sus4</sup> D<sup>7</sup>

Re - mem-ber?\_\_\_ I re - mem-ber, all that you said;---

G DM<sup>7</sup> G<sup>7</sup>

told me love was too ple-beian, told me you were thru with me, an'

**A** CM CM<sup>#</sup> CM<sup>6</sup> CM<sup>7</sup> FM<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>7<sup>#</sup> E<sup>b</sup>Δ DM<sup>7</sup> G<sup>7</sup>

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

GM<sup>7</sup> C<sup>7</sup><sup>#</sup> F<sup>9</sup> FM<sup>7</sup> FM<sup>7</sup>/B<sup>b</sup> E<sup>b</sup>6 G<sup>7</sup><sup>#b9</sup> E<sup>b</sup>6

Cry\_\_\_ Me A River, Cry Me A River, I cried a river o-ver you.--- you.---

1. E<sup>b</sup>6 G<sup>7</sup><sup>#b9</sup> 2. E<sup>b</sup>6

# SWING DANCING ON THE CEILING - LORENZ HART / RICHARD RODGERS

Allegro (♩ = 130)

**A**  $F^{\Delta}$   $F^7\#5$   $Bb^{\Delta}$   $BbIM$   $AM^7$   $AbIM$

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

$GM^7$   $C^7$   $AM^7b5$   $D^7b9$   $GM^7$   $C^7$   $F^b$

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

**B**  $GM^7$   $C^7$   $F^{\Delta}$   $AM^7b5$   $D^7$

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

$GM^7$   $C^7$   $AM^7b5$   $D^7$   $GM^7$   $C^7$

but I'm so grateful to disco - ver he's till there —

**A**  $F^{\Delta}$   $F^7\#5$   $Bb^{\Delta}$   $BbIM$   $AM^7$   $AbIM$

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

$GM^7$   $C^7$   $F$  *Fine*  $(GM^7)$   $C^7$

just for my love —

SLOWLY

**DARN THAT DREAM**

- EDDIE DELANGE / JIMMY VAN HEUSEN

Adagio (♩ = 72)

**A** G Bbm<sup>7</sup> Eb<sup>7</sup> AM<sup>7</sup> B<sup>7</sup>bb EM<sup>7</sup> EM/D C#M<sup>7</sup> C<sup>Δ</sup> Bm<sup>7</sup>bb E<sup>7</sup>bb

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

AM<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> Bbm<sup>7</sup> AM<sup>7</sup> D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> AM<sup>7</sup> D<sup>7</sup>

but when I awake you're out of sight. Oh, Darn That Dream.

**A** G Bbm<sup>7</sup> Eb<sup>7</sup> AM<sup>7</sup> B<sup>7</sup>bb EM<sup>7</sup> EM/D C#M<sup>7</sup> C<sup>Δ</sup> Bm<sup>7</sup>bb E<sup>7</sup>bb

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

AM<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> Bbm<sup>7</sup> AM<sup>7</sup> D<sup>7</sup>bb G Bb<sup>7</sup>

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

**B** Eb<sup>6</sup> CM<sup>7</sup> FM<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup> C<sup>7</sup>bb FM<sup>7</sup> Bb<sup>9</sup> Bb<sup>7</sup>bb

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

Eb<sup>6</sup> CM<sup>7</sup> GM<sup>7</sup> GM<sup>7</sup>/F EM<sup>7</sup>bb AM<sup>7</sup> D<sup>7</sup> Eb<sup>9</sup> D<sup>9</sup>

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

**A** G Bbm<sup>7</sup> Eb<sup>7</sup> AM<sup>7</sup> B<sup>7</sup>bb EM<sup>7</sup> EM/D C#M<sup>7</sup> C<sup>Δ</sup> Bm<sup>7</sup>bb E<sup>7</sup>bb

Darn That Dream and bless it too, with-out that dream I never would have you.

AM<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> Bbm<sup>7</sup> AM<sup>7</sup> D<sup>7</sup>bb G

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

# DESAFINADO

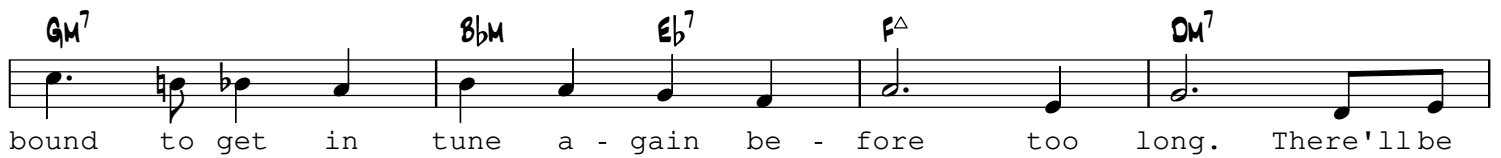
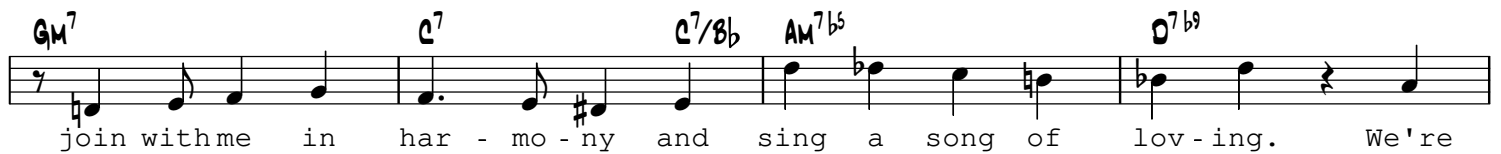
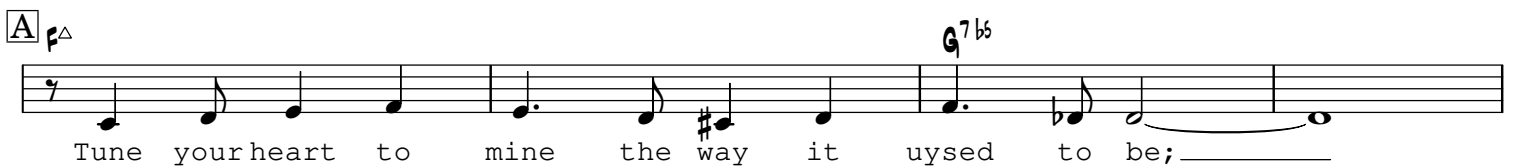
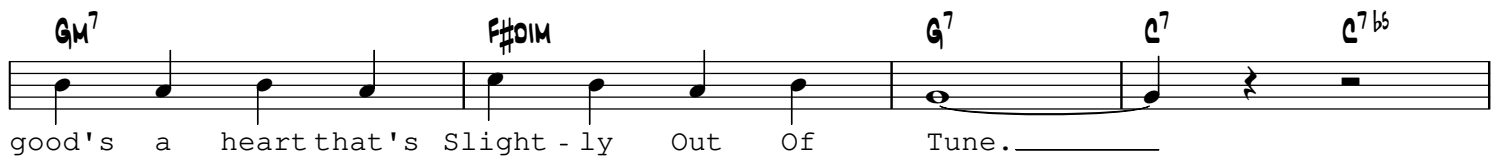
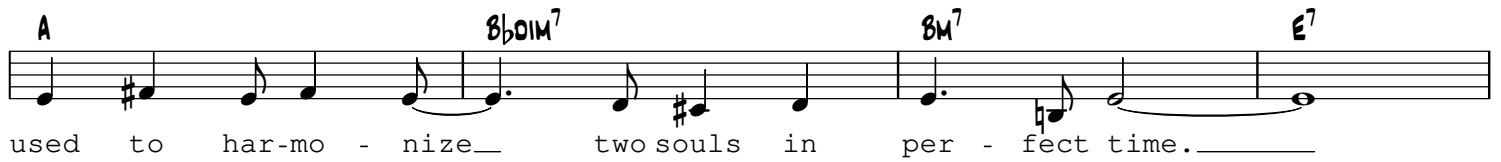
MEDIUM BOSSA NOVA

— NUBIA BELO — JIM HENRICKS, JESSIE CAVANAUGH / ANTONIO CARLOS JOBIM

Allegro (♩ = 130)







# DONNA LEE

- CHARLIE PARKER

**Allegro** (♩ = 130)

The musical score is written for guitar in E-flat major (three flats: B-flat, E-flat, A-flat) and common time (C). It consists of 16 measures, divided into two sections: Section A (measures 1-8) and Section B (measures 9-16). The notation includes various chords, fingerings, and articulations.

**Section A (Measures 1-8):**

- Measure 1: Chord  $A\flat$ . Fingering: 3.
- Measure 2: Chord  $F^7$ . Fingering: 4, 3, 1.
- Measure 3: Chord  $B\flat^7$ . Fingering: 3, 1.
- Measure 4: Chord  $B\flat^7$ . Fingering: 2, 1.
- Measure 5: Chord  $E\flat^7$ . Fingering: 2, 3, 4, 5.
- Measure 6: Chord  $A\flat$ . Fingering: 4, 1.
- Measure 7: Chord  $D\flat$ . Fingering: 3.
- Measure 8: Chord  $D\flat^7$ . Fingering: 3.

**Section B (Measures 9-16):**

- Measure 9: Chord  $B\flat^7$ . Fingering: 3.
- Measure 10: Chord  $B\flat^7$ . Fingering: 3.
- Measure 11: Chord  $E\flat^7$ . Fingering: 3.
- Measure 12: Chord  $A\flat$ . Fingering: 3.
- Measure 13: Chord  $F^7$ . Fingering: 3.
- Measure 14: Chord  $B\flat^7$ . Fingering: 3.
- Measure 15: Chord  $E\flat^7$ . Fingering: 3.
- Measure 16: Chord  $A\flat$ . Fingering: 3.

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# DON'T BLAME ME

- DOROTHY FIELDS / TIMMY McHUGH

**Allegro** (♩ = 130)

**A**  $C^6$   $Fm^7$   $Bb^7$   $Em^7$   $A^7$   $DM^7$   $G^7$   $C^\Delta$   $AM^7$

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

$DM^7$   $G^7$   $EM^7b^5$   $A^7$   $DM^7$   $G^7$   $C^6$   $DM^7$   $G^7$   $DM^7$   $G^7$   $C^6$   $Gm^7$   $C^7$

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

**B**  $F$   $E^7$   $AM^7$

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

$D^7$   $DM^7$   $Ab^7$   $G^7$

Makes me want \_\_\_\_\_ Some - one like you to love.

**A**  $C$   $EM^7b^5$   $A^7$   $DM^7$   $G^7$   $C^\Delta$   $AM^7$

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

$DM^7$   $G^7$   $EM^7b^5$   $A^7$   $DM^7$   $G^7$   $C^6$

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

# DON'T EXPLAIN

SLOWLY

- ARTHUR HEZLOP, JR. / BILLIE HOLIDAY

Adagio (♩ = 72)

**A**  $DM$   $DM/C$   $GM^{\flat}/B^{\flat}$   $A^7$   $DM$   $DM/C$   $E^7/B$   $B^{\flat}7^{\flat}b^5$   $A^9$

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

$E^{\flat}9$   $D^9\#5$   $D^7\#5b^9$   $D^{\flat}9$   $C^9$   $F^{\Delta}$   $B^{\flat}\Delta$   $AM^7$   $B^{\flat}M^{\flat}/D^{\flat}$   $C^7b^9$   $B^{\flat}7$   $A^7$

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

**A**  $DM$   $DM/C$   $GM^{\flat}/B^{\flat}$   $A^7$   $DM$   $DM/C$   $E^7/B$   $B^{\flat}7^{\flat}b^5$   $A^9$

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

$E^{\flat}9$   $D^9\#5$   $D^7\#5b^9$   $D^{\flat}9$   $C^9$   $F$   $BM^7b^5$   $E^7b^9$   $A^7b^9$

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

**B**  $DM^7$   $GM^7$   $C^7$   $F^{\Delta}$

You know that I love you and what love en - dures.

$B^{\flat}\Delta$   $EM^7b^5$   $B^{\flat}7$   $A^7$

All my thoughts are of you for I'm so com-plete - ly yours.

$DM^7$   $GM^7$   $C^7$   $F^{\Delta}$

Cry to hear folks chat-ter, and I know you cheat.

$B^{\flat}\Delta$   $EM^7b^5$   $B^{\flat}7$   $A^7$

Right or wrong don't mat - ter when you're with me, sweet.

**A**  $DM$   $DM/C$   $GM^{\flat}/B^{\flat}$   $A^7$   $DM$   $DM/C$   $E^7/B$   $B^{\flat}7^{\flat}b^5$   $A^9$

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

$E^{\flat}9$   $D^9\#5$   $D^{\flat}9$   $C^9$   $F$   $B^{\flat}6$   $F$

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

MEDIUM SWING

**DON'T GET AROUND MUCH ANYMORE**

BOB RUSSELL / DUKE ELLINGTON

**A** Allegro (♩ = 130)

Missed the Saturday dance, heard they crowded the floor;  
 couldn't bear it without you, — Don't Get Around Much An-y-more.

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

**B** Dar - ling, I guess — my mind's — more at ease,  
 — but nev - er the - less — why stir up memo - ris? Been invied on dates,

**A** might have gone but what four? Aw-f' lly diff' rent without — you, —  
 Don't Get Around Much An-y-more. Missed the Saturday more.

MEDIUM GROOVE

**DOXY**

- SONNY ROLLINS

Allegro (♩ = 130)



# EASY LIVING

MED

- RALPH RAINGER, LEO ROBIN

Moderato (♩ = 108)

**A**  $F^{\Delta}$   $F^{\#}OIM^7$   $GM^7$   $G^{\#}OIM^7$

Li - ving for you is ea - sy li - ving It's  
I ne - ver reg - ret the years that I'm giving They're

$F^{\Delta}/A$   $CM^7$   $F^7$   $Bb^{\Delta}$   $Eb^7$

ea - sy to live when you're in love And  
ea - sy to give when you're in love I'm

$F^{\Delta}$   $DM^7$   $GM^7$   $C^7$   $A^7\#$   $D^9$   $G^7\#$   $C^9$

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

**1.**

$GM^7$   $C^7b9$   $F$   $Bb^7$   $Ebm^7$   $Ab^7$

ev - er I do for you For

**B**  $Db^{\Delta}$   $Bbm^7$   $Ebm^7$   $Ab^7$   $Ab^7/Gb$   $Fm^7$   $Bb^7$   $Ebm^7$   $Ab^7$

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

$Db^{\Delta}$   $Db/C$   $Bbm^7$   $Bbm^7/Ab$   $GM^7b5$   $C^7$

one wave of your hand Darling, it's grand They just don't un - derstand

**A**  $F^{\Delta}$   $F^{\#}OIM^7$   $GM^7$   $G^{\#}OIM^7$   $F^{\Delta}/A$   $CM^7$   $F^7$   $Bb^{\Delta}$   $Eb^7$

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

$F^{\Delta}$   $DM^7$   $GM^7$   $C^7b9$   $F$   $(Ab^7)$   $Db^{\Delta}$   $C^7$

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

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# EASY TO LOVE

BALLAD - COLE PORTER

Moderato (♩ = 108)

**A** DM<sup>7</sup> GM<sup>7</sup> DM<sup>7</sup> G<sup>7</sup>

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

C<sup>Δ</sup> F<sup>Δ</sup> EM<sup>7</sup> 1. F<sup>7</sup>

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

**B** DM<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> AM<sup>7</sup>

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

DM<sup>7</sup> G<sup>7</sup> EM<sup>7</sup> A<sup>7</sup>

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

2. A<sup>7</sup>

shame that

**C** DM<sup>7</sup> FM<sup>6</sup> C<sup>Δ</sup> E<sup>7</sup> Ebm

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

DM<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Fine

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





# TITLE

TIME

- COMPOSER

**A**  $C^{\Delta}$   $E^7$

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

$A^7$   $DM$

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

$E^7$   $AM$

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

$D^7$   $DM^7$   $G^7$

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

**B**  $C^{\Delta}$   $E^7$

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

$A^7$   $DM$

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

$F$   $FM$   $C^{\Delta}$   $EM^7$   $A^7$

You took the part that once was my heart So

$DM^7$   $G^7$   $C^6$  (Eboim)  $DM^7$   $G^7$

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

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# FLAMINGO

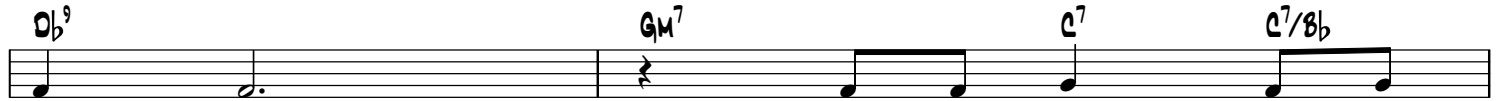
SLOWLY

- ED ANDERSON / TED GZOUYA

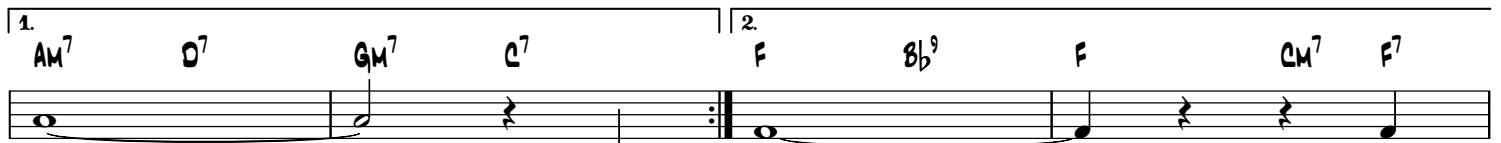
Allegro (♩ = 130)



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



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



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



min - go, - when the sun meets the sea, say farewell to my



lov - er and has - ten to me. -

MODERATELY, WITH A BEAT

# FLY ME TO THE MOON

- BART HOWARD

Allegro (♩ = 130)

**A** AM<sup>7</sup> DM<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>

Fly Me To The Moon, and let me play a - mong the stars;

F<sup>Δ</sup> BM<sup>7</sup>b<sup>5</sup> E<sup>7</sup>b<sup>9</sup> AM<sup>7</sup> A<sup>7</sup>b<sup>9</sup>

let me see what spring is like on Ju - pi - ter and Mars. In

DM<sup>7</sup> G<sup>9</sup> G<sup>7</sup>b<sup>9</sup> C<sup>Δ</sup>9 AM<sup>7</sup> AM<sup>9</sup>

oth - er words, \_\_\_\_\_ hold my hand! \_\_\_\_\_ In

DM<sup>7</sup> G<sup>7</sup> F<sup>Δ</sup>DM<sup>7</sup>/C C<sup>Δ</sup> BM<sup>7</sup> E<sup>7</sup>

oth - er words, \_\_\_\_\_ dar - ling kiss me! \_\_\_\_\_

**B** AM<sup>7</sup> DM<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>

Fill my heart with song, and let me sing for - ev - er - more;

F<sup>Δ</sup> BM<sup>7</sup>b<sup>5</sup> E<sup>7</sup>b<sup>9</sup> AM<sup>7</sup> A<sup>7</sup>b<sup>9</sup>

you are all I long for all I wor - ship and a - dore. In

DM<sup>7</sup> G<sup>9</sup> G<sup>7</sup>/F <sup>1</sup> EM<sup>7</sup>b<sup>5</sup> A<sup>7</sup>b<sup>9</sup>

oth - er words, \_\_\_\_\_ please be true! \_\_\_\_\_ In

DM<sup>7</sup> DM<sup>7</sup>/G G<sup>7</sup>b<sup>9</sup> C<sup>6</sup> BM<sup>7</sup> E<sup>7</sup>

oth - er words, \_\_\_\_\_ I love you! \_\_\_\_\_

<sup>2</sup> EM<sup>7</sup>b<sup>5</sup> B<sup>b</sup>9 A<sup>7</sup>b<sup>9</sup>

true! \_\_\_\_\_ In

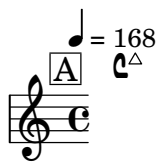
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oth - er words, \_\_\_\_\_ I love you! \_\_\_\_\_

# FOUR

MED. SWING

- / MILES DAVIS



E<sup>7</sup>

A<sup>7</sup>

DM

E<sup>7</sup>

AM

D<sup>7</sup>

DM<sup>7</sup>

G<sup>7</sup>

B

C<sup>Δ</sup>

E<sup>7</sup>

A<sup>7</sup>

DM

F

FM

C<sup>Δ</sup>

EM<sup>7</sup>

A<sup>7</sup>

DM<sup>7</sup>

G<sup>7</sup>

C<sup>6</sup>

(E<sup>b</sup>DM

DM<sup>7</sup>

G<sup>7</sup>

# GENTLE RAIN

BOSSA

- MATT DUBEY / LOUIS BONFA

Allegro (♩ = 130)

**A**  $AM^6$   $BM^7b^5$   $E^7$

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

$AM^7$   $D^7$   $GM^7$   $C^7$   $F^6$

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

**B**  $F\sharp M^7b^5$   $B^7b^9$   $EM^7b^5$   $A^7b^9$

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

$DM^7b^5$   $BM^7b^5$   $E^7$  1.  $AM^6$   $Bb^7$  2.  $AM^7$   $D^7$   $GM^7$   $C^7$   $F^6$   $C^7$

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

$F^6$   $EM^7$   $AM$   $(E^7)$

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

# GIANT STEPS

FAST

- JOHN COLTRANE

Prestissimo (♩ = 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\_

SWING

**GLORIA'S STEP**

- SCOTT LAFARO

Allegro (♩ = 160)





LATIN SWING

**GREEN DOLPHIN STREET**

- NEO WASHINGTON / BRONISLAU KAPER

Allegro (♩ = 160)

**A**  $C^\Delta$

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

$D^7/C$   $D^b/C$   $C^\Delta$

A love came planning to stay  
Love come here in my heart

**B**

1.  $DM^7$   $G^7$   $C^\Delta$

Green Dol - phin Street sup - plied the setting

$FM^7$   $B^b7$   $E^b\Delta$   $(G^7)$

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

**C**

2.  $DM^7$   $DM/C$   $BM^7b^5$   $E^7b^9$   $AM^7$   $AM/G$   $F\sharp M^7b^5$   $B^7$

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

$EM^7$   $A^7$   $DM^7$   $G^7$   $C^\Delta$   $(DM^7 G^7)$

found on Green Dol - phin Street

SLOWLY

# GREENSLEEVES

- TRADITIONAL

Andante (♩ = 76)

1. **A** **EM** **D#DIM** **EM** **F#7** **B**

A - las, my love, you do me wrong to cast me off dis-courteously. And  
I have loved you oh, so, long de

2. **EM** **B7** **EM** **AM** **EM** **B** **G** **D** **D#DIM**

light - ing in your com - pa - ny. Green - sleeves was all my joy. —  
Greensleeves was my heart of gold, — and

1. **EM** **F#7** **B** 2. **EM** **B7** **EM** **AM** **EM**

Green - sleeves was my delight. who but my la - dy Green - sleeves.

# GUILTY

SLOWLY

- GUS KAHN, HARRY AKST, RICHARD A. WHITING

Moderato (♩ = 100)

**A**  $B\flat$   $F\sharp/A\flat$   $G^7\sharp$   $G^7$   $C\sharp$   $C\sharp/B\flat$   $A^7\sharp$   $A^7$   $B\flat^\Delta$   $B\flat^7\sharp$   $E\flat^\Delta$   $E\flat M$

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

$B\flat/D$   $D\flat\dim^7$   $C\sharp^7$   $F^7$   $C\sharp^7$   $F^7\sharp$   $B\flat$   $F^7$   $C\sharp^7$   $F^7$   $B\flat$   $A^7$

If it's a crime then I'm Guilty, Guilty of loving you. \_ Guilty of dreaming of you. \_

**B**  $D\sharp$   $D\sharp^\Delta$   $D\sharp^7$   $E\sharp^7\flat$   $A^7\sharp$   $A^7$   $D\sharp$   $D\sharp^7$   $E\sharp^7$   $A^7\sharp$   $A^7$

What can I do, \_ what can I say, \_ after I've tak - en the blame?

$F\flat/C$   $G\sharp^7/C$   $F\flat$   $F\sharp\dim^7$   $G\sharp^7$   $C^9$   $F\sharp\dim^7$   $F\flat^7$

You say you're thu, \_ you'll go your way \_ but I'll always feel just the same.

**A**  $B\flat$   $F\sharp/A\flat$   $G^7\sharp$   $G^7$   $C\sharp$   $C\sharp/B\flat$   $A^7\sharp$   $A^7$   $B\flat^\Delta$   $B\flat^7\sharp$   $E\flat^\Delta$   $E\flat M$

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

$B\flat/D$   $D\flat\dim^7$   $C\sharp^7$   $F^7$   $C\sharp$   $F\sharp\dim^7$   $F\flat^7$   $B\flat$   $A\flat^6$   $B\flat^6$   $N.C.$

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

MODERATELY

# HALLELUJAH I LOVE HIM (HER) SO

- RAY CHARLES

Allegro (♩ = 130)

**A** F F/A B $\flat$  B $\flat$ M $^7$  C $^7$  F F/A B $\flat$  B $\flat$ M $^7$  C $^7$

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

F F $^7$  F $^7$  B $\flat$  B $\flat$ M $^7$

Ev'ry morning 'fore the sun comes up\_ he brings my coffee in my fav'rite cup. That's why I

F A $^7$  D $\flat$  B $\flat$  $^7$  G $^7$  C $^7$  F

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

**B** B $\flat$  $^6$  B $\flat$ M $^7$  F F $^7$

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

B $\flat$  $^9$  A $\flat$  $^9$  G $^7$  C $^7$

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

**A** F F/A B $\flat$  B $\flat$ M $^7$  C $^7$  F F/A B $\flat$  B $\flat$ M $^7$  C $^7$

In the evening when the sun goes down,\_ when there is nobod-y else a-round\_

F F $^7$  F $^7$  B $\flat$  B $\flat$ M $^7$

he kisses me and he holds me tight.\_ He tells me "Baby ev'rything's all right." That's why I

F A $^7$  D $\flat$  B $\flat$  $^7$  G $^7$  C $^7$  F B $\flat$  $^7$  F

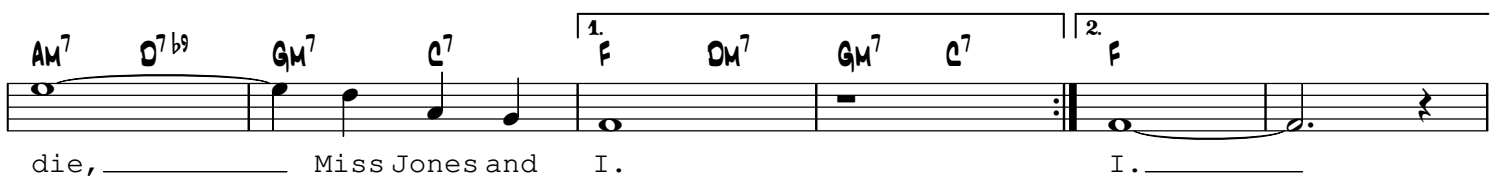
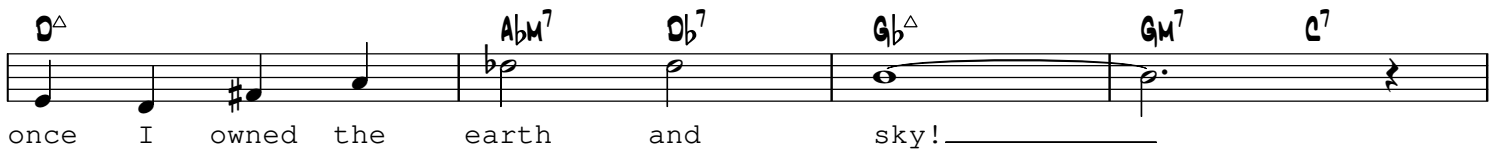
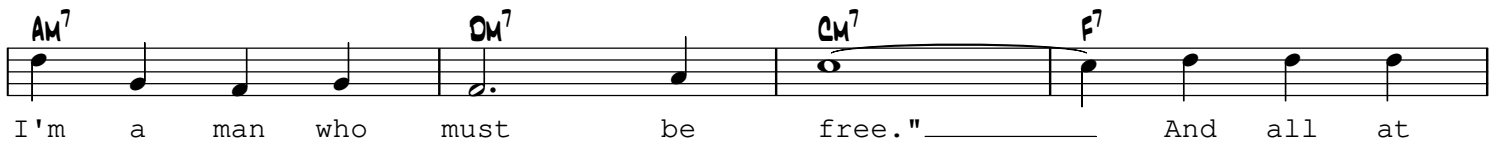
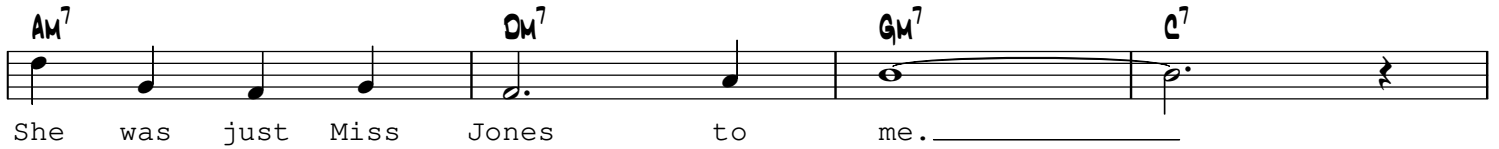
know,\_ yes, I know.\_ Hal-le-lu-jah, I just love him so.\_

MEDIUM SWING

# HAVE YOU MET MISS JONES?

- LORENZ HART / RICHARD RODGERS

Allegro (♩ = 160)



# HEART AND SOUL

- FRANK LOSSER, HOAGY CARMICHAEL

Andante Moderato (♩ = 88)

**A** F DM<sup>7</sup> GM<sup>7</sup> C<sup>7</sup> F DM<sup>7</sup> GM<sup>7</sup> C<sup>7</sup>

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

F DM<sup>7</sup> GM<sup>7</sup> C<sup>7</sup> F GM<sup>7</sup> C<sup>9</sup>

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

**A** F DM<sup>7</sup> GM<sup>7</sup> C<sup>7</sup> F DM<sup>7</sup> GM<sup>7</sup> C<sup>7</sup>

Heart and soul, — I begged to be adored; Lost con - trol, — and tumbled overboard

F DM<sup>7</sup> GM<sup>7</sup> C<sup>7</sup> F F<sup>7</sup>

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

**B** B<sup>b</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

Oh! but your lips were thrill - ing, much too thirll - ing.

B<sup>b</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>9</sup> F<sup>7</sup> E<sup>7</sup> C<sup>7</sup>

Nev-er be-fore were mine so strange - ly will - ing. But

**A** F DM<sup>7</sup> GM<sup>7</sup> C<sup>7</sup> F DM<sup>7</sup> GM<sup>7</sup> C<sup>7</sup>

now I see — what one embrace can do. Look at me, — it's got me loveing you,

F DM<sup>7</sup> GM<sup>7</sup> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> GM<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

Mad - ly that little kiss your stole Heald all my heart and soul. —

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SLOWLY

# HERE'S THAT RAINY DAY

- JOHNNY BURKE / JAMES VAN HEUSEN

Allegro (♩ = 130)

**A**  $G^{\Delta 9}$   $G^{\Delta 9}/F^{\#}$   $Bb^7/F$   $E^7 b^9$   $Eb^{\Delta}$   $Eb^6$

May - be I should have saved those left - ov - er dreams;

$AM^7$   $D^7$   $D^7 b^9 b^9$   $G^{\Delta}$   $DM^7$   $G^7$

fun - ny, but Here's That Rain - y Day. \_\_\_\_\_

**B**  $CM^7$   $F^9$   $Bb^{\Delta}$   $E^9$   $Eb^{\Delta}$

Here's That Rain - y Day they told me a - bout, and I

$AM^7$   $D^9$   $D^7 b^9$   $G^{\Delta}$   $AM^7$   $D^7$

laughed at the thought that it might turn out this way. \_\_\_\_\_

**A**  $G^{\Delta 9}$   $G^{\Delta 9}/F^{\#}$   $Bb^7/F$   $E^7 b^9$   $Eb^{\Delta}$   $Eb^6$

Where is that worn out wish that I threw a - side,

$AM^7$   $D^7$   $D^7 b^9 b^9$   $G^{\Delta 9}$   $DM^7$   $G^9 \#^5$

Af - ter it brought my lov - er near? \_\_\_\_\_

**C**  $C^{\Delta}$   $AM^7$   $D^7$   $D^7/C$   $BM^7$   $EM^7$   $A^7 b^9$   $A^7$

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

$AM^7$   $D^7$   $AM^7$   $D^7 b^9$   $G^{\Delta}$   $EM^7$   $AM^7$   $D^9$   $G^{\Delta}$   $Bb^6$   $Eb^{\Delta}$   $Ab^{\Delta}$   $G^6$

Fun-ny that rain-y day is here. \_\_\_\_\_ here. \_\_\_\_\_

MEDIUM, WITH A LIFT

# HONEYSUCKLE ROSE

- ANDY RAZAF / THOMAS FATS WALLER

Allegro (♩ = 130)



Ev're honeybee fills with jealousy when they see you out with me, I don't blame them,



good - ness knows, \_\_\_\_\_ Hon-ey-suckele Rose. \_\_\_\_\_



When you're pass-in' by, flowers droop and sigh, and I know the reason why; You're much sweeter



good - ness knows, \_\_\_\_\_ Hon-ey-suckle Rose. \_\_\_\_\_



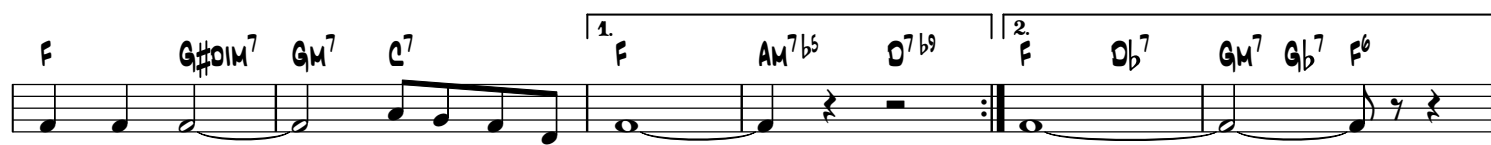
Don't buy sug - ar, you just have to touch my cup. \_



You're my sug - ar, it's sweet when you stir it up. \_



When I'm takin' sips from your tasty lips, seems the honey fair-ly drips. You're confection,



goodness knows, \_ Honeysuckle rose. \_\_\_\_\_ Rose. \_\_\_\_\_



SLOWLY

# HOW DEEP IS THE OCEAN

- IRVING BERLIN

Andante (♩ = 88)

**A** CM<sup>7</sup> DM<sup>7</sup>b<sup>9</sup> G<sup>7</sup> CM<sup>7</sup> AM<sup>7</sup>b<sup>9</sup> D<sup>7</sup>

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

GM<sup>7</sup> AM<sup>7</sup>b<sup>9</sup> D<sup>7</sup> GM<sup>7</sup> C<sup>7</sup> FM<sup>7</sup> B<sup>b</sup><sup>7</sup>

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

**B** Eb<sup>Δ</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

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

CM<sup>7</sup>b<sup>9</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup> DM<sup>7</sup>b<sup>9</sup> G<sup>7</sup>

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

**A** CM<sup>7</sup> DM<sup>7</sup>b<sup>9</sup> G<sup>7</sup> CM<sup>7</sup> AM<sup>7</sup>b<sup>9</sup> D<sup>7</sup>

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

GM<sup>7</sup> AM<sup>7</sup>b<sup>9</sup> D<sup>7</sup> GM<sup>7</sup> C<sup>7</sup> FM<sup>7</sup> B<sup>b</sup><sup>7</sup>

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

**C** Eb<sup>7</sup> GM<sup>7</sup>b<sup>9</sup> C<sup>7</sup> FM<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup>

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

Eb<sup>Δ</sup> F<sup>7</sup> FM<sup>7</sup> B<sup>b</sup><sup>7</sup> Eb<sup>Δ</sup>

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

MODERATELY

# How High The Moon

- NANCY HAMILTON / MORGAN LEWIS

**Allegro** (♩ = 130) **A**  $G^{\Delta}$   $GM^7$   $C^7$

Somewhere there's mu - sic, how faint the tune! Somewhere there's

$F^{\Delta}$   $FM^7$   $Bb^7$

heav - en, How High The Moon! There is no

$Eb^{\Delta}$   $AM^7b5$   $D^7$   $GM^7$   $AM^7b5$   $D^7$

moon a - bove when love is far a-way too, 'till it comes

$G^{\Delta 9}$   $AM$   $D^7$   $BM^7$   $Bb^7$   $AM^7$   $AM^7/D$   $D^7$

true that you love me as I love you. Some-where there's

**B**  $G^{\Delta}$   $GM^7$   $C^7$

mu - sic, it's where you are. Some-where there's

$F^{\Delta}$   $FM^7$   $Bb^7$

heav - en, how near, how far! The dark - est

$Eb^{\Delta}$   $AM^7b5$   $D^7$   $G^{\Delta}$   $AM^7$   $D^7b9$

night would shine if you would come to me soon. Un - til you

$BM^7$   $Bb^7$   $AM^7$   $AM^7/D$   $D^7b9$   $1. G^6$   $D^7$   $AM^7/D$   $D^7$   $2. G$

will, how still my heart, How High The Moon! Somewhere there's Moon!

MODERATELY

# HOW INSENSITIVE

VINCIUS DE MORAES, NORMAN GIMBEL / ANTONIO CARLOS JOBIM

Allegro (♩ = 130)

**A**  $DM^7$   $DbDM^7$

How \_\_\_\_\_ In - sen - si - tive \_\_\_\_\_ I must have seemed  
Now, \_\_\_\_\_ she's gone a - way \_\_\_\_\_ and I'm a - lone \_\_\_\_\_

$CM^6$   $G^7$

\_\_\_\_\_ when she told me that she loved me. \_\_\_\_\_ How \_\_\_\_\_  
\_\_\_\_\_ with the mem'ry of her last look. \_\_\_\_\_ Vague

$Bb^{\Delta}$   $Eb^{\Delta}$

\_\_\_\_\_ un - moved and cold \_\_\_\_\_ I must have seemed  
\_\_\_\_\_ drawn and sad, \_\_\_\_\_ I see it still,

$EM^7b5$   $A^7b9$   $DM^7$   $Db^7$

\_\_\_\_\_ when she told me so sin - cere - ly. \_\_\_\_\_ Why,  
\_\_\_\_\_ all her heart-break in that last look. \_\_\_\_\_ How,

**B**  $CM^7$   $BoDM^7$

\_\_\_\_\_ she must have asked, \_\_\_\_\_ did I just turn  
\_\_\_\_\_ she must have asked, \_\_\_\_\_ could I just turn

$Bb^{\Delta}$   $EM^7b5$   $A^7b9$   $DM^7$   $Db^7$

\_\_\_\_\_ and stare in i - cy si - - lence? \_\_\_\_\_ What  
\_\_\_\_\_ and stare in i - cy si - - lence? \_\_\_\_\_ What

$CM^7$   $F^7$   $BM^7$   $E^7b9$

\_\_\_\_\_ was I to say? \_\_\_\_\_ What can you say  
\_\_\_\_\_ was I to do? \_\_\_\_\_ What can one do

$GM^6$   $A^7$   $DM^7$   $EM^7b5$   $A^7b9$

1. \_\_\_\_\_ when a love af - fair is o - - ver? \_\_\_\_\_  
\_\_\_\_\_ when a love \_\_\_\_\_

$A^7$   $DM$   $DM^6$

2. \_\_\_\_\_ af - fair is o - - ver? \_\_\_\_\_

DREAMY

# I CAN'T GIVE YOU ANYTHING BUT LOVE

DOROTHY FIELDS / JIMMY McHUGH

Andante Moderato (♩ = 88)

**A** G G/B B<sup>b</sup>DM<sup>7</sup> AM<sup>7</sup> D<sup>7</sup>

I can't give you an - y thing but love Ba - by;

G EM<sup>7</sup> AM<sup>7</sup> D<sup>7</sup>

that's the on - ly thing I've plen - ty of, Ba - by.

**B** G<sup>7</sup> C<sup>Δ</sup> C<sup>7</sup> B<sup>7</sup> B<sup>b</sup>7

Dream awhile, scheme awhile we're sure to find \_\_\_\_\_

A<sup>7</sup> D<sup>7</sup>

hap - piness and, I guess, all those things you've al - ways pined for.

**A'** G G/B B<sup>b</sup>DM<sup>7</sup> AM<sup>7</sup> D<sup>7</sup>

Gee, I'd love to see you look - ing swell, Ba - by;

DM<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>

Dia - mond brace - lets Wool - worth does - n't sell, Ba - by.

C<sup>Δ</sup> C<sup>#</sup>DM<sup>7</sup> G<sup>Δ</sup>9/D E<sup>7</sup>

'till that luck - y day, you know damed well, Ba - by

AM<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G G/B C CM G/D D<sup>7</sup> G<sup>6</sup>

I can't give you an - y - thing but love. \_\_\_\_\_

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Built at: Mon Feb 27 05:33:39 PM UTC 2023

SLOWLY

# I CONCENTRATE ON YOU

- COLE PORTER

Allegro (♩ = 130)

**A**  $E\flat^6$   $E\flat^\Delta$   $B\flat^7$   $E\flat M^7$   $\text{---}^3\text{---}$   $D\flat M^7$   $G\flat^9$   $C\flat^6$   $A\flat M^7$   $A\flat M^7/G\flat$

Whenev-er skies look grey to me\_\_\_ and trouble begins to brew,\_\_\_

$F\flat M^7\flat^5$   $B\flat^7$   $E\flat M^6$   $C\flat M^7\flat^5$   $F^7$   $B\flat^7$   $E\flat^6$   $F\flat M^7$   $B\flat^7$

whenever the winter winds become too strong, I Concentrate On You.\_\_\_\_

**A**  $E\flat^6$   $E\flat^\Delta$   $B\flat^7$   $E\flat M^7$   $\text{---}^3\text{---}$   $D\flat M^7$   $G\flat^9$   $C\flat^6$   $C\flat/B\flat$

When fortune cries "nay, nay!" to me\_\_\_ and people declare "You're through,"\_\_\_

$A\flat M^7$   $D\flat^7$   $G\flat^\Delta$   $B^\Delta$   $F^7$   $B\flat^7$   $E\flat^6$   $A\flat^6$   $E\flat$   $E\flat^7$

whenever the blues become my on-ly song, I Concentrate On You.\_\_\_\_ On your

**B**  $A\flat^\Delta$   $A\flat M^7$   $E\flat$   $G\flat M^7$   $C^7$   $F\flat M^7$   $B\flat^7$   $E\flat^\Delta$   $E\flat^7$

smile so sweet, so ten-der,\_\_\_ when at first my kiss you de-cline.\_\_\_\_ On the

$A\flat^\Delta$   $D\flat^7$   $G\flat^\Delta$   $G\flat/F$   $E\flat M^7$   $E\flat M/D\flat$   $C\flat M^7\flat^5$   $F^7$   $B\flat$   $B\flat^\Delta$   $B\flat^7$

light in your eyes, when you sur-ren-der\_\_\_ and once a-gain our arms inter-twine.\_\_\_\_

**A**  $E\flat$   $E\flat^\Delta$   $A\flat M^7\flat^5$   $D^7$   $B\flat M^7$   $E\flat^7$   $A\flat^\Delta$   $\text{---}^3\text{---}$   $D\flat M^7\flat^5$   $G^7$

And so when wise-men say to me\_\_\_ that love's young dream never comes true.\_\_\_\_

$G\flat M^7\flat^5$   $C^7\sharp^5$   $F\flat M$   $F\sharp\flat M^7$   $F^7\flat^5/C\flat$   $B\flat^7$   $^1E\flat$   $F\flat M^7$   $B\flat^7$

To prove that e-ven wisemen can be wrong, I Concentrate On You.\_\_\_\_

**2.**  $E\flat^6$   $A\flat^6$   $E\flat^6$   $F\flat M^7$   $B\flat^7\flat^9$   $E^9$   $E\flat^6\flat^9$

I concentrate,\_\_\_ and concentrate\_\_\_ on you.\_\_\_\_

MODERATELY

# I COULD HAVE DANCED ALL NIGHT

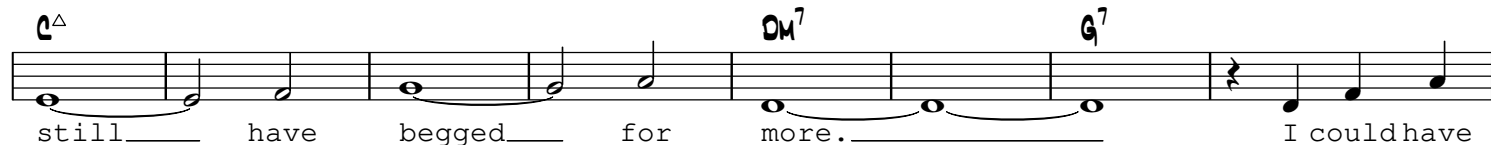
ALAN JAY LERNER / FREDERICK LOEWE

Prestissimo (♩ = 240)

A



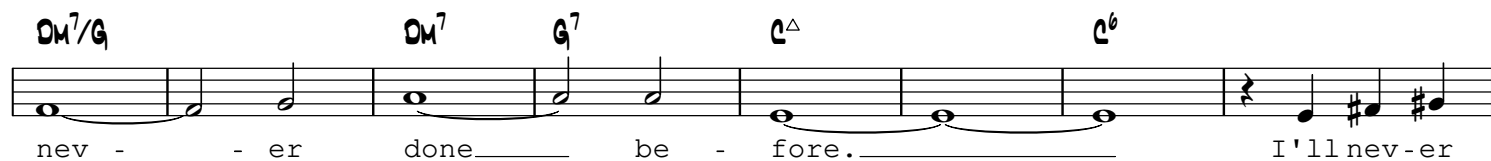
I Could Have Danced All Night I Could Have Danced All Night! and



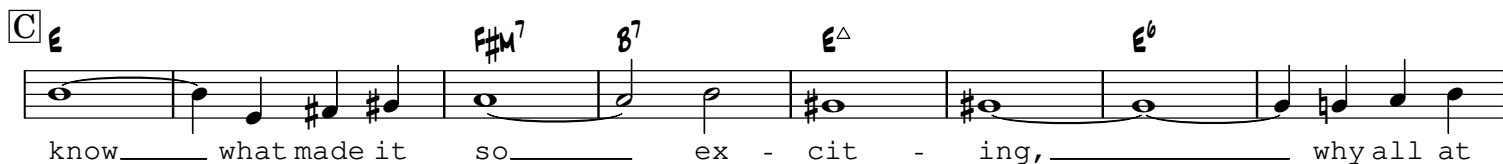
still have begged for more. I could have



spread my wings and done a thousand things I've



nev - er done be - fore. I'll nev - er



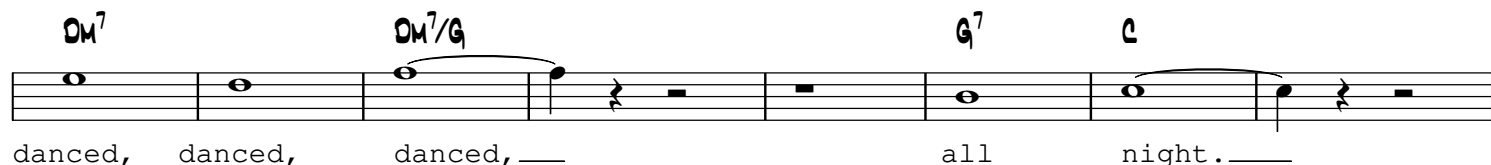
know what made it so ex - cit - ing, why all at



once my heart took flight. I on - ly



know when he be - gan to dance with me. I could have



danced, danced, danced, all night.

# I COULD WRITE A BOOK

- LORENZ HART / RICHARD RODGERS

**Allegro** (♩ = 130) A

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

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

B 1

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

world would nev - er for - get, and the

C 2

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

make two lov - ers of friends. If they

MODERATELY

# I DON'T WANT TO SET THE WORLD ON FIRE

Lyrics by JAMES H. MARCUS, MUSIC BY BENNIE BENJAMIN

Allegro (♩ = 130)

**A** F F/A A♭DIM<sup>7</sup> GM B♭M

I Don't Want To Set The World On Fire\_\_\_\_\_ I

C<sup>7</sup> GM<sup>9</sup> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

just want to start\_\_\_\_\_ a flame in your heart\_\_\_\_\_

**A** F F/A A♭DIM<sup>7</sup> GM B♭M

In my heart I have but one de - sire\_\_\_\_\_ and

C<sup>7</sup> GM<sup>9</sup> C<sup>7</sup> F E♭<sup>6</sup> E<sup>6</sup> F<sup>6</sup>

that one is you\_\_\_\_\_ no oth - er will do.\_\_\_\_\_ I've

**B** CM<sup>7</sup> F<sup>7</sup> CM<sup>7</sup> F<sup>7</sup> B♭<sup>Δ</sup>

lost all am - bi - tion for world - ly ac - claim I just want to be the one you love and

DM G<sup>7</sup> DM G<sup>7</sup>

with your ad - mis - sion that you feel the same.\_\_\_\_\_

DM G<sup>7</sup> C<sup>7</sup> C<sup>7</sup>#

I'll have reached the goal I'm dream - ing of\_\_\_\_\_ be - lieve me!

**A** F F/A A♭DIM<sup>7</sup> GM B♭M

I Don't Want To Set The World On Fire\_\_\_\_\_ I

C<sup>7</sup> GM<sup>9</sup> C<sup>7</sup> 1. F A♭DIM<sup>7</sup> GM C<sup>7</sup> 2. F

just want to start\_\_\_\_\_ a flame in your heart\_\_\_\_\_



MODERATELY

# I GOT PLENTY O' NUTTIN'

by IRVING GERSHWIN, DUBOSE KEYWORD / GEORGE GERSHWIN

Allegro (♩ = 130)

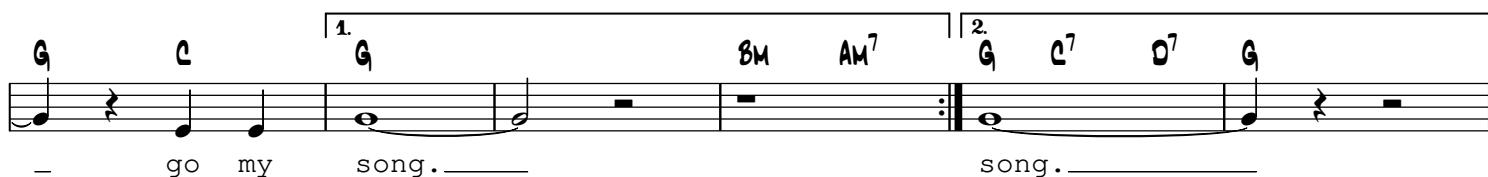
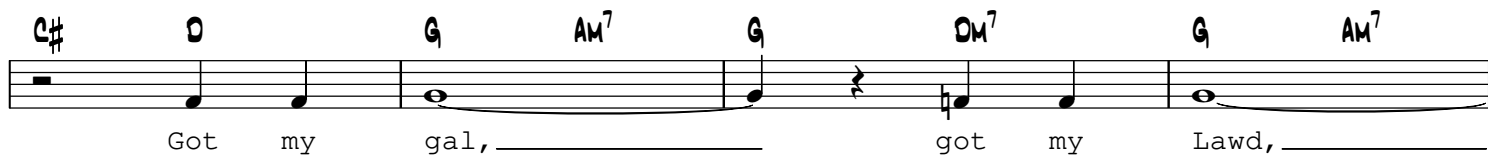
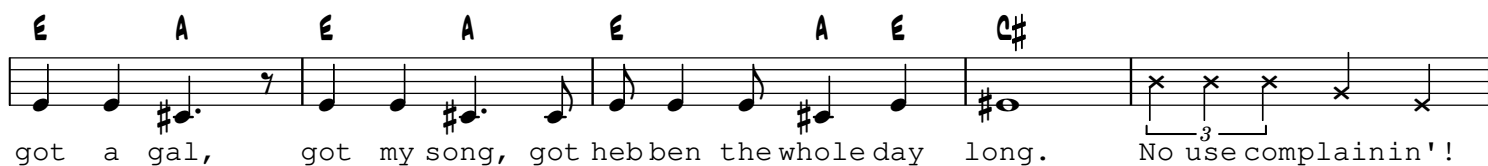
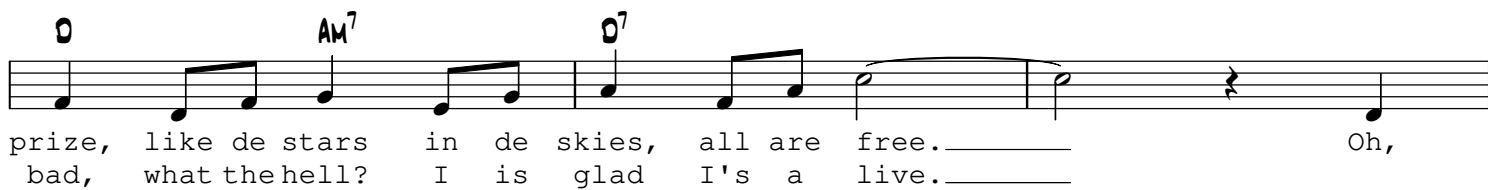
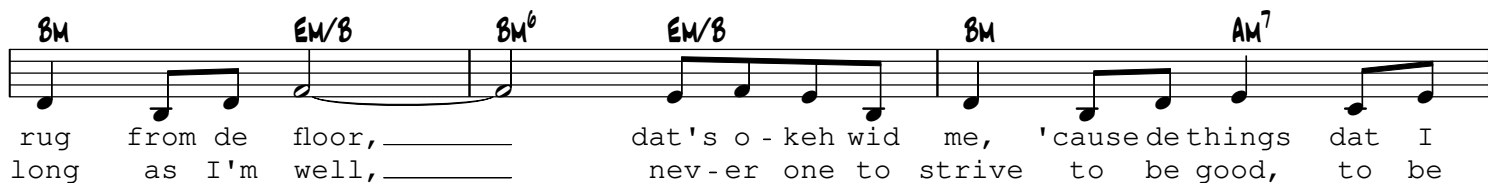
Oh, I Got Plenty O' Nuttin', - an' nuttin's plenty fo' me. I got no car, got the sun,

got no mule, I got no mis - er - y. De  
got the moon, got the deep blue sea. De

folks wid plen-ty o' plenty got a lock on de door, faid some-body's a  
folks wid plen-ty o' plenty got to pray all de day, Seems wid plenty 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 debbela - 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



SLOWLY

# I LEFT MY HEART IN SAN FRANCISCO

DOUGLASS CROSS / GEORGE COPE

**A**  
Andante Moderato (♩ = 88)

♭ DM<sup>7</sup> C<sup>♯</sup>DM<sup>7</sup> CM<sup>7</sup> CM<sup>7</sup>/F F<sup>7</sup>♯ ♭ **B** CM<sup>7</sup> C<sup>♯</sup>DM<sup>7</sup>

I Left My Heart In San Francisco, - high on a hill, it calls to me. To be where

♭ DM<sup>7</sup> C<sup>♯</sup>DM<sup>7</sup> DM<sup>7</sup> D<sup>7</sup>♭<sup>9</sup> GM<sup>7</sup> C<sup>9</sup> C<sup>7</sup>♭<sup>9</sup> F<sup>9</sup> BDM<sup>7</sup>

little cable cars - climb halfway to the stars! tomorrow fog - may chill the air I don't

CM<sup>7</sup> F<sup>7</sup> **A'** ♭ DM<sup>7</sup> C<sup>♯</sup>DM<sup>7</sup> CM<sup>7</sup> F<sup>9</sup> E♭<sup>9</sup> D<sup>7</sup>

care! My love waits there in San Francisco, - above the blue - and windy sea.

**C** D<sup>7</sup> G<sup>7</sup>♯ G<sup>9</sup> C GM<sup>7</sup> C<sup>9</sup> CM<sup>7</sup> CM<sup>7</sup>/F F<sup>7</sup>♭<sup>9</sup> B♭<sup>6</sup> A♭<sup>6</sup> A<sup>6</sup> B♭<sup>6</sup>

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

# I LOVE YOU

SLOWLY

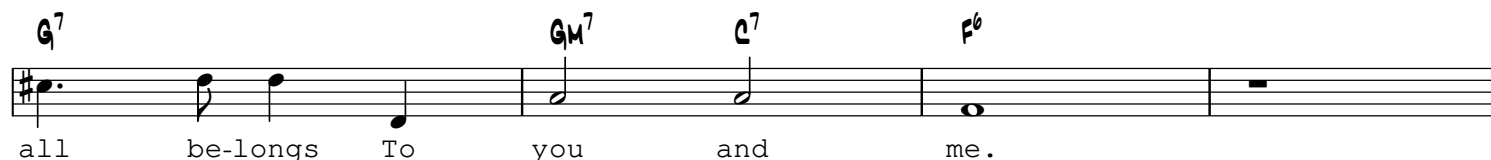
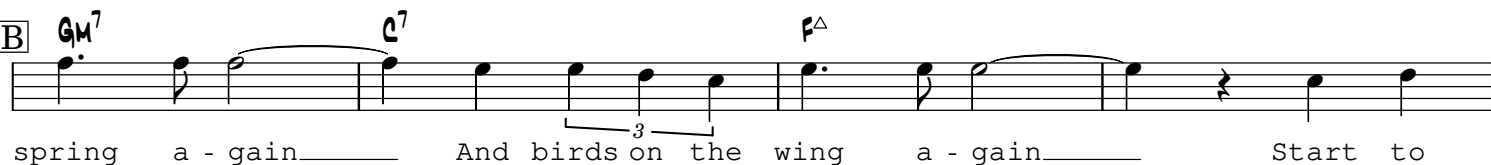
- COLE PORTER

A

Allegro (♩ = 160)



B



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BALLAD **IF YOU COULD SEE ME NOW** - CARL SIGMAN / TADO CAMERON

Adagio (♩ = 76)

**A**  $E_b^\Delta$   $A_b^7$

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,

$E_b^\Delta$   $A_b^7$

One look is all you'd need to see the mood I'm in. Per -  
and try - in aw - f'ly hard to make my tears be - have. But

$G^M7$   $F^\#M^7$   $B^7$   $F^M7$   $B_b^7$  1.  $G^7\#$   $C^7$   $F^M7$   $B_b^7$  2.  $A^M7b$   $A_b^M7$   $G^M7$   $C^M7$   $B_b^M7$

haps then you'd re-al-ize I'm still in love with you. \_\_\_\_\_  
that's quite im-possible. I'm still in love with you. \_\_\_\_\_

**B**  $A^M7$   $D^7$   $B^M7$   $E^7$   $A^M7$   $D^7$   $B^M7$   $E^7$

You'll happen my way on some mem' - rable day and the month will be May for a while. I'll

$A^M7$   $C^M7$   $F^7$   $B_b^\Delta$   $G^M7$   $C^M7$   $F^7$   $F^M7$   $B_b^7$

try to smile but can I play the part without my heart behind the smile?

**A**  $E_b^\Delta$   $A_b^7$

The way I feel for you I nev - er could dis - guise.

$E_b^\Delta$   $A_b^7$

The look of love is writ - ten plain - ly in my eyes. I

$G^M7$   $F^\#M^7$   $B^7$   $F^M7$   $B_b^7$   $E_b$  ( $G_b^\Delta$   $B^\Delta$   $E^\Delta$   $E_b^\Delta$ )

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

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MODERATELY

# ILL BE SEEING YOU

- IRVING KAHAL, SAMMY FAIN

Allegro (♩ = 160)

**A**  $E_b$   $G^7$   $F^M$   $C^7$   $F^M$

I'll Be Seeing You\_ in all the old fa-mil - iar plac - es

$F^M$   $C^7$   $F^M$   $B_b^7$   $E_b$   $F^M$   $F\#D^M$   $E_b/G$

that this heart of mine embrac - es all day thru.\_\_\_\_\_

**B**  $C^M$   $F^M$

In that samll ca - fe;\_ the park a - crossthe way,\_ the

$B_b^7$   $B_b^7\#$   $E_b^6$   $B_b^9\#$

chil - dren's ca-rou - sel,\_ the chetnut - trees,\_ the wishing well.\_

**A'**  $E_b$   $G^7$   $F^M$   $C^7$   $F^M$

I'll Be Seeing You\_ in ev - 'ry love - ly sum - mer's day, in

$F^M$   $C^7$   $F^M$   $B_b^7$   $B_b^7/A_b$   $G^M7b^5$   $C^7$

ev - 'rything that's light and gay, I'll al - ways think of you that way. I'll

**C**  $F^M$   $D^M7b^5$   $G^7$   $C^M$   $F^9$

find you in the morn - ingsun and when the night is new. I'll be

$F^M$   $A_b^M$   $E_b$   $F^M$   $B_b^7$   $B_b^7\#$   $E_b$   $F^M$   $E^M$   $E_b^6$

looking at the moon, \_but I'll Be See-ing You! You!\_\_\_\_\_

MEDIUM SWING

**ILL CLOSE MY EYES**

- BUDDY KAYE / BILLY REID

**Allegro** (♩ = 150) **A**  $F^{\Delta}$   $EM7b5$   $A7b9$

I'll Close My Eyes\_ To eve - ry - one but you\_ And when I do\_

$DM7$   $G7$   $CM7$   $F7$

\_ I'll see you stand - ing there\_ I'll

$Bb^{\Delta}$   $Eb7$   $F^{\Delta}$

lock my heart To any other ca - ress I'll never say

$BM7b5$   $E7$   $AM7$   $A\flat DM7$   $GM7$   $G\flat7/C$

yes To a new love af - fair Then I'll Close My Eyes

**B**  $F^{\Delta}$   $EM7b5$   $A7b9$

\_ To eve - ry - thing that's gay\_ If you are not there

$DM7$   $G7$   $CM7$   $F7$

\_ Oh, to share each love - ly day\_ And

$Bb^{\Delta}$   $Eb7$   $AM7b5$   $D7b9$

through the years In those moments When we're far apart I'll Close My

$GM7$   $C7$   $F^{\Delta}$   $D7$   $GM7$   $C7$

Eyes And I'll see you with my heart\_

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MODERATELY

# ILL NEVER SMILE AGAIN

- RUTH LOWE

**Allegro** (♩ = 130) **A**  $FM^7$   $Bb^7$   $Eb^\Delta$   $FM^7$   $GM^7$   $Gboim^7$

I'll Nev - er Smile Again, until I smile at you. I'll nev - er

$FM^7$   $Bb^7$   $Eb$

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

**B**  $B^7\#$   $Bb^7$   $Eb$   $FM^7b5$   $Bb^7\#$   $Eb^\Delta$   $D^9$

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

$G$   $D^7$   $G$   $Gboim^7$   $FM^7$   $Bb^7$   $Eb^\Delta$   $GM^7$   $Gboim$

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

**A**  $FM^7$   $Bb^7$   $Eb^\Delta$   $FM^7$   $GM^7$   $Gboim^7$

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

$FM^7$   $Bb^7$   $Eb^7$

thrill a - gain to somebod - y new. With -

**C**  $Ab^\Delta$   $Ab^6$   $Db^9$   $Eb$   $GM^7$   $C^7$

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

$FM^7$   $B^7\#$   $Bb^7$   $Eb$   $Gboim^7$   $Bb^7/F$   $Eb^\Delta$   $GM^7$   $Gboim^7$   $Eb$

1. smile again until I smile at you I'll ne-ver you

2.



MODERATELY

**ILL REMEMBER APRIL**

- DON RAYE, GENE DE PAUL, PAT JOHNSON

Allegro (♩ = 130)

**A**  $G$   $G^6$   $C^9$

This love - ly day will leng - then in - to ev - 'ning,  
The fire will dwi - n - dle in - to glow - ing ash - es,

$F^{\Delta}$   $EM^7$   $A^7$  To Coda  $\phi$

we'll sign good - bye to all we've ev - er had. \_\_\_\_\_ A -  
for flames and love live such a little while. \_\_\_\_\_ I

$AM^7b^5$   $D^7$   $D^7/C$   $BM^7$   $E^9$

lone, where we have walked to - geth - er, \_\_\_\_\_ I'll Re -

$AM^7$   $D^7b^9$   $G^{\Delta}$   $G^6$

mem - ber A - pril \_\_\_\_\_ and be glad. \_\_\_\_\_ I'll

**B**  $CM^7$   $F^7$   $Bb^{\Delta}$   $GM^7$

be con - tent \_\_\_\_\_ you loved me once in A - pril. your

$CM^7$   $F^7$   $Bb^{\Delta}$   $Bb^6$

lips were warm \_\_\_\_\_ and love and Spring were new. \_\_\_\_\_ But I'm not a -

$AM^{11}$   $D^7$   $G^{\Delta}$   $G^6$

fraid of Au - tumn and her sor - row, \_\_\_\_\_ for I'll Re -

$F\sharp M^{11}$   $B^9$   $E^{\Delta}$   $E^6$   $AM^7$   $D^7$  D.C. al Coda

mem - ber \_\_\_\_\_ A - pril and you. \_\_\_\_\_

$\phi$   $AM^7b^5$   $D^7$   $D^7/C$   $BM^7$   $E^9$

won't for - get, \_\_\_\_\_ but I won't be lone - ly, \_\_\_\_\_ I'll Re -

$AM^7$   $D^7b^9$   $G$   $AM^7$   $Ab^{\Delta}$   $G^6b^9$

mem - ber A - pril, \_\_\_\_\_ and I'll smile. \_\_\_\_\_

MEDIUM BOUNCE

# I'M BEGINNING TO SEE THE LIGHT

MADY HODGES, LYNN HARTINGTON, JOHNNY HODGES, DON GEORGE

Allegro (♩ = 130)

The musical score is written for a single melodic line in treble clef, key of G major (one sharp), and 4/4 time. It begins with a repeat sign and a first ending bracket. The tempo is marked 'Allegro' with a quarter note equal to 130 beats per minute. The score consists of nine staves of music, each with a corresponding line of lyrics underneath. Chord symbols are placed above the notes to indicate harmonic structure. The lyrics tell a story of a person who has never seen the light until they meet someone who brings it to them.

I never cared much for moonlit skies, I never wink back at fi-re - flies; but  
 now that the stars are in your eyes, I'm Be-ginning To See The Light... I  
 never went in for after - glow, or candlelight on the mistle - toe; but  
 now when you turn the lamp down low I'm Be-ginning To See The Light...  
 Used to ram - ble thru the park, shad - ow-box - ing in the dark...  
 Then you came and caused a spark, that's a four alarm fi-re now... I  
 never made love by lantern shine, I never saw rain-bows in my wine; but  
 now that your lips are burning mine, I'm Beginning To See The Light... I

MODERATELY

# I'M SITTING ON TOP OF THE WORLD

SAUL L. FINE AND JOEL YOUNG / RAY HENDERSON

Allegro (♩ = 130)

**A** F F<sup>Δ</sup> F<sup>7</sup> B<sup>b</sup> F

I'm Sit-ting On Top Of The World, \_\_\_\_\_ just rolling a -

G<sup>7</sup> C<sup>7</sup> F G<sup>M</sup> F/A G<sup>M7</sup> C<sup>7</sup>#

long, \_\_\_\_\_ just roll-ing a - long. \_\_\_\_\_ I'm

**A** F F<sup>Δ</sup> F<sup>7</sup> B<sup>b</sup> F

quit - ing the blues of the world, \_\_\_\_\_ just sing-ing a

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

song, \_\_\_\_\_ just sing-ing a song. \_\_\_\_\_ "Glory Hal-el-lu-jah,"

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

I just phoned the Par - son, "Hey, Par get read - y to call."

D<sup>M</sup> D<sup>MΔ</sup> D<sup>M7</sup> D<sup>M6</sup> G<sup>7</sup> C<sup>7</sup> C<sup>7</sup>#

Just like Hump - ty Dump - ty, I'm go - ing to fall, I'm

**A** F F<sup>Δ</sup> F<sup>7</sup> B<sup>b</sup> F C<sup>9</sup># F

Sit - ting On Top Of The World, \_\_\_\_\_ just roll-ing a

G<sup>7</sup> G<sup>7</sup>b<sup>b</sup>/D<sup>b</sup> C<sup>7</sup> 1. F D<sup>b7</sup> G<sup>7</sup> C<sup>7</sup># 2. F B<sup>b</sup> F

long, \_\_\_\_\_ just rolling a long. \_\_\_\_\_ I'm long. \_\_\_\_\_

EASY SWING

# ISN'T IT ROMANTIC

- LORENZ HART / RICHARD RODGERS

Andante (♩ = 108)

A

(B♭<sup>7</sup>) E♭<sup>6</sup> C<sup>M7</sup> F<sup>M7</sup> B♭<sup>7</sup> E♭<sup>Δ</sup> E♭<sup>DM7</sup> F<sup>M7</sup> B♭<sup>7</sup>  
 Isn't It Ro - mantic? Mu-sic in the night, a dream that can be heard. Isn't It Ro -  
 Isn't It Ro - mantic? Merely to be young on such a night as this? Isn't It Ro -

E♭<sup>6</sup>/G C<sup>7</sup> F<sup>M7</sup> B♭<sup>7</sup> E♭<sup>Δ</sup> B♭<sup>M7</sup> E♭<sup>7</sup>  
 man - tic? Moving shad - ows write the old - est mag - ic word.  
 man - tic? Ev-'ry note that's sung is like a lov - er's kiss.

B

1. A♭<sup>Δ</sup> B♭<sup>7</sup> G<sup>7</sup> C<sup>M</sup> G<sup>7</sup>/B B♭<sup>M7</sup> E♭<sup>7</sup>  
 I hear the breezes play - ing in the trees a - bove.

A♭<sup>Δ</sup> C<sup>7</sup>/G F<sup>M</sup> D<sup>M7</sup>♭<sup>5</sup> G<sup>7</sup> C<sup>M</sup> F<sup>9</sup> B♭<sup>7</sup>ALT B♭<sup>7</sup>  
 While all the world is say - ing you were meant for love. Isn't It Ro -

C

2. F<sup>M</sup> F<sup>M</sup>/E♭ D<sup>M7</sup>♭<sup>5</sup> G<sup>7</sup> C<sup>M</sup> C<sup>M</sup>/B♭ C<sup>M</sup>/A A♭<sup>6</sup>  
 Sweet symbols in the moon-light Do you mean that I will fall in

G<sup>M7</sup> G♭<sup>7</sup> F<sup>M7</sup> B♭<sup>7</sup> E♭ A♭<sup>6</sup> E♭ (B♭<sup>7</sup>)  
 love per - chance? \_\_\_\_\_ Is-n't it ro - mance? \_\_\_\_\_

*Fine*

MODERATELY

## IT MIGHT AS WELL BE SPRING

JOSEPH HAMMERSTEIN II / RICHARD RODGERS

**A**  
Andante (♩ = 88)

G<sup>6</sup> C<sup>9</sup> B<sup>M7</sup> E<sup>7</sup> A<sup>M7</sup> D<sup>7</sup> G D<sup>M7</sup> G<sup>7</sup>

I'm as restless as a willow in a wind storm, I'm as jumpy as a puppet on a string. I'd

C C<sup>#M7</sup> F<sup>#7</sup> B<sup>M7</sup> E<sup>7</sup> A<sup>M7</sup> D<sup>7</sup> D<sup>7</sup>/C B<sup>M7</sup> E<sup>7</sup> A<sup>M7</sup> D<sup>7</sup>

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

**A** G<sup>6</sup> C<sup>9</sup> B<sup>M7</sup> E<sup>7</sup> A<sup>M7</sup> D<sup>7</sup> G D<sup>M7</sup> G<sup>7</sup>

starry eyed and vaguely discontented, like a nightingale without a song to sing. Oh,

C C<sup>#M7</sup> F<sup>#7</sup> B<sup>M7</sup> E<sup>7</sup> A<sup>M7</sup> D<sup>7</sup> G D<sup>M7</sup> G<sup>7</sup>

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

**B** C D<sup>M7</sup> G<sup>7</sup> C

I keep wishing I were some - where else walking down a strange new street;

A<sup>M7</sup> A<sup>M7</sup>/G F<sup>#7</sup> b<sup>6</sup> B<sup>7</sup> E<sup>M7</sup> A<sup>7</sup> A<sup>M7</sup>/D D<sup>7</sup>

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

**A** G<sup>6</sup> C<sup>9</sup> B<sup>M7</sup> E<sup>7</sup> A<sup>M7</sup> D<sup>7</sup> G D<sup>M7</sup> G<sup>7</sup>

bu - sy as a spider spinning daydreams I'm as gid - dy as a ba - by on a swing. I

C C<sup>#M7</sup> F<sup>#7</sup> G<sup>6</sup> 9/B E<sup>M7</sup> A<sup>M7</sup> D<sup>9</sup> D<sup>7</sup>/C B<sup>7</sup> E<sup>7</sup>

haven't seen a crocus or a rose - bud, or a rob - in on the wing. But I

A<sup>7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>M7</sup> E<sup>M7</sup> E<sup>M7</sup>/D A<sup>7</sup>/C<sup>#</sup> C<sup>M7</sup> F<sup>9</sup>

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

B<sup>M7</sup> E<sup>M7</sup> A<sup>M7</sup> D<sup>7</sup> G C<sup>6</sup> G

Might \_\_\_\_\_ As Well \_\_\_\_\_ Be Spring! \_\_\_\_\_

MODERATELY SLOW

# IT NEVER ENTERED MY MIND

- LORENZ HART / RICHARD RODGERS

Andante (♩ = 76)

**A** F AM F AM F AM F AM

Once I laughed when I heard you say - ing that I'd be playing sol - i - taire, -

F AM F AM GM<sup>7</sup> GM Eb<sup>7</sup>/G C<sup>7</sup>

uneas - y in my eas - y chair, - It Nev - er Entered My Mind. -

**A** F AM F AM F AM F AM

Once you told me I was mistak - en that I'd awak - en with the sun -

F AM F AM GM<sup>7</sup> AM C<sup>7</sup>

and or - der or - ange juice for one, - It Nev - er Entered My Mind. -

**B** F F<sup>6</sup> GM<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> F<sup>6</sup> GM<sup>7</sup> C<sup>7</sup>

You have what - I lack my - self, - and

F<sup>6</sup> C<sup>7</sup> F B<sup>9</sup>GM<sup>7</sup> C<sup>7</sup> B<sup>b</sup> AM<sup>7</sup> B<sup>b</sup> AM C<sup>7</sup>

now I e - ven have to scratch my back my - self. -

**A** F AM F AM F AM F AM

Once you warned me that if you scorned me I'd sing the maiden's pray'r a - gain, -

F AM AM<sup>7</sup>b<sup>9</sup> D<sup>7</sup> GM<sup>7</sup> C<sup>7</sup> F<sup>6</sup> C<sup>7</sup> F F<sup>Δ</sup>

and with that you were there a - gain - to get into my hair a - gain -

GM<sup>7</sup> C<sup>7</sup> 1. F<sup>6</sup> G<sup>7</sup> C<sup>7</sup> 2. F<sup>6</sup>

It Nev - er En - tered My Mind. -

MEDIUM SWING

**JUST FRIENDS**

- SAM M. LEWIS / JOHN KLENNER

**A**  
**Allegro** (♩ = 168)  
 Just friends, \_\_\_\_\_ lov-ers no more \_\_\_\_\_ Just  
 friends, \_\_\_\_\_ but not like be - fore. \_\_\_\_\_ To  
 think of what we've been and not to kiss a - gain seems like pre -  
 tend - ing \_\_\_\_\_ it is - n't the end - ing. \_\_\_\_\_ Two

**B**  
 friends \_\_\_\_\_ drift-ing a - part, \_\_\_\_\_ Two  
 friends \_\_\_\_\_ but one brok - en heart. \_\_\_\_\_ We  
 loved, we laughed, we cried and sud - den-ly lovedied. The sto - ry  
 ends and we're just friends.

BRIGHTLY

# LET'S CALL THE WHOLE THING OFF

IRIS GERSHWIN / GEORGE GERSHWIN

Allegro (♩ = 130)



You say ee-ther and I say eyether, you say nee-ther and I say ny-ther;



eether, eyether, neether, nyther, Let's Call The Whole Thing Off!



Youlike po-ta-to and Ilike potahto, youlike to-ma-to and Ilike to-mah-to;



po-ta - to, potah - to, to-ma - to, tomah - to! Let's Call The Whole Thing Off! But



oh! If we call the whole thing off, then we must part. And



oh! If weev - er part, then that might break my heart!





MODERATELY

# LIKE SOMEONE IN LOVE

- JOHNNY BURKE, JIMMY VAN HEUSEN

Allegro (♩ = 130)

**A** C<sup>Δ</sup> C/B C<sup>6</sup>/A C/G D<sup>7</sup>/F# G<sup>7</sup>/F E<sup>M</sup>7 E<sup>b</sup>7

Late - ly I find my - self out gaz - ing at stars,

D<sup>M</sup>7 G<sup>7</sup> G<sup>9</sup>#5 C<sup>Δ</sup> G<sup>M</sup>7 C<sup>9</sup> C<sup>9</sup>#5

hear - ing gui - tars Like Some - one In Love.

**B** F<sup>6</sup> F+ B<sup>M</sup>7 E<sup>7</sup> A<sup>Δ</sup> A<sup>6</sup>

Some - times the things I do a - stound me, \_\_\_\_\_

A<sup>M</sup>7 D<sup>7</sup> G<sup>7</sup>#5

most - ly when - ev - er you're a - round me.

**A** C<sup>Δ</sup> C/B C<sup>6</sup>/A C/G D<sup>7</sup>/F# G<sup>7</sup>/F E<sup>M</sup>7 E<sup>b</sup>7

Late - ly I seem to walk as though I had wings,

D<sup>M</sup>7 G<sup>7</sup> G<sup>9</sup>#5 C<sup>Δ</sup> G<sup>M</sup>7 C<sup>9</sup> C<sup>9</sup>#5

bump in - to things Like Some - one In Love.

**B'** F<sup>6</sup> F+ B<sup>M</sup>7 E<sup>7</sup> A<sup>Δ</sup> D<sup>9</sup> D#DIM

Each time I look at you I'm limp as a glove and

E<sup>M</sup>7 A<sup>7</sup> D<sup>M</sup>7 G<sup>7</sup>b9 1. C AM<sup>7</sup> D<sup>9</sup> G<sup>7</sup> 2. C F<sup>M</sup>6 C

feeling Like Some-one In Love. Love. \_\_\_\_\_

MODERATELY

# LOST IN THE STARS

- MAXWELL ANDERSON / KURT WEILL

Andante Moderato (♩ = 88)

Be - fore Lord God made the sea and the land, He

held all the stars in the palm of His hand, and they

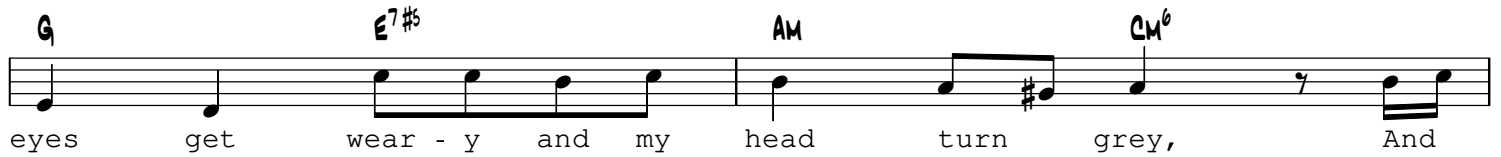
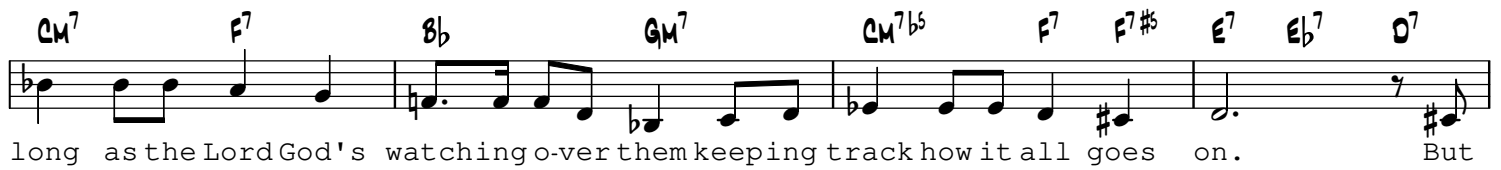
ran through His fingers like grains of sand, and one little star fell a-lone. Then the

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 promised He'd take special care so it wouldn't get lost a-gain. Now a

man don't mind if the stars grow dim and the clouds blow o - ver and dark - en him. So



# LOVE FOR SALE

WITH SWINGING RHYTHM

- COLE PORTER

Allegro (♩ = 130)

**A**  $E_b^7$   $B_bM$

Love \_\_\_\_\_ For Sale,

$E_b^7$   $B_bM$

Ap-pe-tiz - ing young Love For Sale

$E_bM^7$   $A_b^7$   $D_b^7$   $G_b^7$

Love that's fresh and still unspoiled, love that's on - ly slight-ly soiled,

$C^M7b^9$   $F^7\sharp^b$   $B_bM$

Love \_\_\_\_\_ For Sale. \_\_\_\_\_

**A**  $E_b^7$   $B_bM$

Who \_\_\_\_\_ will buy? \_\_\_\_\_

$E_b^7$   $B_bM$

Who would like to sam - ple my sup - ply? \_\_\_\_\_

$E_bM^7$   $A_b^7$   $D_b^7$   $G_b^7$

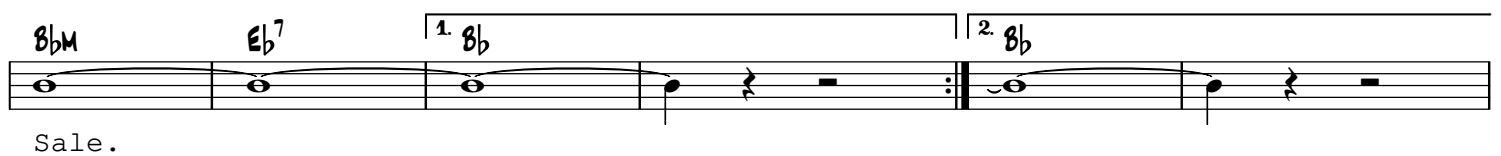
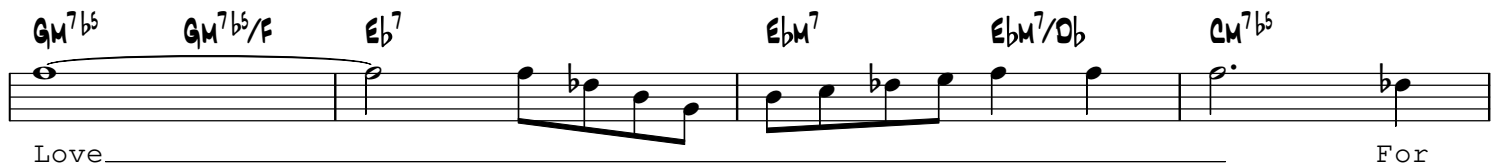
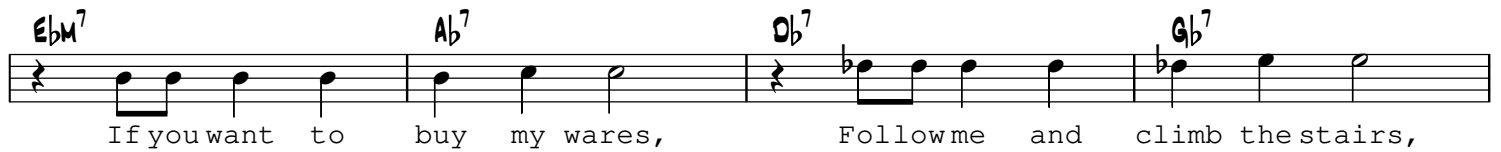
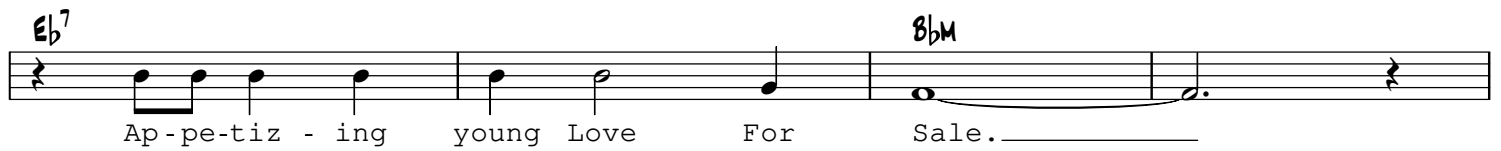
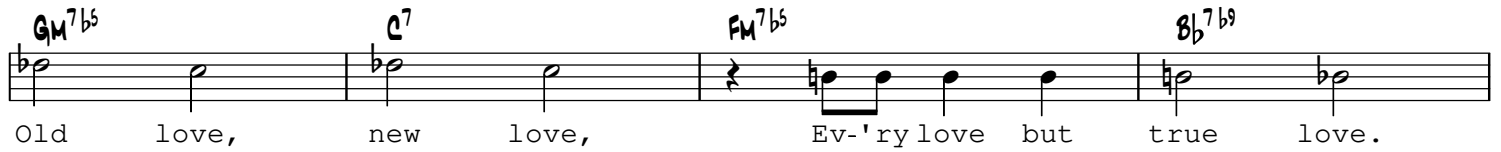
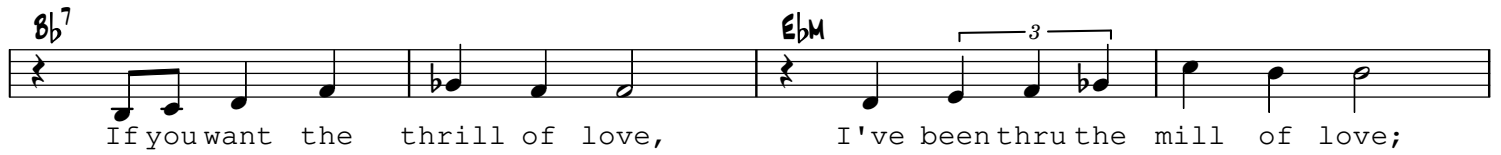
Who's prepared to pay the price, for a trip to par - a - dise?

$C^M7b^9$   $F^7\sharp^b$   $B_bM$   $B_bM^7$

Love \_\_\_\_\_ For Sale. \_\_\_\_\_

**B**  $E_bM^7$   $A_b^7$   $D_b^\Delta$   $F^M7b^9$   $B_b^7$

Let the po - ets pipe of love in their child-ish way.



## RELAXED SWING

## LULLABY OF BIRDLAND

- GEORGE DAVID WEISS / GEORGE SHEARING

Allegro (♩ = 130)

**A**  $FM^6$   $DM^7b^9$   $G^7b^9$   $C^7b^9$   $FM^7$   $Db^{\Delta}$   $Bbm^7$   $Eb^7$

Lulla-by Of Birdland that's what I al - ways hear when you sigh.

$CM^7$   $FM^7$   $Bbm^7$   $Eb^7b^9$   $Ab^{\Delta}$   $Db^9$   $GM^7b^9$   $C^7$

Never in my wordland could there be ways to re - veal in a phrase how I feel!

**A**  $FM^6$   $DM^7b^9$   $G^7b^9$   $C^7b^9$   $FM^7$   $Db^{\Delta}$   $Bbm^7$   $Eb^9$

Have you ev - er heard two tur - tle doves bill and coo when they love?

$CM^7$   $FM^7$   $Bbm^7$   $Eb^7b^9$   $Ab^{\Delta}$   $Eb^7$   $Ab$

That's the kind of magic mu - sic we make with our lips when we kiss!

**B**  $CM^7b^9$   $F^7b^9$   $Bbm^7$   $Eb^7b^9$   $Ab^{\Delta}$

And there's a weep - y old wil - low; he really knows how to cry!

$CM^7b^9$   $F^7b^9$   $Bbm^7$   $Eb^7b^9$   $Ab^{\Delta}$   $C^7$

That's how I'd cry in my pil - low if you should tell me farewell and goodbye!

**A**  $FM^6$   $DM^7b^9$   $G^7b^9$   $C^7b^9$   $FM^7$   $Db^{\Delta}$   $Bbm^7$   $Eb^9$

Lul - la - by Of Birdland whis - per low, kiss me sweet and we'll go

$CM^7$   $FM^7$   $Bbm^7$   $Eb^7b^9$   $1. Ab^{\Delta}$   $Db^9$

fly - in' high in Birdland, high in the sky up a - bove all be - cause

$GM^7b^9$   $C^7$   $2. Ab^{\Delta}$   $Bbm^7$   $Eb^9$   $Ab^{\Delta}$   $Bbm^7$   $A^{\Delta}$   $Ab^{\Delta 9}$

- we're in love! all be - cause we're in love.

# MISTY

SLOWLY, WITH A SMOOTH SWING

- JOHNNY BURKE / ERROL GARNER

**Andante** (♩ = 88) A  $E_b^\Delta$   $B_b M^7$   $E_b^7 b^9$

Look at me, I'm as help-les as a kit-ten up a  
Walk my way and a thou-sand vi - o - lins be - gin to  
On my own, would I wan-der through this won - der - land a -

$A_b^\Delta$   $A_b M^7$   $D_b^9$

tree and I feel like I'm cling - ing to a cloud, I  
play, or it might be the sound of your hel - lo, that  
lone, nev - er know - ing my right foot from my left, my

$E_b^\Delta$   $C M^7$   $F M^7$   $B_b^7 b^9$   $G^7$   $C^7$

To Coda  $\phi$

can't un - der - stand, I get Mist - y just hold - ing your hand.  
mu - sic I hear, I get Mist - y the mo - ment you're  
hat from my glove, I'm too Mist - y and too much in

$F^7$   $B_b^7$   $B_b^9$   $E^7 \#^9$   $E_b$   $A_b M^7$   $D_b^9$   $E_b^6$   $A D M^7$

Walk my near. You can say that you're

B  $B_b M^7$   $E_b^7 b^9$   $A_b^\Delta$   $A_b^6$

leading me on, but it's just what I want you to do. Don't you notice how

$A M^7$   $D^7$   $C M^7$   $F^7$   $G M^7$   $C^7$   $F M^7$   $B_b^7 b^9$   $B_b^9$   $E^7 \#^9$

D.S. al Coda

hopelessly I'm lost, that's why I'm fol - low - ing you. On my

**Coda**  $E_b$   $G_b^9$   $F M^7$   $E^\Delta$   $E_b^\Delta$

love.

# MOONLIGHT IN VERMONT

- JOHN BLACKBURN / KARL SUESSDORF

**Allegro** (♩ = 130)

Pennies in a stream, falling leaves, a sycamore, Moonlight In Vermont.

**A** Eb<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> E<sup>7</sup>#<sup>9</sup> Eb<sup>6</sup> Cm<sup>7</sup> Db<sup>9</sup> Fm<sup>7</sup> Bb<sup>7</sup>sus Eb

I - cy fin-ger-waves,      skit trailson      a mountainside,      snowlight in Ver - mont.

**B**  $A\flat^{11}$   $D^7$   $G^\Delta$   $G\sharp^{dim7}$   $A\flat^{11}$   $A\flat^9\sharp^{11}$   $G^\Delta$   $G^6$

Tel-egraph ca-bles, they sing down the highway and travel each bend\_ in the road,

8bM<sup>11</sup> Eb<sup>7</sup> Ab<sup>Δ</sup> Adim<sup>7</sup> 8bM<sup>11</sup> Eb<sup>9</sup> Ab 8b<sup>7</sup> #5 b9  
 people who meet in this ro-man-tic setting are so hyp-no-tized by the love-ly

**A** Eb<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> E<sup>7</sup>#9 Eb<sup>6</sup> Cm<sup>7</sup> Db<sup>9</sup> Fm<sup>7</sup> Bb<sup>7</sup>sus Eb

ev'-ningsum-merbreeze, warbling of a meadowlark, Moonlight In Ver-mont,



LIVELY, WITH SPIRIT

# MY FAVORITE THINGS

- OSCAR HAMMERSTEIN II / RICHARD RODGERS

Allegro (♩ = 130)

**A**  $EM^7$   $F\sharp M^7$   $EM^7$   $F\sharp M^7$

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

$C^\Delta$

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

$AM^7$   $D^7$   $G^\Delta$   $C^\Delta$

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

$G^\Delta$   $C^\Delta$   $F\sharp M^7 b^b$   $B^7$

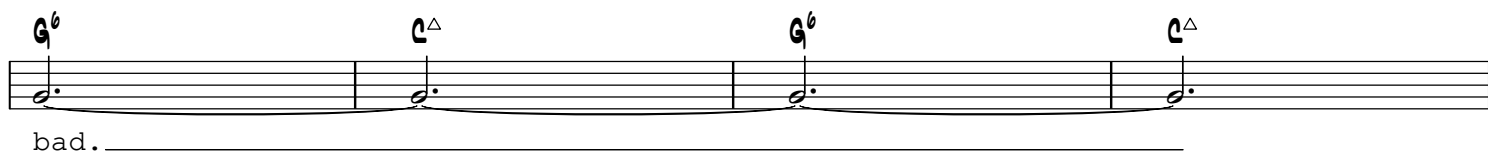
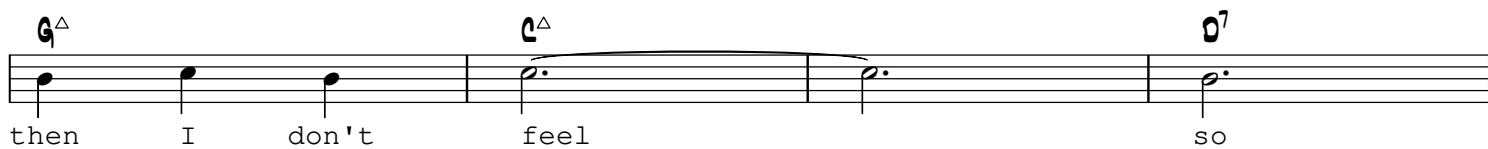
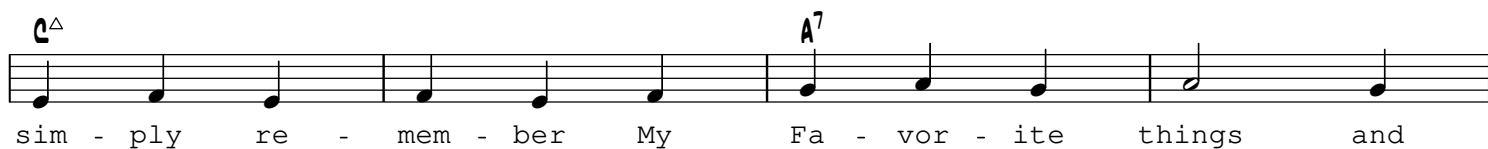
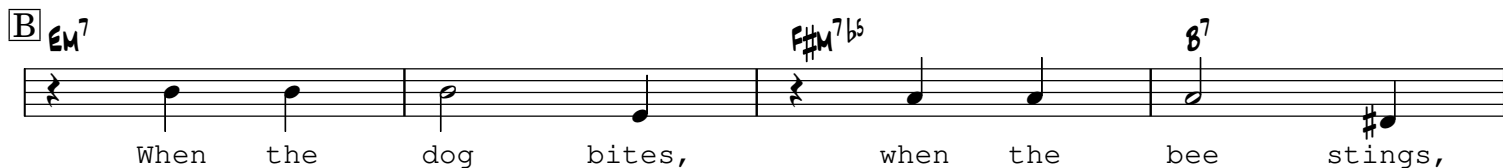
these are a few of My Fa - vor - ite Things.  
these are a few of My Fa - vor - ite Things.

**A**  $E^\Delta$   $F\sharp M^7$   $E^\Delta$   $F\sharp M^7$

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

$A^\Delta$

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



SLOWLY EXPRESSIVELY

# MY FOOLISH HEART

- NEO WASHINGTON / VICTOR YOUNG

Moderato (♩ = 108)

**A**  $Bb^{\Delta}$   $Eb^{\Delta}$   $DM^7$   $G^7$   $CM^7$   $F^7 b9$

The night is like a lovely tune, be - ware My Foolish Heart! How

$Bb^{\Delta}$   $D^7 \#9$   $GM^7$   $CM^7$   $F^7$

white the ev - er constant moon; take care My Foolish Heart! There's a

$Bb^{\Delta}$   $Bb^7$   $Bb^7 b5$   $Eb^6$   $AM^7 b5$   $D^7 b9$

line between love and fasci - na - tion. that's hard to see on an evening such as this, for they

$GM^7$   $D^7 \#9$   $GM^7$   $C^7$   $F^{\Delta}$   $F^7$

both give the ver - y same sen - sa - tion when you're lost in the magic of a kiss. His

**B**  $Bb^{\Delta}$   $Eb^{\Delta}$   $DM^7$   $G^7$   $CM^7$   $F^7 b9$

lips are much to close to mine, be - ware My Foolish Heart but

$Bb^{\Delta}$   $D^7 \#9$   $GM^7$   $CM^7$   $AM^7 b5$   $D^7 b5$

should our ea - ger lips combine then let the fire start for

$GM^7$   $Gb^7$   $Bb^{\Delta}$   $Eb^{\Delta}$   $DM^7 b5$   $G^7$

this time it isn't fasci - na - tion, or a dream that will fade and fall a - part, it's

$CM^7$   $CM^7/F$   $1. Bb$   $GM^7$   $CM^7$   $F^7$   $2. Bb$

love this time, it's love, My Foolish Heart. The Heart.

# MY FUNNY VALENTINE

SLOWLY

- LORENZ HART / RICHARD RODGERS

Allegro (♩ = 130)

**A** CM G<sup>7</sup>/B CM<sup>7</sup>/B<sup>b</sup> AM<sup>7</sup>b<sup>5</sup>

My Fun - ny Val - entine, sweet com - ic val - entine,

Ab<sup>Δ</sup> FM<sup>9</sup> DM<sup>7</sup>b<sup>5</sup> G<sup>7</sup>b<sup>9</sup>

you make me smile with my heart. \_\_\_\_\_

**A** CM G<sup>7</sup>/B CM<sup>7</sup>/B<sup>b</sup> F/A

Your looks are laugh - a - ble, un - pho - to - graph - a - ble,

Ab<sup>Δ</sup> AM<sup>7</sup>b<sup>5</sup> D<sup>7</sup>b<sup>5</sup>b<sup>9</sup> GM<sup>7</sup> C<sup>7</sup>b<sup>5</sup>b<sup>9</sup> FM<sup>7</sup>b<sup>5</sup> B<sup>b</sup>7<sup>b</sup>9

yet, you're my fav - 'ritework of art. \_\_\_\_\_ Is your

**B** Eb<sup>Δ</sup> FM<sup>7</sup> GM<sup>7</sup> FM<sup>7</sup> Eb FM<sup>7</sup> GM<sup>7</sup> FM<sup>7</sup>

fig - ureless than Greek; is your mouth a lit - tle weak when you

Eb<sup>Δ</sup> G<sup>7</sup># G<sup>7</sup> CM<sup>7</sup> Bbm<sup>7</sup> A<sup>7</sup>b<sup>9</sup> Ab<sup>Δ</sup> DM<sup>7</sup>b<sup>5</sup> G<sup>7</sup>b<sup>9</sup>

o - pen it to speak, are you smart? \_\_\_\_\_ But

**A** CM G<sup>7</sup>/B CM<sup>7</sup>/B<sup>b</sup> F/A

don't change a hair forme, not if you care forme,

Ab<sup>Δ</sup> DM<sup>7</sup>b<sup>5</sup> G<sup>7</sup>b<sup>9</sup> CM<sup>7</sup> B<sup>9</sup> Bbm<sup>9</sup> A<sup>7</sup>b<sup>5</sup>#<sup>9</sup>

stay lit - tle val - entine, stay! \_\_\_\_\_

Ab<sup>Δ</sup> FM<sup>7</sup> Bb<sup>7</sup> Eb

Each day is Val - entine's day. \_\_\_\_\_

# MY ONE AND ONLY LOVE

SLOWLY

- ROBERT MELLIN / GUY WOOD

Moderato (♩ = 100)

**A**  $C$   $Am^7$   $DM^7$   $G^9$   $G\#dim^7$

The ver - y thought of you makes my heart sing\_\_\_\_\_ like an

$Am$   $Am^7/G$   $F^{\Delta}$   $Bm^7b^5$   $Em^7$   $A^7b^9$

A - pril breeze\_\_\_\_\_ on the wings of spring.

$DM^7$   $DM^7/C$   $Bm^7b^5$   $E^7$   $Am^7$   $Eb^9$   $DM^7$   $G^7$   $G^7/F$   $Em$   $A^7b^9$   $DM^7$   $G^9$

And you appear in all your splendor, — My One And On - ly Love.

**A**  $C$   $Am^7$   $DM^7$   $G^9$   $G\#dim^7$

The shad - own fall and spread their mys - tic charms\_\_\_\_\_ in the

$Am$   $Am^7/G$   $F^{\Delta}$   $Bm^7b^5$   $Em^7$   $A^7b^9$

hush of night\_\_\_\_\_ while you're in my arms.

DM<sup>7</sup> CM<sup>7</sup> BM<sup>7</sup><sup>b5</sup> E<sup>7</sup> AM<sup>7</sup> Eb<sup>9</sup> DM<sup>7</sup> G<sup>7</sup> G<sup>7</sup><sup>b9</sup> C F<sup>##</sup>M<sup>7</sup><sup>b5</sup> B<sup>7</sup>

I feel your lips so warm and ten-der, — My One And On - ly Love. The

**B** EM<sup>6</sup> CM<sup>7</sup><sup>b5</sup> F<sup>##</sup>M<sup>7</sup> B<sup>7</sup> EM<sup>6</sup> CM<sup>7</sup><sup>b5</sup> F<sup>##</sup>M<sup>7</sup> B<sup>7</sup>

touch of your hand is like heav-en, — a heav-en that I've never known. The

EM EM/D<sup>##</sup> EM/D EM/C<sup>##</sup> DM<sup>7</sup> Ab<sup>7</sup><sup>##11</sup> DM<sup>7</sup> G<sup>7</sup><sup>b9</sup>

blush on your cheek when - ev - er I speak tell me that you are my own.

**A** C AM<sup>7</sup> DM<sup>7</sup> G<sup>9</sup> G<sup>##</sup>DM<sup>7</sup> AM AM<sup>7</sup>/G F<sup>Δ</sup> BM<sup>7</sup><sup>b5</sup> EM<sup>7</sup> A<sup>7</sup><sup>b9</sup>

You fill my eager heart with such de - sire. Evr'y kiss you give sets my soul on fire.

DM<sup>7</sup> CM<sup>7</sup> BM<sup>7</sup><sup>b5</sup> E<sup>7</sup> AM<sup>7</sup> Eb<sup>9</sup> AM<sup>7</sup> G<sup>7</sup><sup>##</sup> Db<sup>9</sup> 1 C DM<sup>7</sup> G<sup>7</sup><sup>##</sup> 2 Ab<sup>Δ</sup> Db<sup>Δ</sup> Db<sup>6</sup> C<sup>6</sup><sup>9</sup>

I give myself in sweet surren-der, — My One And On - ly Love. Love.

# MY ROMANCE

MODERATELY SLOW

- LORENZ HART / RICHARD RODGERS

**A** Moderato (♩ = 100)

My Ro-mance doesn't have to have a moon in the sky, My Ro -

mance doesn't need a blue la - goon standing by; no

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

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

**A** mance doesn't need a cas - tle ris - ing in Spain, nor a

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

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

mance doesn't need a thing but you. \_\_\_\_\_

# MY SHIP

MODERATELY SLOW

- IRA GERSHWIN / KURT WEIL

Moderato (♩ = 100)

**A** F D<sup>7</sup> G<sup>M7</sup> C<sup>7</sup> F D<sup>7</sup> G<sup>M7</sup> C<sup>7</sup>

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

F D<sup>7</sup> G<sup>M</sup> A<sup>7</sup> D<sup>M7</sup> G<sup>7</sup> G<sup>M7</sup> C<sup>7</sup>

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

**A** F D<sup>7</sup> G<sup>M7</sup> C<sup>7</sup> F D<sup>7</sup> G<sup>M7</sup> C<sup>7</sup>

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

F D<sup>7</sup> G<sup>M</sup> A<sup>7</sup> D<sup>M</sup> G<sup>M7</sup> F D<sup>7</sup>

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

**B** G<sup>M7</sup> C<sup>7</sup> G<sup>M7</sup> C<sup>7</sup> G<sup>M7</sup> C<sup>7</sup> F E<sup>7</sup>

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

AM D<sup>M7</sup> AM D<sup>M7</sup> G<sup>7</sup> G<sup>dim7</sup> G<sup>7</sup> C<sup>9</sup>

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

**A** F D<sup>7</sup> G<sup>M7</sup> C<sup>7</sup> F D<sup>7</sup> G<sup>M7</sup> C<sup>7</sup>

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

F D<sup>7</sup> G<sup>M</sup> A<sup>7</sup> <sup>1.</sup> D<sup>M</sup> G<sup>M7</sup> C<sup>7</sup> F C<sup>7</sup> <sup>2.</sup> D<sup>M</sup> C<sup>7</sup> F C<sup>7</sup>

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

F D<sup>M</sup> B<sup>b</sup> C<sup>7</sup> F D<sup>M7</sup> G<sup>M7</sup> B<sup>b</sup> C<sup>7</sup> F D<sup>b7</sup> F

ship I sing doesn't al - so bring my own true love to me. \_\_\_\_\_





MODERATELY

# NICE WORK IF YOU CAN GET IT

- IZA GERSHWIN / GEORGE GERSHWIN

Andante Moderato (♩ = 88)

**A**  $B^7$   $E^7$   $A^7$   $D^7$   $G^7$   $C^7$   $A^7$   $A^7 b^9$

Hold - ing hands at mid - night 'neath a star - y sky.

$G/D$   $AM$   $G/B$   $C^6$   $G/B$   $B^b D^b M^7$   $AM^7$   $G$

Nice Work\_ If You Can Get it, and you can get it if you try.\_

**A**  $B^7$   $E^7$   $A^7$   $D^7$   $G^7$   $C^7$   $A^7$   $A^7 b^9$

Stroll - ing with the one girl, sigh - ing sigh aft - er sign,

$G/D$   $AM$   $G/B$   $C^6$   $G/B$   $B^b D^b M^7$   $AM^7$   $G$

Nice Work\_ If You Can Get It, and you can get it if you try.\_

**B**  $EM$   $C^9$   $EM^7$   $A^7$

Just im - ag - ine some - one\_ wait - ing at the cottage door,

$DM$   $DM/F$   $A^7/E$   $A^7$   $AM^7$   $D^7 \#$   $D^7 \#/C$

where two hearts be - come one.\_ Who could ask for an - y thing more?

**A**  $B^7$   $E^7$   $A^7$   $D^7$   $G^7$   $C^7$   $A^7$   $A^7 b^9$

Lov - ing one who loves you, and then tak - ing that vow,

$G/D$   $AM$   $G/B$   $F^7$   $E^7$   $AM^7$   $AM/D$   $D^7 \#$   $G$   $E^b$   $D^7$   $G^6$

Nice Work. If You Can Get It, and if you get it, \_ won't you tell me how? \_\_\_\_\_

# NIGHT AND DAY

- COLE PORTER

**Allegro** (♩ = 130) **A**  $DM^{7b5}$   $G^7$   $C^\Delta$

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

$DM^{7b5}$   $G^7$   $C^\Delta$

— be - nea - th the moon And under the sun\_\_\_\_\_ Whe - ther  
 — ing for you Fol - lows where - ver I go.\_\_\_\_\_ In the

$F\#M^{7b5}$   $FM^7$   $EM^7$   $Ebm^{7b5}$

near to me or far\_\_\_\_\_ No mat - ter, dar - ling Where you are\_\_\_\_\_  
 roa - rin' tra - fic's boom\_\_\_\_\_ In the si - lence of my lone - ly room\_\_\_\_\_

$DM^7$   $G^7$   $C^\Delta$  1. 2.  $Bb^7$

I think of\_\_\_\_\_ you Night And Day\_\_\_\_\_ Day and night\_\_\_\_\_ Night And  
 I think of\_\_\_\_\_ you Night And Day\_\_\_\_\_

**B**  $Eb^\Delta$   $C^\Delta$

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

$Eb^\Delta$   $C^\Delta$

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

$F\#M^{7b5}$   $FM^7$   $EM^7$   $Ebm^{7b5}$

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

$DM^7$   $G^7$   $DM^7$   $C^6$   $(D^7)$   $G^7$

Day and night\_\_\_\_\_ Night And Day\_\_\_\_\_

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

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FAST BLUES

# NOW'S THE TIME

- CHARLIE PARKER

Presto (♩ = 190)



VERY SLOWLY

**OL MAN RIVER**

- OSCAR HAMMERSTEIN II / JEROME KERN

Andante (♩ = 88)

**A** Eb CM<sup>7</sup> Eb Ab Eb Ab Eb CM<sup>7</sup>

Ol' Man River, dat Ol' Man Riv--er, he must know sumpin', but don't say nothin' he

FM<sup>7</sup> Bb<sup>9</sup> FM<sup>7</sup> Bb<sup>9</sup> Eb Ab<sup>6</sup> Eb

jus' keeps rollin', he keeps on rollin' a - long. \_\_\_\_\_ He

**A'** Eb CM<sup>7</sup> Eb Ab Eb CM Eb GbDM<sup>7</sup>

don't plant 'taters, he don't plant cotton, an' dem dat plants 'em is soon for-gotten; but

FM<sup>7</sup> Bb<sup>7</sup> FM<sup>7</sup> Bb<sup>9</sup> Eb Ab Eb AM<sup>7</sup>b<sup>5</sup> D<sup>7</sup>

Ol' Man Riv--er, he jus' keeps rollin' a - long. \_\_\_\_\_

**B** GM D<sup>7</sup>b<sup>9</sup> GM D<sup>7</sup>b<sup>9</sup> GM D<sup>7</sup>b<sup>9</sup> GM D<sup>7</sup>b<sup>9</sup>

You an' me, we sweat an' strain, bo - dy all ach-in' an' racked wid pain.

GM CM<sup>6</sup> GM D<sup>7</sup>b<sup>9</sup> GM D<sup>7</sup>b<sup>9</sup> GM FM<sup>7</sup> Bb<sup>7</sup>

"Tote dat barge!" "Lift dat bale," git a lit-tle drunk an' you land in jail.

**A''** Eb CM<sup>7</sup> Eb Ab Eb Bb<sup>9</sup> CM<sup>7</sup> F<sup>7</sup>

Ah gits weary an' sick of tryin', Ah'm tired of livin' an' skeered of dyin'. But

Eb/Bb BDM CM<sup>7</sup> FM<sup>9</sup> Bb<sup>7</sup> 1. Eb AbM Eb FM<sup>7</sup> Bb<sup>7</sup> 2. Eb FM<sup>7</sup> Bb<sup>7</sup> Eb

Ol' Man River, he jus' keeps rollin' a-long. \_\_\_\_\_ long. \_\_\_\_\_

# ONCE I LOVED

BOSSA

VINÍCIUS DE MORAES, RAY GILBERT / ANTONIO CARLOS JOBIM

Allegro (♩ = 144)



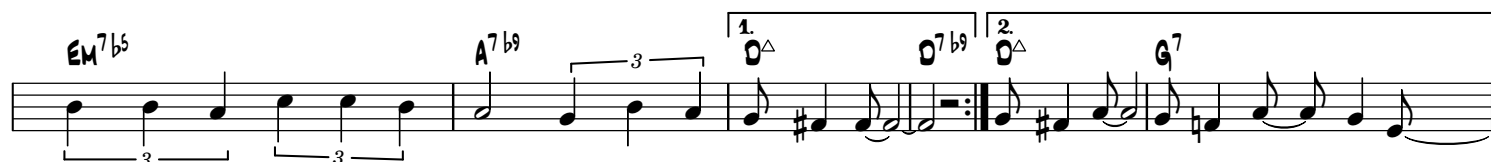
Once \_\_\_\_\_ I loved, \_\_\_\_\_ And I  
Then \_\_\_\_\_ one day, \_\_\_\_\_ From my



gave so much love to this love, You were the world to me; \_\_\_\_\_  
in - fi - nite sadness you came and brought me love a - gain; \_\_\_\_\_



Once \_\_\_\_\_ I cried \_\_\_\_\_ at the  
Now \_\_\_\_\_ I know \_\_\_\_\_ that no



thought I was foolish and proud and let you say goodbye... let you go, I will hold you close,  
mat - ter what - ev - er be - falls I'll nev - er



Make \_\_\_\_\_ you stay; \_\_\_\_\_ Be - cause



love is the sad - dest thing \_\_\_\_\_ when it goes a - way, \_\_\_\_\_ Because



love is the sad - dest thing \_\_\_\_\_ when it goes a - way, \_\_\_\_\_

# ONE BY ONE

SHUFFLE

- WAYNE SHORTER

Allegro (♩ = 128)

**A** AM<sup>7</sup>b<sup>5</sup> D<sup>7</sup>#<sup>5</sup>#<sup>9</sup> A<sup>b</sup><sup>7</sup> GM<sup>7</sup> FM<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>Δ<sup>9</sup> CM<sup>11</sup> F<sup>9</sup> B<sup>b</sup>Δ<sup>9</sup>

AM<sup>7</sup>b<sup>5</sup> A<sup>b</sup><sup>7</sup> GM<sup>7</sup> B<sup>b</sup><sup>7</sup>/F EM<sup>7</sup>b<sup>5</sup> D<sup>7</sup>#<sup>5</sup>#<sup>9</sup> GM<sup>11</sup>

**B** E<sup>7</sup>#<sup>9</sup> A<sup>7</sup>#<sup>5</sup>#<sup>9</sup> DM<sup>7</sup> BM<sup>7</sup>b<sup>5</sup> EM<sup>7</sup>b<sup>5</sup> A<sup>7</sup>#<sup>5</sup>#<sup>9</sup> DM<sup>7</sup>

AM<sup>7</sup>b<sup>5</sup> A<sup>b</sup><sup>7</sup> GM<sup>7</sup> B<sup>b</sup><sup>7</sup>/F EM<sup>7</sup>b<sup>5</sup> D<sup>7</sup>#<sup>5</sup>#<sup>9</sup> GM<sup>11</sup>

**A** AM<sup>7</sup>b<sup>5</sup> D<sup>7</sup>#<sup>5</sup>#<sup>9</sup> A<sup>b</sup><sup>7</sup> GM<sup>7</sup> FM<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>Δ<sup>9</sup> CM<sup>11</sup> F<sup>9</sup> B<sup>b</sup>Δ<sup>9</sup>

AM<sup>7</sup>b<sup>5</sup> A<sup>b</sup><sup>7</sup> GM<sup>7</sup> B<sup>b</sup><sup>7</sup>/F EM<sup>7</sup>b<sup>5</sup> D<sup>7</sup>#<sup>5</sup>#<sup>9</sup> GM<sup>11</sup>

## SAMBA

## ONE NOTE SAMBA

- NEWTON MENDONCA / ANTONIO CARLOS JOBIM

Allegro (♩ = 130)

A

DM<sup>7</sup> Db<sup>7</sup> CM<sup>7</sup> B<sup>7</sup>bb

This is just a lit-tle sam-ba built up-on a sin-gle note. Oth-er

DM<sup>7</sup> Db<sup>7</sup> CM<sup>7</sup> B<sup>7</sup>bb

notes are bound to fol-low but the root is still that note. Now the

F#M<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup> Ab<sup>7</sup>

new one is the consequence of the one we've just been through as I'm

DM<sup>7</sup> Db<sup>7</sup> CM<sup>7</sup> B<sup>7</sup>bb Bb<sup>6</sup>

bound to be the un-a-void-a-ble con-se-quence of you.

B

Ab<sup>7</sup> Db<sup>Δ</sup>

There's so many people who can talk and talk and talk and just say nothing or nearly nothing

Db<sup>7</sup> Gb<sup>7</sup> Cb<sup>Δ</sup> CM<sup>7</sup>bb B<sup>7</sup>bb

I have used up all the scale I know and at the end I've come to nothing or nearly nothing So I

A'

DM<sup>7</sup> Db<sup>7</sup> CM<sup>7</sup> B<sup>7</sup>bb

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

DM<sup>7</sup> Db<sup>7</sup> CM<sup>7</sup> B<sup>7</sup>bb

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

F#M<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup> Ab<sup>7</sup>

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

Db<sup>6</sup> C<sup>7</sup> B<sup>Δ</sup> Bb<sup>6</sup>

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



# OPUS ONE

MODERATE JUMP TEMPO

- SY OLIVER

**A**  
Allegro (♩ = 168)



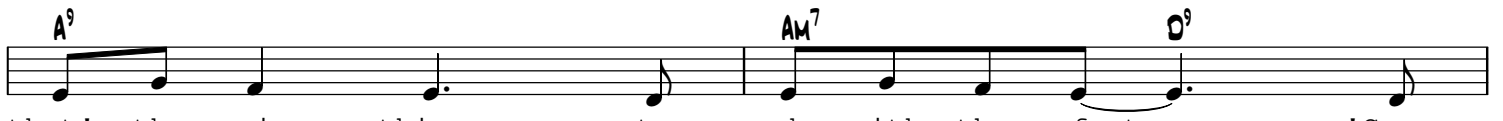
I'm wrackin' my brain, to think of a name, to give to this tune, so Perry can croon, and



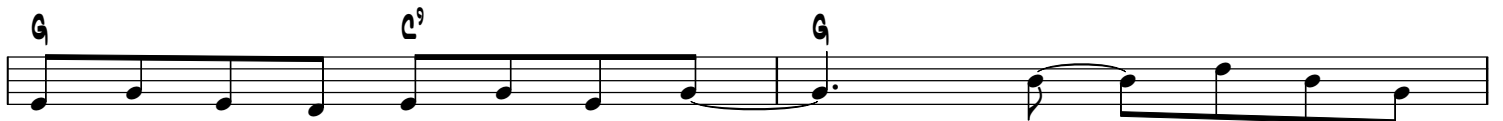
maybe ol' Bing will give it a fling. And that'll start ev'ryone hummin' the thing. The



mel-o-dy's dumb, re-peat an' re-peat. But if you can swing, it's got a good beat. And



that's the main thing, to make with the feet. 'Cause



ev - 'ry - one is swing-in' to day. So, I'll call it



O - pus One! It's not for Sam-my Kaye. Hey! hey! hey! It's



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



Mister Les Brown could make it re-nown, and Ray Antho - ny could swing it for me. There's



never a doubt you'll knock yourself out. When-ev-er you can hear Opus One.

WITH A TANGO BEAT

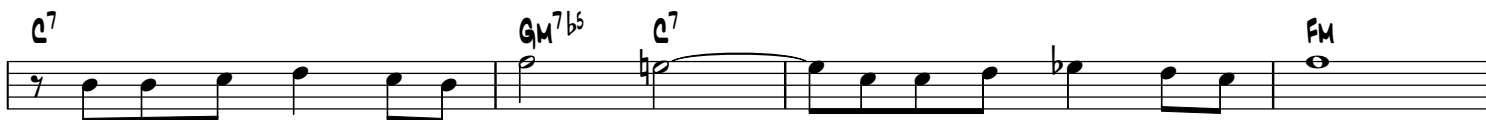
## ORCHIDS IN THE MOONLIGHT

MUSIC BY IRVING BERLIN, LYRICS BY IRVING BERLIN, EDWARD ELISOU / VINCENT YOUMANS

Moderato (♩ = 108)



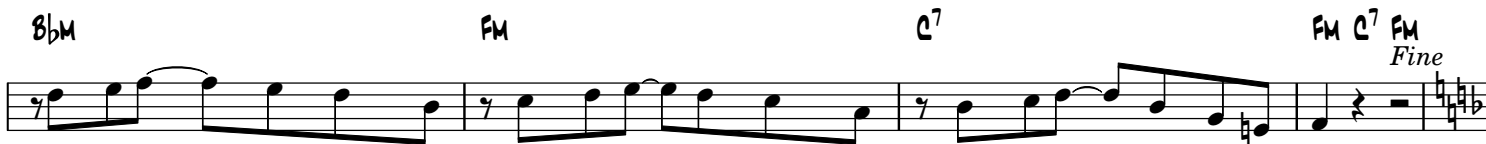
When orchids bloom in the moon - light \_\_\_\_ and lovers vow to be true;



I still can dream in the moon - light, \_\_\_\_ of one dear night that we knew.



When orchids fade in the dawn - ing, \_\_\_\_ they speak of tears and "Goodbye!"



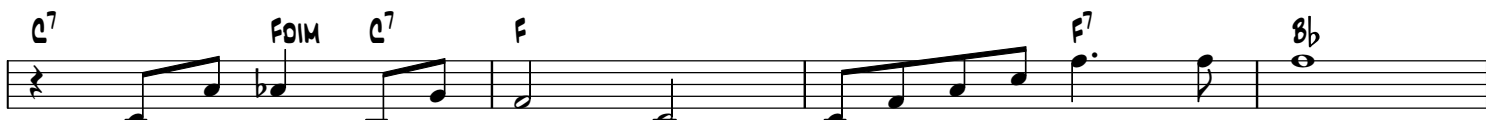
Tho' my dreams are shattered, like the petals scattered, still my love can never die.



There is peace in the twi - light, \_\_\_\_ when the day is thru,



but the shadow that fall on - ly seem to re - call all my longing for you.



There's a dream in the moon - beams, \_\_\_\_ up on the sea of blue;



but the moonbeams that fall, only seem to recall, love is all, love is you.

# ORNITHOLOGY

FAST SWING

- CHARLIE PARKER, BENNY HARRIS

Presto (♩ = 200)

The musical score for "Ornithology" is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Presto" with a metronome indication of 200 beats per minute. The score is divided into sections A, B, and a final section. Section A starts with a repeat sign and a key signature change to G major (indicated by a GΔ). Section B starts with a key signature change to E-flat major (indicated by Eb7). The score includes various chords and melodic lines with triplets and slurs. The final section includes a key signature change to G major (indicated by GΔ) and ends with a double bar line.

**Section A:** G<sup>Δ</sup>, G<sup>M7</sup>, C<sup>7</sup>, G<sup>M7</sup>, C<sup>7</sup>

**Section B:** E<sup>Δ</sup>, F<sup>M7</sup>, B<sup>b7</sup>, E<sup>b7</sup>, D<sup>7</sup>, G<sup>M</sup>, C<sup>M7b5</sup>, D<sup>7</sup> (triplets)

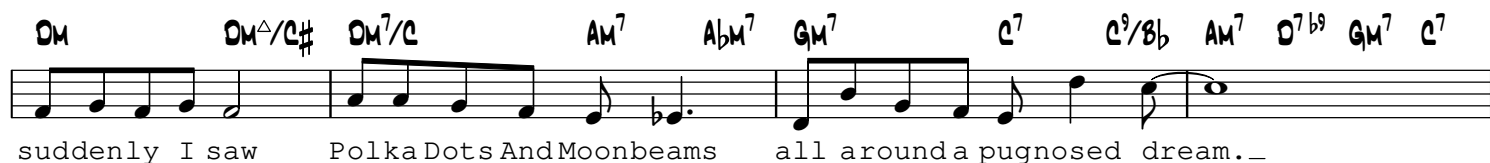
**Final Section:** B<sup>M7</sup>, E<sup>7</sup> (triplets), A<sup>M7</sup>, D<sup>7</sup>, G<sup>Δ</sup> (triplets), A<sup>b7</sup> (triplets), G<sup>Δ</sup> (triplets)

SLOWLY, WITH EXPRESSION

**POLKA DOTS AND MOONBEAMS**

- JOHNNY BURKE / JIMMY VAN HEUSEN

Adagio (♩ = 76)



DM                      DM<sup>Δ</sup>/C#   DM<sup>7</sup>/C                      AM<sup>7</sup>   AbM<sup>7</sup>   GM<sup>7</sup>                      C<sup>9</sup>   C<sup>7</sup>b<sup>9</sup>   F<sup>6</sup>   BM<sup>7</sup>b<sup>5</sup>   E<sup>7</sup>

In my frightened arms   Polka Dots And Moonbeams sparkled on a pugnosed dream.\_   There were

B A                      A#DM<sup>7</sup>   BM<sup>7</sup>                      E<sup>7</sup>   E<sup>7</sup>/D   C#M<sup>7</sup>                      F#M<sup>7</sup>                      BM<sup>7</sup>   E<sup>7</sup>

questions   in the eyes of other dancers   as we floated o-ver the floor.   There were

A                      A#DM<sup>7</sup>   BM<sup>7</sup>                      E<sup>7</sup>                      A<sup>7</sup>   D<sup>7</sup>                      GM<sup>7</sup>                      C<sup>9</sup>

questions   but my heart knew all the answers,   and perhaps a   few things more.\_

A F                      DM<sup>7</sup>                      GM<sup>9</sup>                      C<sup>7</sup>                      C<sup>7</sup>/Bb

Now   in   a   cot-tage built of   li - lacs and laugh-ter

AM<sup>7</sup>                      DM<sup>7</sup>                      GM<sup>7</sup>                      EM<sup>7</sup>b<sup>5</sup>                      A<sup>7</sup>b<sup>9</sup>

I   know the mean-ing of the words   "ev-er af-ter."

DM                      DM<sup>Δ</sup>/C#   DM<sup>7</sup>/C                      AM<sup>7</sup>   AbM<sup>7</sup>   GM<sup>7</sup>                      C<sup>9</sup>   C<sup>7</sup>b<sup>9</sup>   F<sup>6</sup>   Eb<sup>6</sup>   E<sup>6</sup>   F<sup>6</sup>

And I'll always see   Polka Dots And Moonbeams   when I kiss the pugnosed dream.\_

MODERATELY SLOW

**POOR BUTTERFLY**

- JOHN L. GOLDEN / RAYMOND HUBBELL

**Andante** (♩ = 88) **A**  $B\flat M^7$   $E\flat^7$   $A\flat^\Delta$

Poor But - ter - fly, \_\_\_\_\_ 'neath the blossoms wait - int, \_\_\_\_\_ Poor But - ter -

$C^7\#5$   $F^7$

fly \_\_\_\_\_ for she loved him so. \_\_\_\_\_ The mo - ments

**B**  $B\flat M^7$   $E\flat^7$   $G M^7\flat5$   $C^7\#5$   $F M^7$

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

$B\flat^7$   $B\flat M^7$   $E\flat^7$

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

**A**  $B\flat M^7$   $E\flat^7$   $A\flat^\Delta$

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

$C^7\#5$   $F^7$

come \_\_\_\_\_ to me by and bye. \_\_\_\_\_ But if

**C**  $B\flat M^7$   $D\flat M^7$   $G\flat^7$   $A\flat^\Delta$   $C M^7$   $F^7$

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

$B\flat M^7$   $E\flat^7$   $A\flat$

die." \_\_\_\_\_ Poor But - ter - fly. \_\_\_\_\_

SLOWLY

# PRELUDE TO A KISS

IRVING GORDON AND IRVING MILLS / DUKE ELLINGTON

Andante Moderato (♩ = 88)

**[A]** D<sup>9</sup> G<sup>7</sup># C<sup>9</sup> F<sup>Δ</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>M</sup> D<sup>M</sup><sup>7</sup> G<sup>7</sup>

If you hear a song in blue like a flower crying for the dew\_ that was my heart ser-e -

C D<sup>7</sup> D<sup>M</sup><sup>7</sup> G<sup>7</sup>b<sup>9</sup> C A<sup>7</sup> **[A]** D<sup>9</sup> G<sup>7</sup># C<sup>9</sup> F<sup>Δ</sup>

nad-ing you\_ my Prelude To A Kiss.\_ If you hear a song that grows from my

B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>M</sup> D<sup>M</sup><sup>7</sup> G<sup>7</sup> C D<sup>7</sup> D<sup>M</sup><sup>7</sup> G<sup>7</sup>b<sup>9</sup> C

tender senti-mental woes\_ That was my heart trying to compose\_ a Prelude To A Kiss.\_

**[B]** E C#<sup>M</sup> F#<sup>M</sup><sup>7</sup> B<sup>7</sup> E C#<sup>M</sup> F#<sup>M</sup><sup>7</sup> B<sup>7</sup> E C#<sup>M</sup>

Though it's just a simple melody with nothing fancy, nothing much you could turn it to a

F#<sup>M</sup><sup>7</sup> B<sup>7</sup> E A<sup>7</sup> D<sup>9</sup> D<sup>M</sup><sup>7</sup> D#<sup>M</sup><sup>7</sup> E<sup>M</sup><sup>7</sup> A<sup>7</sup>b<sup>9</sup> D<sup>9</sup> G<sup>7</sup># C<sup>9</sup> F<sup>Δ</sup>

symphony a Schubert tune with a Gershwin touch. Oh! How my love song gently cries for the

B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>M</sup> D<sup>M</sup><sup>7</sup> G<sup>7</sup> C D<sup>7</sup> D<sup>M</sup><sup>7</sup> G<sup>7</sup>b<sup>9</sup> C

tenderness with-in your eyes my love is a prelude that never dies\_ a Prelude To A Kiss.\_

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# QUIET NIGHTS OF QUIET STARS

MODERATELY SLOW

ANTONIO CARLOS JOBIM, GENE LEES / ANTONIO CARLOS JOBIM

Allegro (♩ = 130)

**A**  $D^9$   $A^{\flat}D^{\flat}M^7$

Qui - et Nights Of Qui - et Stars, qui - et chords from my guitar

$G^{\flat}M^7$   $C^7$   $G^{\flat}b^7$   $F^{\flat}D^{\flat}M^7$   $F^{\Delta}$

float - ing on the si - lence that sur - rounds us.

$F^{\flat}M^7$   $B^{\flat}b^{13}$   $E^{\flat}M^7$   $A^7\sharp$

Qui - et thoughts and qui - et drea, - qui - et walks by qui - et streams,

$D^9$   $DM^7$   $A^{\flat}D^{\flat}M^7$

and a window look - ing on the moun - tains and the sea. How love - ly!

**A'**  $D^9$   $A^{\flat}D^{\flat}M^7$

This is where I want to be. Here, with you so close to me un - til

$G^{\flat}M^7$   $C^7$   $G^{\flat}b^7$   $F^{\flat}D^{\flat}M^7$   $F^{\Delta}$

the fin - al flicker of life's em - ber.

$F^{\flat}M^7$   $B^{\flat}b^{13}$   $E^{\flat}M^7$   $AM^7$

I, who was lost and lone - ly, believing life was on - ly

$DM^7$   $G^{\flat}b^9$   $E^{\flat}M^7$   $A^7\sharp$

a bitter tragic joke, have found with you,

$DM^7$   $G^9$   $C^6$

the meaning of ex - istence. Oh, my love.



SLOWLY

**RED SAILS IN THE SUNSET**

- JIMMY KENNEDY / HUGH WILLIAMS

Moderato (♩ = 100)

**A**  $G$   $C$   $CM^6$   $G$

Red Sails In The Sun - set way out on the sea,

$G$   $G\#DIM^7$   $AM^7$   $D^7$   $AM^7$   $D^7$   $G$

oh! car-ry my loved one home safe-ly to me.

**A**  $G$   $C$   $CM^6$   $G$

He sailed at the dawn - ing, all day I've been blue.

$G$   $G\#DIM^7$   $AM^7$   $D^7$   $AM^7$   $D^7$   $G$

Red Sails In The Sun - set I'm trusting in you.

**B**  $C$   $CM^6$   $G$   $D^7$   $G$

Swift wings you must bor - row, make stright for the shore.

$C$   $CM^6$   $G$   $A^7$   $AM^7$   $D^7$

We mar-ry to - mor - row and he goes sailing no more.

**A**  $G$   $C$   $CM^6$   $G$

Red Sails In The Sun - set way out on the sea,

$G$   $G\#DIM^7$   $AM^7$   $D^7$   $AM^7$   $D^7$   $G$

oh! car-ry my loved one home safely to me. me.

# ROUND MIDNIGHT

BALLAD BENIE HANIGHEN / COOTIE WILLIAMS, THELONIOUS MONK

**A**  $Ebm$   $CM7b5$   $FM7b5$   $Bb7$

It begins to tell, 'round midnight, mid - night.  
Memories always start 'round midnight, mid - night.

$Ebm7$   $Ab7$   $Bb7$   $E7$   $Bbm7$   $Eb7$

I do pretty well, till af - ter sun - down,  
Haven't got the heart to stand - those me - mories,

$Abm7$   $Db7$   $Ebm7$   $Ab7$   $1. B7$   $3$

Supper-time I'm fee - lin' sad;  
When my heart is still with you, But it really gets bad, 'round  
And ol'

$Bb7$   $2. B7$   $Bb7$   $Ebm7$

midnight. mid - night knows it, too. When a

**B**  $CM7b5$   $F7b9$   $Bb7$   $CM7b5$   $F7b9$   $Bb7$

quar-rel we had needs mending, Does it mean that our love is ending. Dar -

$Abm7$   $Db7$   $Gb\Delta$   $Cb7$   $Bb7$   $Eb7$   $Db7$   $Cb7$   $Bb7$

lin' I need you, lately I find You're out of my heart, And I'm out of my mind.

**A**  $Ebm$   $CM7b5$   $FM7b5$   $Bb7$

Let our heart stake wings 'round midnight, mid - night.

$Ebm7$   $Ab7$   $Bb7$   $E7$   $Bbm7$   $Eb7$

Let the angels sing, for your - re tur - ning.

$Abm7$   $Db7$   $Ebm7$   $Ab7$   $Cb7$   $Bb7$   $Ebm$

Till our love is safe and sound. And old mid - night comes a - round.

# SATIN DOLL

SMOOTHLY

- JOHNNY MERCER / DUKE ELLINGTON, BILLY STRAYHORN

Allegro (♩ = 130)

**A**  $DM^7$   $G^7$   $DM^7$   $G^7$   $EM^7$   $A^7$   $EM^7$   $A^7$

Cig-a-rette hold-er which wigs me, o-ver her shoulder, she digs me.  
Ba-by shall we go out skippin' careful a-mi-go, you're flippin'.

$AM^9$   $D^9$   $AbM^9$   $Db^9$   $C$   $DM^7$   $EM^7$   $A^7$   $C$   $F^7$   $C$

Out cattin' that Sat-in Doll. \_\_\_\_\_ She's  
Speaks lat-in that Sat-in Doll.

**B**  $GM^7$   $C^7$   $GM^7$   $C^7b9$   $F^{\Delta}$   $GM^7$   $AM^7$   $BbM^7$

no-bod-y's fool, so I'm play-ing it cool as can be. \_\_\_\_\_ I'll

$AM^7$   $D^7$   $AM^7$   $D^7b9$   $G^7$   $DM^7$   $G^7$  (Spoken)

give it a whirl, but I ain't for no girl catchin' me. \_\_\_\_\_ Switch-E-Rooney

**A**  $DM^7$   $G^7$   $DM^7$   $G^7$   $EM^7$   $A^7$   $EM^7$   $A^7$

Tel-e-phone num-bers well you know, do-ing my rhum-bas with u-no,

$AM^9$   $D^9$   $AbM^9$   $Db^9$   $C$   $C^7/E$   $F$   $Ab/Gb$   $C/G$   $G^7$   $C^b9$

and that 'n' my Sat-in Doll. \_\_\_\_\_

# SERENADE TO A CUCKOO

MELO

- ROLAND KIRK

Allegro (♩ = 130)

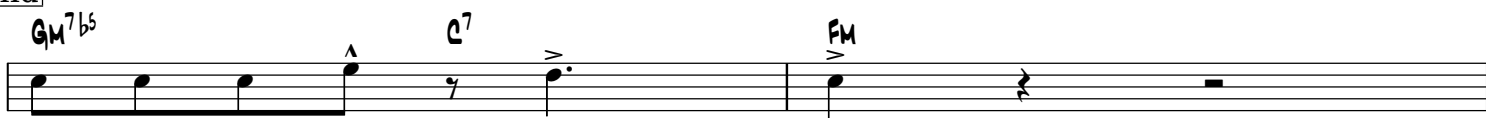
A



B



End



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# SOLAR

SOLAR

- MILES DAVIS

Allegro (♩ = 130)



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MED. JAZZ WALTZ

# SOMEDAY MY PRINCE WILL COME

- LARRY MOREY / FRANK CHURCHILL

Allegro (♩ = 130)

**A**  $Bb^{\Delta}$   $D7^{\#}$   $Eb^{\Delta}$   $G7^{\#}$

Some - - day my prince will come  
He'll whis - per I love you

$CM7$   $G7^{\#}$   $C7$   $F7$

Some - - day I'll find my or love And how  
And steal a kiss or two Though he's

**B**  $1$   $DM7$   $D^bDIM$   $CM7$   $F7$

thrilling that moment will be When the prince

$DM7$   $D^bDIM$   $CM7$   $F7$

of my dreams comes to me

**C**  $2$   $FM7$   $Bb7$   $Eb$   $EDIM$

far a - way I'll find my love some - day Some -

$Bb/F$   $CM7/F$   $F7$   $Bb$

day when my dreams come true

**A**

Someday I'll find my love  
Someone to call my own

**B**

And I know at the moment we meet  
my heart will start skipping the beats

**A**

Someday we'll say and do  
Things we've been longing to

**C**

Though he's far away I'll find my love someday  
Someday when my dreams come true

**A**

Someday my prince will come  
Someday we'll meet again

**B**

And away to his castle we'll go  
To be happy forever I know

**A**

Someday when spring is here  
We'll find our love anew

**C**

And the birds will sing and weddingbells will ring  
Someday when my dreams come true

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JAZZ BALLAD

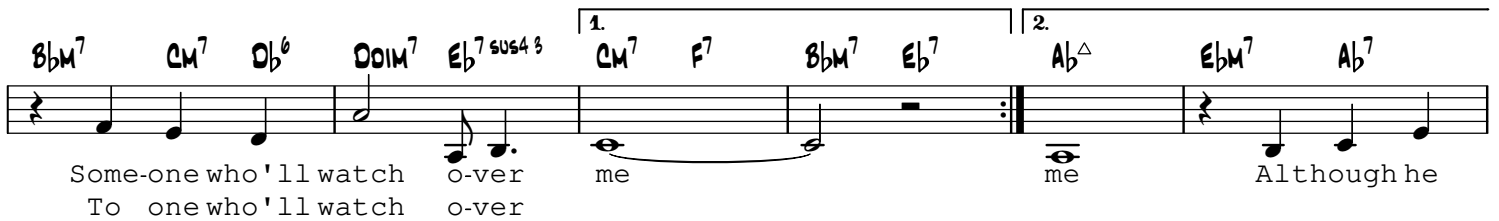
# SOMEONE TO WATCH OVER ME

- IZA GERSHWIN / GEORGE GERSHWIN

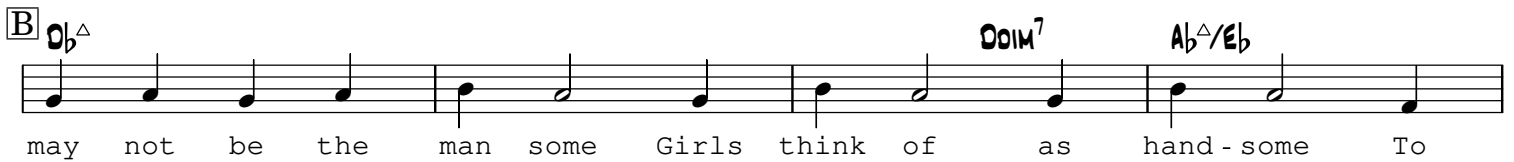
Andante (♩ = 92)



There's a somebo - dy I'm longin' to see I hope that he, turns out to be  
I'm a little lamb who's lost in the wood I know I could, al - ways be good



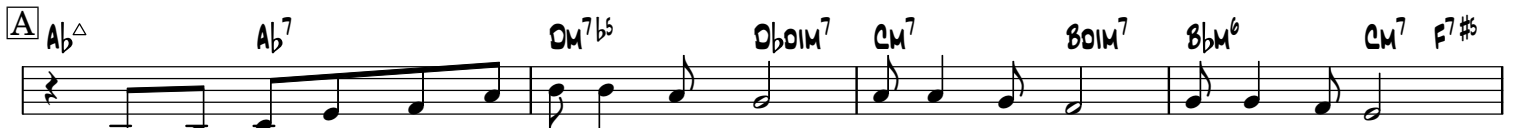
Some-one who'll watch o-ver me me Although he  
To one who'll watch o-ver



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 Follow my lead, oh, how I need



Some - one to watch o - ver me

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# SOMEWHERE, OVER THE RAINBOW

BALLAD

LYRICS: YIP HARBURG / HAROLD ARLEN

Andante (♩ = 80)

**A** AM<sup>7</sup>b<sup>5</sup> D<sup>7</sup>b<sup>9</sup> GM<sup>7</sup> A<sup>7</sup>b<sup>5</sup> Ab<sup>Δ</sup> AM<sup>7</sup>b<sup>5</sup> D<sup>7</sup>b<sup>9</sup> GM<sup>7</sup> C<sup>7</sup>b<sup>9</sup>

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

FM<sup>7</sup> AbM<sup>7</sup> GM<sup>7</sup> C<sup>7</sup>b<sup>9</sup> FM<sup>7</sup> Bb<sup>7</sup>b<sup>9</sup> 1. Eb<sup>Δ</sup> FM<sup>7</sup> Bb<sup>7</sup>b<sup>9</sup> 2. Eb<sup>Δ</sup> FM<sup>7</sup> Bb<sup>7</sup>b<sup>9</sup>

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

**B** Eb<sup>Δ</sup> FM<sup>7</sup> Bb<sup>7</sup>b<sup>9</sup> GM<sup>7</sup> C<sup>7</sup>b<sup>9</sup> FM<sup>7</sup> Bb<sup>7</sup>b<sup>9</sup>

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

Eb<sup>Δ</sup> AM<sup>7</sup>b<sup>5</sup> D<sup>7</sup>b<sup>9</sup> GM<sup>7</sup> C<sup>9</sup> FM<sup>7</sup> Bb<sup>7</sup>b<sup>9</sup>

troubles melt like lemon drops A - way above the chimney tops That's where you'll find me.

**A** AM<sup>7</sup>b<sup>5</sup> D<sup>7</sup>b<sup>9</sup> GM<sup>7</sup> A<sup>7</sup>b<sup>5</sup> Ab<sup>Δ</sup> AM<sup>7</sup>b<sup>5</sup> D<sup>7</sup>b<sup>9</sup> GM<sup>7</sup> C<sup>7</sup>b<sup>9</sup>

Some - where o - ver the rain - bow Blue - birds fly.

FM<sup>7</sup> AbM<sup>7</sup> GM<sup>7</sup> C<sup>7</sup>b<sup>9</sup> FM<sup>7</sup> Bb<sup>7</sup>b<sup>9</sup> Eb<sup>Δ</sup> FM<sup>7</sup> Bb<sup>7</sup>b<sup>9</sup>

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



LATIN/CALYPSO

**ST. THOMAS**

- SONNY ROLLINS

Presto (♩ = 200)



SLOWLY, WITH EXPRESSION

**STELLA BY STARLIGHT**

- NEO WASHINGTON / VICTOR YOUNG

Allegro (♩ = 130)

**A**  $EM^{7b5}$   $A^{7b9}$   $CM^7$   $F^7$

The song a rob - in sings, Through

$FM^7$   $Bb^7$   $Eb^\Delta$   $Ab^7$

years of end - less springs, The

$Bb^\Delta$   $EM^{7b5}$   $A^{7b9}$   $DM^7$   $Bbm^7$   $Eb^7$

mur - mur of a brook at even - ing tides. That

$F^\Delta$   $EM^{7b5}$   $A^7$   $AM^{7b5}$   $D^7b9$

rip - ples through a nook where two lov - ers hide. That

**B**  $G^{7\#5}$   $CM^7$

great sym - pho - nic theme, That's Stel - la by

$Ab^7$   $Bb^\Delta$

star - light, And not a dream, My

$EM^{7b5}$   $A^{7b9}$   $DM^{7b5}$   $G^{7b9}$

heart and I ag - ree, She's eve - ry -

$CM^{7b5}$   $F^{7b9}$   $Bb^\Delta$

thing on this earth to me.

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SLOWLY

# STORMY WEATHER

- TED KOEHLER / HAROLD ARLEN

**Andante** (♩ = 80) **A**

Don't know why there's no sun up in the sky, Storm-y  
bare gloom and mis-'ry ev - 'rywhere, Storm-y

Weath - er, since my man and I ain't to -  
Weath - er, just can't get my poor self to -

gether, keeps rainin' all the time. Life is time, the time. So weary all the time.  
gether, - I'm wear-y all the

**B**

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

**A**

on, ev'rything I had is gone, Stormy Weather, since my man and I ain't to -

gether, keeps rainin' all the time. Keeps rainin' all the

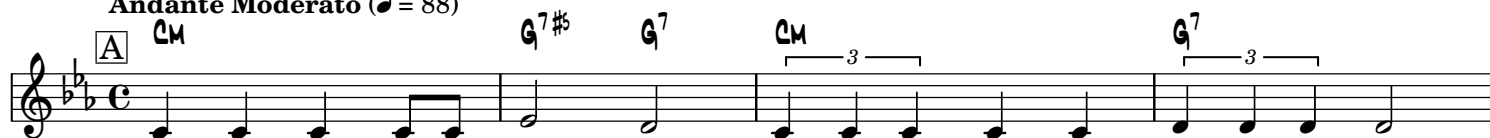
time.

ANDANTE MODERATO

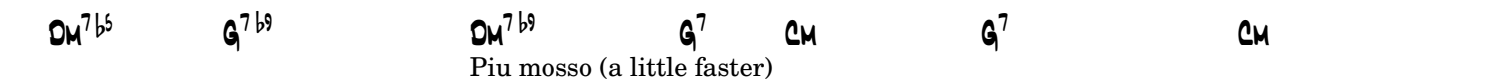
**STRANGE FRUIT**

- LEWIS ALLAN

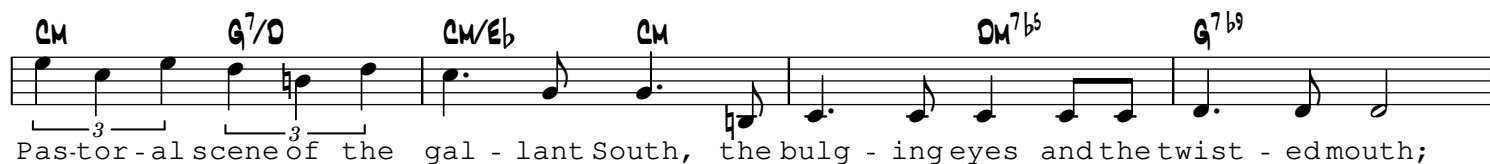
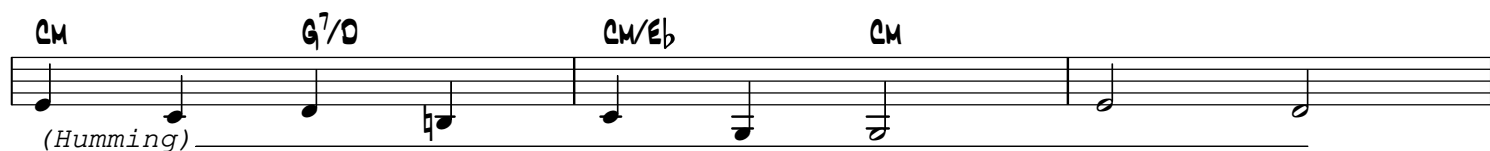
Andante Moderato (♩ = 88)



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



black body swinging in the southern breeze; Strange Fruit hanging from the poplar trees.\_



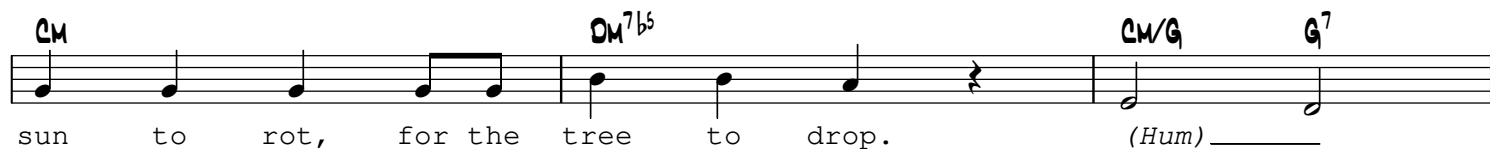
Pastor-al scene of the gal-lant South, the bulg-ing eyes and the twist-ed mouth;



scent of mag-no-lia sweet and fresh, and the sud-den smell of burning flesh!



Here is the fruit for the crows to pluck, for the rain to gather, for the wind to suck, for the



sun to rot, for the tree to drop.



Here is a strange and bit-ter crop.

MODERATELY SLOW

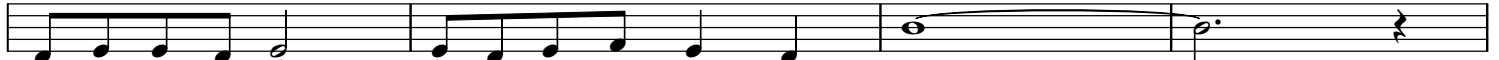
# STRANGERS IN THE NIGHT

MUSIC BY JIMMY MONROE SINGLETON, EDDIE SNYDER / BERT KAEMPFERT

Andante (♩ = 88)

[A] F<sup>Δ</sup>

Strangers In The Night exchanging glances wond'ring in the night what were the chances

F<sup>Δ</sup> F/A AbOIM<sup>7</sup> GM<sup>7</sup> Eb/G GM<sup>6</sup> Eb/G

we'd be sharing love before the night was through.

[A'] GM<sup>7</sup>

Something in your eyes was so invit-ing, something in your smile was so excit-ing,

GM<sup>7</sup> GM<sup>7</sup>/C C<sup>7</sup>b<sup>9</sup> F<sup>Δ</sup>

something in my heart told me I must have you.

[B] AM<sup>7</sup>b<sup>5</sup>

Stran-gers In The Night, two lone - ly peo - ple we were

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

Stran-gers In The Night up tp the mo - ment when we

GM<sup>7</sup> Bbm<sup>6</sup>

said our first hel - lo.

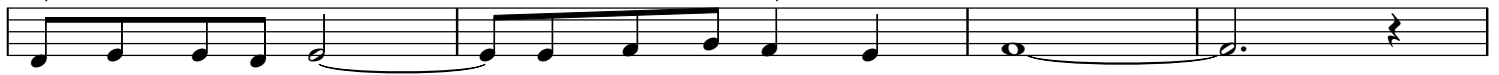
Lit - tle did we know

F DM<sup>7</sup> GM<sup>7</sup> C<sup>7</sup>

love was just a glance a - way, a warm em - brac-ing dance a - way and

[A] F<sup>Δ</sup>

ev-er since that night we've been togeth-er. Lovers at first sight, in love forev - er.

F/A AbOIM<sup>7</sup>GM C<sup>7</sup>b<sup>9</sup> GM<sup>7</sup>/C C<sup>7</sup>b<sup>9</sup> F<sup>6</sup>

It turned out so right for Strangers In The Night.

# SUMMERTIME

SLOWLY

- DUBOSE HAYWARD / GEORGE GERSHWIN

Moderato (♩ = 108)

**A**

Sum-mer - time \_\_\_\_\_ an' the liv-in' is eas - y, \_\_\_\_\_ fish are

jump-in'; \_\_\_\_\_ an' the cot-ton is high. \_\_\_\_\_ Oh, yo'

**B**

daddy's rich, \_\_\_\_\_ an' yo'ma is good look - in', \_\_\_\_\_ so

hush, little ba-by, \_\_\_\_\_ don' - yo' cry. \_\_\_\_\_ One of these

**A**

morn-in's \_\_\_\_\_ you go in' to rise up sing - in', \_\_\_\_\_ then you'll

spread yo' wings \_\_\_\_\_ an' you'll take the sky. \_\_\_\_\_ But 'til that

**B**

morn-in' \_\_\_\_\_ there's anoth-in' can harm you \_\_\_\_\_ with

dad-dy an' mam-my stand-in' by. \_\_\_\_\_

# TAKE FIVE

MODERATELY

- PAUL DESMOND

Andante Moderato (♩ = 88)

**A**  $DM$   $AM^7$   $DM$   $AM^7$   $DM$   $AM^7$   $DM$   $AM^7$

**B**  $Bb$   $C^7$   $AM^7$   $DM$   $GM^7$   $C^7$   $F$   $F^7$

$Bb$   $C^7$   $AM^7$   $DM$   $GM^7$   $C^7$   $EM^7$   $A^7$

**A**  $DM$   $AM^7$   $DM$   $AM^7$   $DM$   $AM^7$   $DM$   $AM^7$

$DM$   $AM^7$   $DM$   $AM^7$   $DM$   $AM^7$   $DM$

# TAKE THE A TRAIN

EASY SWING

MUSIC BY JIMMY MULLER / BILLY STRAYHORN, THE DELTA RHYTHM BOYS

Allegro (♩ = 168)



You \_\_\_\_\_ must take the "A" Train \_\_\_\_\_  
 If \_\_\_\_\_ you miss the "A" Train, \_\_\_\_\_



To go to Sug - ar Hill way up in Har - lem. \_\_\_\_\_  
 You'll find you've missed the quickest way to Har - lem. \_\_\_\_\_



Hur - ry, — get on now it's com - ing. \_\_\_\_\_



Lis - ten — to those rails a - thrum - ing. \_\_\_\_\_ All





# TENDERLY

MODERATELY

- JACK LAWRENCE / WALTER GROSS

**Allegro** (♩ = 130) **A**

The evening breeze caressed the trees Tender - ly, \_\_\_\_\_ The term bling

trees embraced the breeze Ten - der - ly. \_\_\_\_\_ Then

**B**  $FM^{7b5}$   $Bb^7$   $FM^{7b5}$   $Bb^7$   $BoIM^7$

you and I came wand - er - ing by and

$CM^7$   $F^7$   $FM^9$   $Bb^7$

lost in a sigh were we. \_\_\_\_\_ The shore was

**A**  $Eb^\Delta$   $Ab^9$   $Ebm^7$   $Ab^9$

kissed by sea and mist Ten - der - ly. \_\_\_\_\_ I can't for -

$FM^7$   $Db^9$   $Eb$   $GM^7$   $FM^7$   $Eb^\Delta$

get how two hearts met breathless - ly. \_\_\_\_\_ Your

**C**  $FM^{7b5}$   $Bb^7$   $BoIM^7$   $CM^7$   $F^9$   $F\#oIM^7$

arms op - ened wide and closed me in - side; you took my

$GM^7$   $C^7$   $FM^7$   $Bb^7$   $Eb$

lips, you took my love so Ten - der - ly. \_\_\_\_\_

# THAT'S ALL

SLOWLY, WITH EXPRESSION

- ALAN BRANDT, BOB HAYMES

**Andante** (♩ = 90) **A**

I can on - ly give you love that lasts for - ev - er, — and the  
on - ly give you coun - try walks in spring - time, — and a

prom - ise to be near each time you call; and the  
hand to hold when leaves be - gin to fall; and a

on - ly heart I own, for you and you a - lone, That's All, That's  
love whose burning light, will warm the win - ter night, That's

All. I can All, That's All. There are

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

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

**A** 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

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

MODERATE BOSSA NOVA

## THE GIRL FROM IPANEMA

VINCIUS DE MORAES, NORMAN GIMBEL / ANTONIO CARLOS JOBIM

Allegro (♩ = 130)

**A**  $F^{\Delta}$

Tall and tan and young and love-ly, the Girl  
When she walks she's like a sam-ba that swings

$G^7$

From I - pa - ne - ma goes walk - ing, and when  
so cool and sways so gen - tle, that when

$G^7$   $G^b7$   $F^{\Delta}$   $G^b7$   $F^{\Delta}$

she passes, each one she passes goes "ah!"  
she passes, each one she passes goes "ah!"

**B**  $G^b\Delta$   $C^b9$

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

$F^{\#}M^7$   $D^9$

can I tell her I love her? Yes,

$G^7$   $E^b9$

I would give my heart glad - ly, but each

$A^7$   $D^7 b^b9$   $G^7$   $C^7 b^b9$

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

**A**  $F^{\Delta}$   $G^7$

Tall and tan and young and lovely, The Girl From I - pa - ne - ma goes walking, and when

$G^7$   $G^b7$   $F^{\Delta}$   $G^b7$

she passes I smile, but she does - n't see. She just does - n't

$F^{\Delta}$   $G^b7$   $F^{\Delta}$

see. No, she does - n't see.

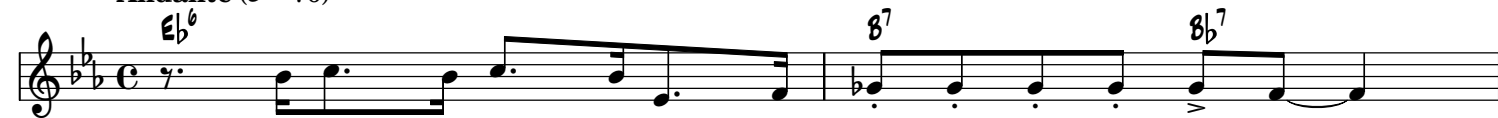
# THE MAN I LOVE

SLOWLY

- IRA GEESHWIN / GEORGE GEESHWIN

## Intro

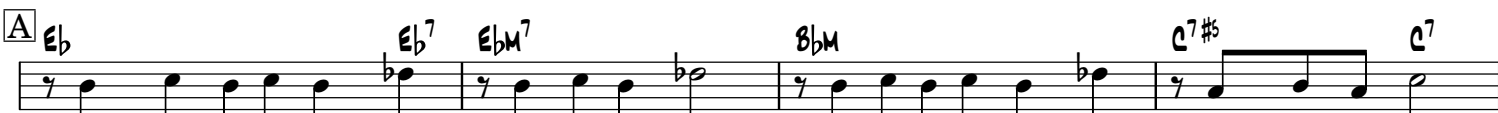
Andante (♩ = 76)



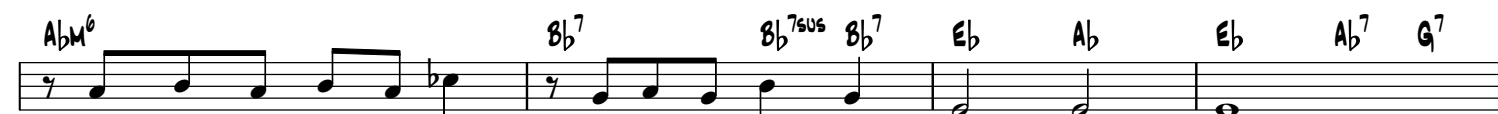
Someday he'll come along, the man I love And he'll be big and strong, the man I love



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



He'll look at me and smile, I'll understand And in a little while he'll take my hand



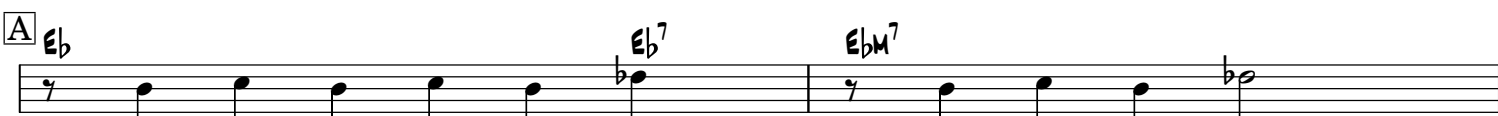
And though it seems absurd I know we both won't say a word



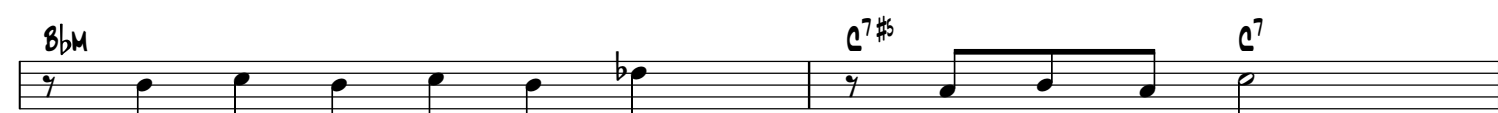
May-be I shall meet him Sun-day May-be Mon-day, may-be not



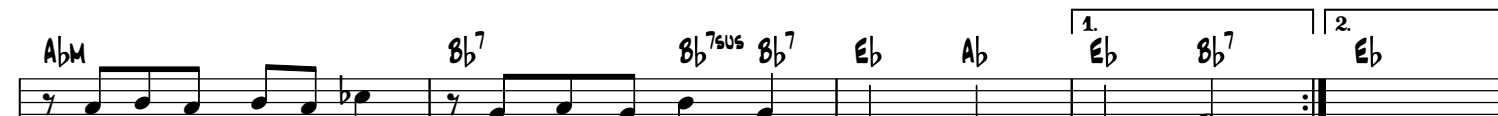
Still I'm sure to meet him one day May-be Tues-day will be my good news day



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 waiting for the man I love love

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MODERATELY SLOW

**(I'M AFRAID) THE MASQUERADE IS OVER**

KEES MAGIDSON / ALLIE WEUSEL

Presto (♩ = 196)

**A**  $E_b$   $G^7/D$   $G^7$   $C^M$   $C^M7$   $B_b^M7$   $E_b^7$

Your eyes don't shine like they used to shine. And the  
words don't mean what they used to mean. They were

$A_b$   $C^7/G$   $C^7$   $F^7$   $F^M7^b5/B_b$   $B_b^7$

thrill is gone when your lips meet mine. I'm A -  
once in - spired, now they're just rou - tine.

$E_b$   $E_b^7$   $A_b$   $A_b^M6$

fraid The Masque - rade Is O - ver And so is

1.  $E_b^{\Delta}$   $C^7^b9$   $F^M7$   $B_b^7$  2.  $E_b$   $F^M7$   $B_b^7^b9$   $E_b$

love, and so is love. Your love, and so is love. I

**B**  $F^M7$   $B_b^7$   $E_b^{\Delta9}$   $E_b^6$   $F^M7$   $B_b^7$   $E_b^{\Delta9}$   $E_b^6$

guess I'll have to play Pag - liac - ci and get myself a clown's dis - guise, and

AM<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> G<sup>6</sup> FM<sup>7</sup> B<sup>7</sup> b<sup>b</sup> B<sup>b</sup> 7 B<sup>b</sup> 7 #

learn to laugh like Pag-liac - ci with tears in my eyes. You

A Eb G<sup>7</sup>/D G<sup>7</sup> CM CM<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

look the same, you're a lot the same, but my

Ab C<sup>7</sup>/G C<sup>7</sup> F<sup>7</sup> FM<sup>7</sup> b<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> 7

heart says, "No, no, you're not the same." I'm A -

Eb Eb<sup>7</sup> Eb<sup>7</sup> # Ab

fraid The Masque - rade Is O - ver and so is

F<sup>9</sup> FM<sup>7</sup> FM<sup>7</sup> b<sup>b</sup>/B<sup>b</sup> Eb<sup>6</sup>

love, and so is love.

SLOWLY

# THE NEARNESS OF YOU

- NED WASHINGTON / HOAGY CARMICHAEL

**A**  
Andante Moderato (♩ = 88)

It's not the pale moon that ex-cites me, that thrills and de-lights me. Oh,  
no, it's just The Nearness Of You. It is-n't

**A**  
your sweet con-ver-sa-tion that brings this sen-sa-tion. Oh,  
no, It's just the Nearness Of You. When you're in my

**B**  
arms and I feel you so close to me all my  
wild - est dreams com true. I need no

**A**  
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.

SLOW BOSSA

# THE SHADOW OF YOUR SMILE

PAUL FRANCIS WEBSTER / JOHNNY MANDEL

**Allegro** (♩ = 130) **A**  $F\sharp M^7$   $B^9$   $B^7 b^9$   $EM^7$   $A^7$

The shadow of your smile, when you are gone. Will color all my

$AM^7$   $D^7$   $G^\Delta$   $C^\Delta$

dreams, and light the dawn. Look in - to my

**B**  $F\sharp M^7 b^5$   $B^7$   $EM^7$   $EM^7/O$

eyes, my love, and see. All the love-ly

$C\sharp M^7 b^5$   $F\sharp^7$   $F\sharp M^7$   $B^7$

things you are to me. A wistful lit-tle

**A**  $F\sharp M^7$   $B^9$   $B^7 b^9$   $EM^7$   $A^7$

star, was far too high. A teardrop kissed your

$AM^7$   $D^7$   $B M^7 b^5$   $E^7 ALT$

lips, and so did I. Now when I re -

**C**  $AM^7$   $CM^7$   $F^7$   $B M^7$   $E^7 b^9$

mem - ber spring. All the joy that love can bring. I will be re -

$A^7$   $E b^7$   $AM^7$   $D^7 b^9$   $G^6$   $(B^7)$

mem - be - ring The shadow of your smile. *Fine* The shadow of your



SLOW BALLAD

# THE THINGS WE DID LAST SUMMER

- SAMMY CHAN, JULE STYNE

**A**  
Adagio (♩ = 66)

The boat rides we would take, the moon - light on the lake, the

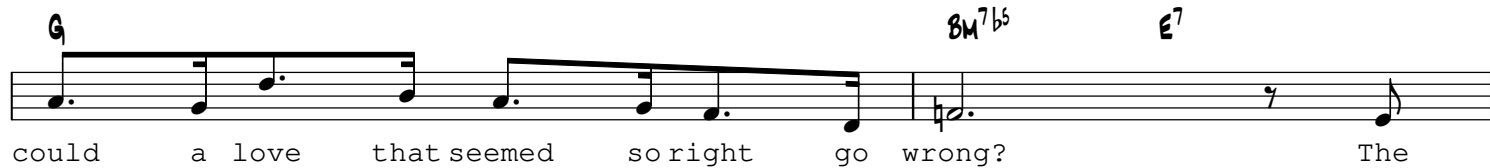
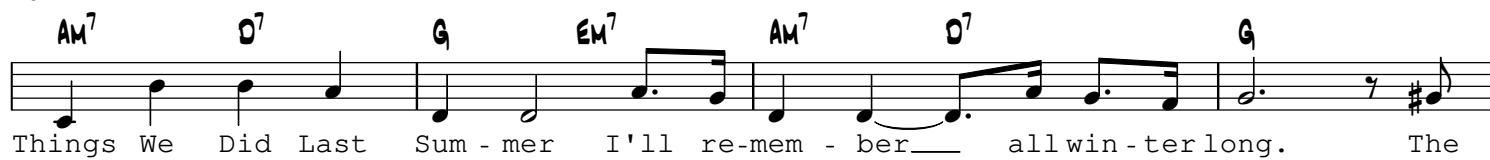
way we danced and hummed our fav - 'rite song. The

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

**A**

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



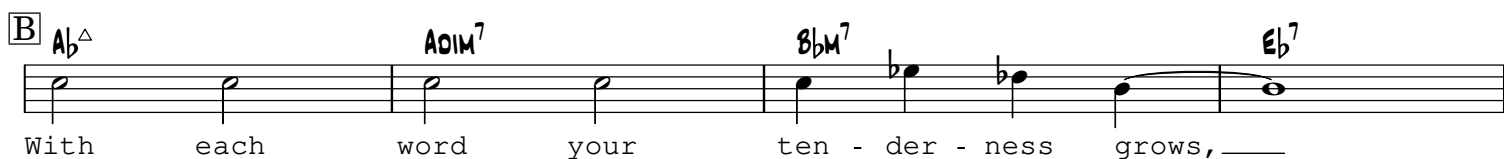
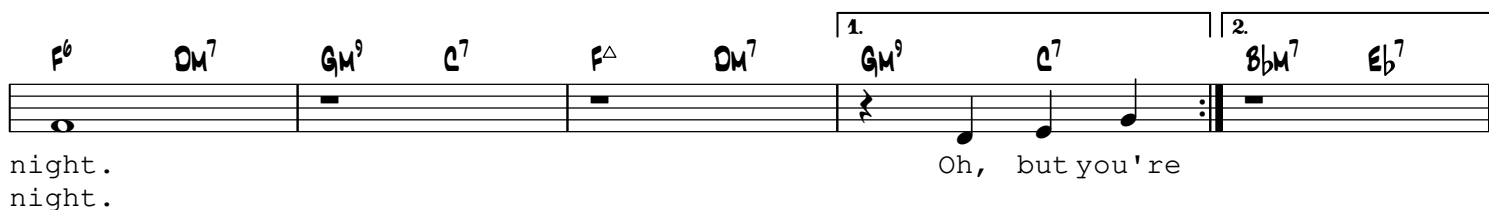
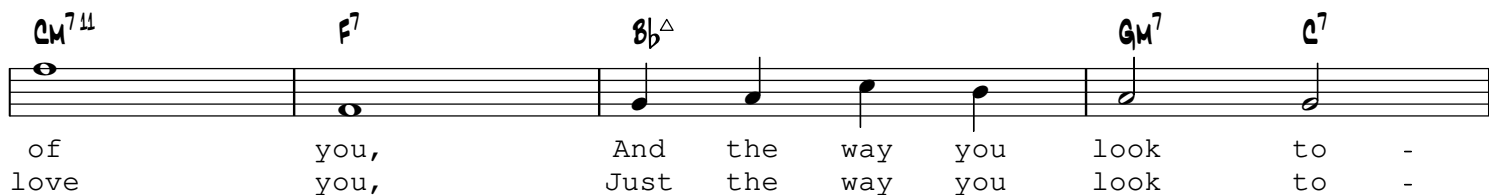
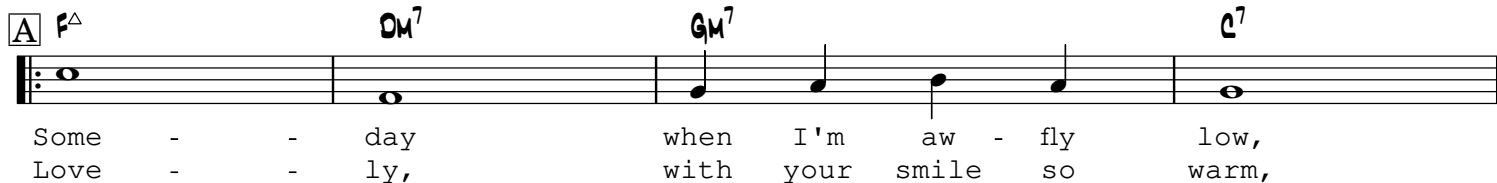
MED.-UP SWING

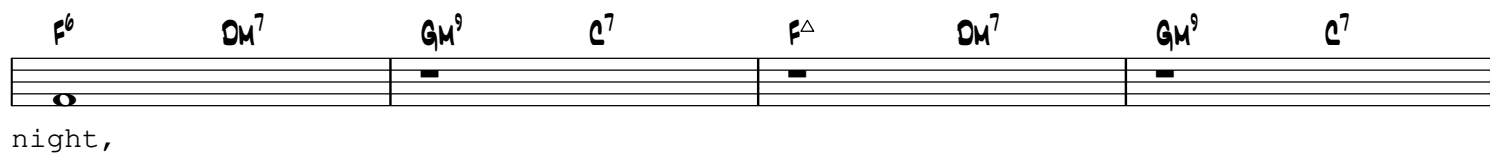
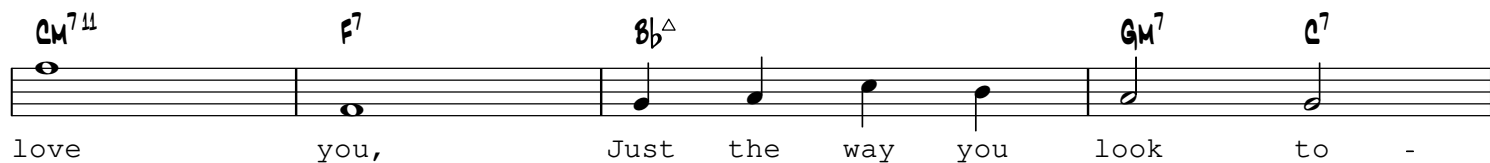
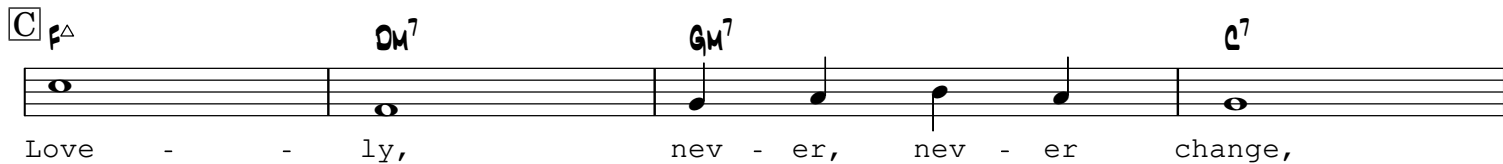
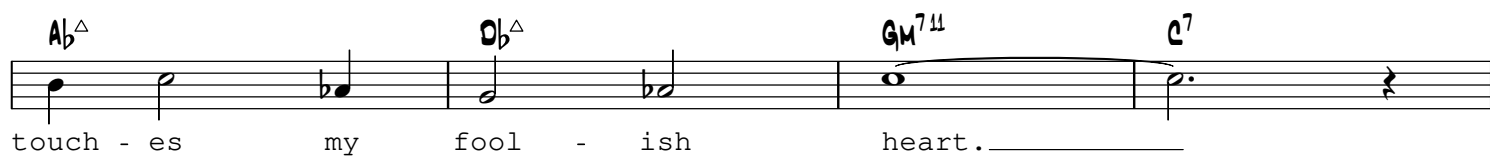
# THE WAY YOU LOOK TONIGHT

- DOROTHY FIELDS / JEROME KERN

Instr.

Allegro (♩ = 130)





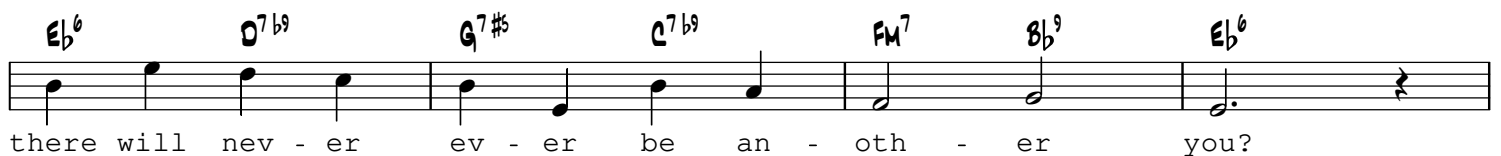
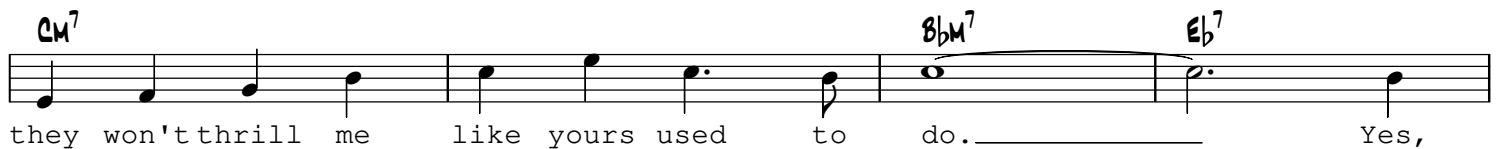
EASY SWING

# THERE WILL NEVER BE ANOTHER YOU

MACK GORDON / HARRY WARREN

**A**

Allegro (♩ = 130)



MEDIUM SWING

# THEY ALL LAUGHED

- IZA GERSHWIN / GEORGE GERSHWIN

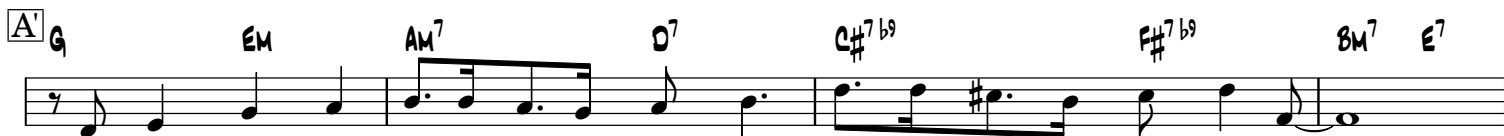
Allegro (♩ = 130)



They All Laughed at Christopher Co-lum-bus when he said the world was round.\_  
 They All Laughed at Rock-e-fel-ler Center, now they're fight-ing to get in.\_



They All Laughed when Ed - i - son re-corded sound.\_\_\_\_\_  
 They All Laughed at Whitney and his cotton gin.\_\_\_\_\_



They All Laughed at Wilbur and his broth-er, when they said that man could fly.\_  
 They All Laughed at Fulton and his steamboat, Her-shey and his choc'late bar.\_



They told Mar-co-ni wireless was a phoney; it's the same old cry. They laughed at  
 Ford and his Lizzie kept the laughers bus-y; that's how peo-ple are. They laughed at

**B**  $G^7$   $B^7$   $E^7\sharp 5$

me want-ing you, said I was reach-ing for the moon. But  
me want-ing you, said it would be hel-lo, good-bye. But

$A^7$   $AM^7$   $E^b7$   $D^7$

oh, you came through now they'll have to change their tune.  
oh, you came through now they're eat-ing hum-ble pie.

**A'**  $G$   $EM$   $AM^7$   $D^7$   $B^7$   $E^7$   $A^7$

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 together; dar-ling, let's stake a bow. For

$G$   $E^7$   $AM^7$   $D^7$  1.  $G$   $E^7\sharp 9$   $A^7b9$   $D^7b9$  2.  $E^b$

ho, ho, ho! Who's got the last laugh now? He, he, he!  
ho, ho, ho! Who's got the last laugh

$B^b/D$   $D^7/C$   $G/B$   $E^7$   $AM^7$   $D^7$   $G$

Let's at the past laugh, Ha, ha, ha! Who's got the last laugh now?

MODERATELY

# THEY CAN'T TAKE THAT AWAY FROM ME

- I. GERSHWIN / GEORGE GERSHWIN

**Allegro** (♩ = 120)

**A**  $E\flat^6$   $E\flat/G$   $G\flat D M^7$   $F M^7$   $B\flat^9$   $F M^7$   $B\flat^7 \text{ sus}$

The way you wear your hat, — the way you sip your tea, — the mem'ry of all that

$E\flat$   $B\flat M^7$   $E\flat^{13}$   $A\flat$   $C^7$   $F^7$   $F M^7/B\flat$

— no, no! They Can't Take That Away From Me! The way your smile just beams,

**A**  $E\flat^6$   $E\flat/G$   $G\flat D M^7$   $F M^7$   $B\flat^7$   $F M^7$   $B\flat^7 \text{ sus}$

— the way you sing off key, — the way you haunt my dreams,

$E\flat$   $B\flat M^7$   $E\flat^{13}$   $A\flat$   $B\flat^7$   $E\flat^6$

— no, no! They Can't Take That Away From Me! — We may

**B**  $G M$   $C^7$   $D^7 \flat^9$   $G M$   $C^7$   $D^7 \flat^9$   $G M$   $A^7$   $A M^7$   $D^7$

nev - er, nev - er meet a - gain on the bump-y road to love, still I'll

$G M$   $C^7$   $D^7 \flat^9$   $G M$   $B\flat M$   $C^7$   $F^7$   $B\flat^7$   $F M^7/B\flat$

al - ways, al - ways keep the mem - 'ry of the way you hold your knife,

**A**  $E\flat^6$   $E\flat/G$   $G\flat D M^7$   $F M^7$   $B\flat^7$   $F M^7$   $B\flat^{11}$

— the way we danced till three, — the way you changed my life,

$E\flat^7$   $D^7$   $B\flat M^7$   $E\flat^7$   $A\flat$   $B\flat^7$   $C M$   $A\flat M^6$

— no, no! They Can't Take That Away From Me! — No! They

$E\flat$   $F M^7$   $B\flat^7$   $E\flat$

Can't Take That A - way From Me! —



MODERATELY

**THIS CAN'T BE LOVE**

- LORENZ HART / RICHARD RODGERS

Presto (♩ = 200)

**A**  $G^6$   $C^7$

This Can't Be Love be - cause I feel so well, — no

$G$   $AM^7$   $D^7$   $AM^7$   $D^7$

sobs, no sor - rows, no sighs; —

**A**  $G^6$   $C^7$

This Can't Be Love, I get no diz - zy spell. — My

$G$   $AM^7$   $D^7$   $G$   $C^7$   $G$

head is not — in the skies, — my heart does

**B**  $F\sharp M^7$   $B^7$   $EM^7$

not stand still, — just hear it beat! This is too

$F^{13}$   $E^7\sharp$   $A^9$   $D^7b9$

sweet to be love.

**A**  $G$   $C^7$

This Can't Be Love be - cause I feel so well; — but still I

$G^6$   $AM^7$   $D^7$   $G$   $D^7$   $G$

love to look — in your eyes. —

# UNFORGETTABLE

MODERATELY

- IRVING GORODON

Allegro (♩ = 130)

**A**  $G$   $G^{\Delta}$   $G^{\Delta} \dim^7$

Un - for - get - ta - ble, — that's what you are, —

$C$   $C^{\Delta}$   $A^9$   $EM^7$   $A^9$

Un - for - get - ta - ble, — tho' near or far. —

$F^6$   $FM^7$   $C$   $EM^7 \flat/B$   $A^7$

Like a song of love that clings to me, how the thought of you does things to me,

$D^9$   $D^{\flat 7}$   $D^7$

nev - er be - fore — has some - one been more —

**B**  $G$   $G^{\Delta}$   $G^{\Delta} \dim^7$

Un - for - get - ta - ble, — in ev - 'ry way, —

$C$   $C^{\Delta}$   $A^9$   $EM^7$   $A^9$

and for - ev - er more, — that's how you'll stay. —

$F^6$   $FM$   $C$   $A^7$   $A^9$

That's why, dar - ling, it's in - cred - ible, that some - one so Un - for - get - table,

$D^9$   $DM^7$   $G^7$   $C$   $DM^7$   $D^{\flat \Delta}$   $C^{\flat 9}$

thinks that I am Un - for - get - table too. —

MODERATELY, IN ONE

**WALTZ FOR DEBBY**

- GENE LEES / BILL EVANS

Presto (♩ = 200)



In her own sweet world, \_ pop - u - lat - ed by dolls and clowns and a  
lives my fav - 'rite girl, \_ un - a - ware of the wor - ried frowns that we  
one day all too soon \_ she'll grow up and she'll leave her dolls and her



prince and a big purple bear, \_ wear - y grownups all wear. \_  
prince and her sil - ly old



In \_ the sun, \_ she danc - es to si - lent mu - sic, songs that are



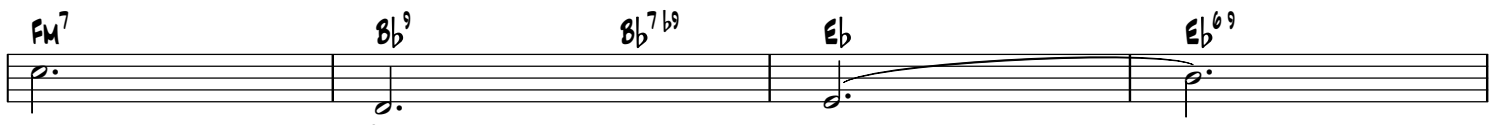
spun of gold some - where in her own lit - tle head. \_



bear. \_ When she goes they will cry \_



as they whisper "good - bye." \_ They will miss her, I fear, but then,



so will I. \_

16-BAR BLUES

WATERMELON MAN

- HERBIE HANCOCK

Allegro (♩ = 130)



RELAXED

# WHAT A DIFFERENCE A DAY MADE

- STANLEY ADAMS / MARIA GREVER

**Andante** (♩ = 76)  $\text{GM}^7$   $\text{C}^7$   $\text{F}$   $\text{F/A}$   $\text{AbDIM}^7$

What A Diff'rence A Day Made, — twen-tyfour little ho - urs, brought the sun and the  
day makes, there's a rain-bow before me, — skies a-bove can't be

$\text{GM}^7$   $\text{C}^7$   $\text{C}^7\#$  To Coda  $\text{F}$

flow - ers — where there used to be rain. — My yesterday was  
storm - y — since that mo-ment of

**B**  $\text{EM}^7$   $\text{A}^7$   $\text{DM}^7$

blue dear, — to-day I'm part of you dear, — my lonely nights are

$\text{G}^7$   $\text{GM}^7$   $\text{C}^7$  **N.C.**  $\text{D.S. al Coda}$

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

$\text{CM}^7$   $\text{F}^7$

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

**C**  $\text{Bb}\Delta$   $\text{BbM}^6$   $\text{F}$   $\text{AbDIM}^7$

when you — find romance on your men - u. — What A Diff'rence A

$\text{GM}^7$   $\text{C}^7$   $\text{F}$

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

SLOWLY

# WHAT A WONDERFUL WORLD

- GEORGE DAVID WEISS, BOB THIELE

**A**  
Andante (♩ = 76)

**F** **AM** **B♭** **AM** **GM<sup>7</sup>** **F** **A<sup>7</sup>** **DM** <sup>3</sup>

I see trees of green, red roses too, I see the bloom for me and you, and I

**D♭** <sup>3</sup> **GM<sup>7</sup>/C** **C<sup>7</sup>** <sup>3</sup> **F** **F+** **B♭<sup>Δ</sup>** **C<sup>7</sup>**

think\_ to myself What A Won-der-ful World.\_\_\_\_\_ I see

**A** **F** **AM** **B♭** **AM** **GM<sup>7</sup>** **F** **A<sup>7</sup>** <sup>3</sup> **DM** <sup>3</sup>

skies of blue and clouds of white, the bright blessed day, the dark sacred night, and I

**D♭** <sup>3</sup> **GM<sup>7</sup>/C** **C<sup>7</sup>** <sup>3</sup> **F** **B♭** **F**

think\_ to myself What A Won-der-ful World.\_\_\_\_\_ The

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

colors of the rainbow, so pretty in the sky are also on the faces of people go-in' by, I see

**DM** **C** **DM** **C** **DM** **F#DIM<sup>7</sup>** **GM<sup>7</sup>** **F#DIM<sup>7</sup>** **GM<sup>7</sup>** **C<sup>7</sup>**

friends shakin' hands, sayin' "How do you do!" They're really sayin' "I love you," I hear

**A** **F** **AM** **B♭** **AM** **GM<sup>7</sup>** **F** **A<sup>7</sup>** <sup>3</sup> **DM** <sup>3</sup>

ba - bies cry, I watch them grow. They'll learn much more than I'll\_ ever know, and I

**D♭** <sup>3</sup> **GM<sup>7</sup>/C** **C<sup>7</sup>** <sup>3</sup> **F** **AM<sup>7</sup>b<sup>5</sup>** **D<sup>7</sup>**

think\_ to myself What A Won-der-ful World.\_\_\_\_\_ Yes, I

**GM<sup>7</sup>** <sup>3</sup> **GM<sup>7</sup>/C** **C<sup>7</sup>b<sup>9</sup>** <sup>3</sup> **F** **B♭<sup>6</sup>** **F**

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

MODERATELY

# WHEN I FALL IN LOVE

- EDWARD HEYMAN / VICTOR YOUNG

**Andante** (♩ = 88)

**A**  $E_b$   $C^7 \#5 b9$   $FM^7$   $Bb^7$   $E_b$   $C^7 \#5 b9$   $FM^7$   $Bb^7$

When I Fall In Love it will be for - ev - er,

$E_b$   $Db^9$   $C^9 \#5$   $FM^7$   $Bb^7 b9$

or I'll nev - er fall in love. \_\_\_\_\_ in a

**B**  $E_b$   $FM^7$   $Bb^7$   $GM^7$   $C^7$

rest - less world like this is, love is end - ed be - fore it's be - gun, and too

$FM$   $C^7 b9$   $FM^7$   $Bb^7$

man - y moon - light kiss - es seem to cool in the warmth of the sun.

**A**  $E_b$   $C^7 \#5 b9$   $FM^7$   $Bb^7$   $E_b$   $C^7 \#5 b9$   $FM^7$   $Bb^7$

When I give my heart it will be com - plete - ly

$E_b$   $Db^9$   $C^9 \#5$   $FM^7$   $Bb^7$

or I'll nev - er give my heart. \_\_\_\_\_ And the

**C**  $E_b$   $Ab$   $GM^7$   $C^7$   $FM^7$   $Db^9$

mo - ment I can feel that you feel that way too, is

$E_b$   $C^7 \#5 b9$   $FM^7$   $Bb^7$   $E_b$   $CM^7$   $FM^7$   $Bb^7 b9$   $E_b$

When I Fall In Love with you. \_\_\_\_\_ you. \_\_\_\_\_