

The Fakestbook (E_b)

An open source Jazz song book in the key of E \flat

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

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

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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 yester - 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

SALLY PAGE, M. RUBIN / JOSEPH MEYER

Andante (♩ = 88)

A D^+ G C^M G $G\#DIM^7$

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

AM^7 D^7 D^+ G $G\#DIM^7$ D^7 D^+

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

A G C^M G $G\#DIM^7$

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

AM^7 D^7 D^+ G D^7 DM^6

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

B C^7 $F\#M$ B^7 E^7

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

A^7 AM^7 D^7 D^+

your eyes look in - to mine The things I

A G CM^6 G $G\#DIM^7$

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

AM^7 D^7 AM^7 D^7 G $F\#7$ D^7 D^+ G C^6 G

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

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SLOW BOSSA NOVA

A DAY IN THE LIFE OF A FOOL

- CARL SIGMAN / LUIZ BONFÁ

Moderato (♩ = 120)

A

Chords: F#M, G#M7b5, C#7b9, F#M, G#M7b5, C#7b9

A Day In The Life Of A Fool, a

Chords: F#M, Bm7, E7, AΔ, C#M7b5, F#7b9

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

Chords: Bm7, E7, AΔ, DΔ

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

Chords: G#M7b5, C#7b9, F#M, G#M7b5, C#7b9

sight of you com-ing my way. I

A'

stop just a - cross from your door but

Handwritten chords: F#M, G#M7b5, C#7b9, F#M, G#M7b5, C#7b9

Handwritten triplets: 3, 3, 3

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

Handwritten chords: C#M7b5, F#7b9, BM

Handwritten triplets: 3, 3

So back to my room and therein the gloom I

Handwritten chords: BM, BM/A, G#M7b5, C#7b9, F#M, F#M/E, D^Δ

Handwritten triplets: 3, 3

cry tears of good - bye. 'Til you

Handwritten chords: G#M7b5, C#7, F#M, BM7, F#M

Handwritten triplets: 3, 3

B

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

Handwritten chords: BM7, F#M7, BM7, F#M7, BM7, C#M7, F#M6

Handwritten triplets: 3, 3, 3, 3, 3, 3

MODERATELY

A FINE ROMANCE

- DOROTHY FIELDS / JEROME KERN

Presto (♩ = 196)

A A^6 $A\#DIM^7$ E^7/B $B\#DIM^7$

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

$C\#M^7$ $F\#M^7$ B^7 E^7

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

B A^Δ A^7 $F\#\#^{13}$ F^{13} E^{13} B^7 E^7 E^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

A^6 $F\#^7$ $D\#\#^{13}$ D^{13} $C\#^7$ $F\#^7$ B^7 E^7

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

A A^6 $A\sharp DIM^7$ E^7/B $B\sharp DIM^7$

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

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

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

C A^6 A^7 $F\sharp^7$ $B M^7$ $F\sharp^7$ $B M^7$ $B\sharp DIM^7$

might as well play bridge with my old maid aunts!
 nev - er mussed the crease in your blue serge pants!

I haven't got a
 I nev - er get the

$C\sharp M^7$ $F\sharp^7$ $B M^7$ $E^7 b^9$ A^6 $F\sharp M^7$ $B M^7$ E^7 A^6 D^7 $A^6 b^9$

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

MEDIUM SWING

A FOGGY DAY

- IRA GERSHWIN / GEORGE GERSHWIN

Allegro (♩ = 130)

A D^{Δ} $F\sharp M^7 b^5$ $B^7 b^9$ EM^7 A^7

A Fog - gy Day in Lon - don town

D $BM^7 b^5$ E^7 EM^7 A^7

had me low and had me down.

D^{Δ} AM^7 D^7 G^{Δ} GM^6

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

D^{Δ} $F\sharp M^7$ B^7 E^9 EM^7 A^7

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

B D^{Δ} $F\sharp M^7 b^5$ $B^7 b^9$ EM^7 A^7

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

D $BM^7 b^5$ E^7 EM^7 A^7

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

AM^7 D^7 G^{Δ} C^7

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

D EM^7 $F\sharp M^7$ GM^6 $F\sharp M^7$ BM^7 EM^7 A^7

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

1. D EM^7 A^7 2. D G^7 GM^6 D^{Δ}

where. A where.

BRIGHT SWING

A NIGHT IN TUNISIA

JOHN DIZZY GILLESPIE, FRANK PAPARELLI

Allegro (♩ = 130)

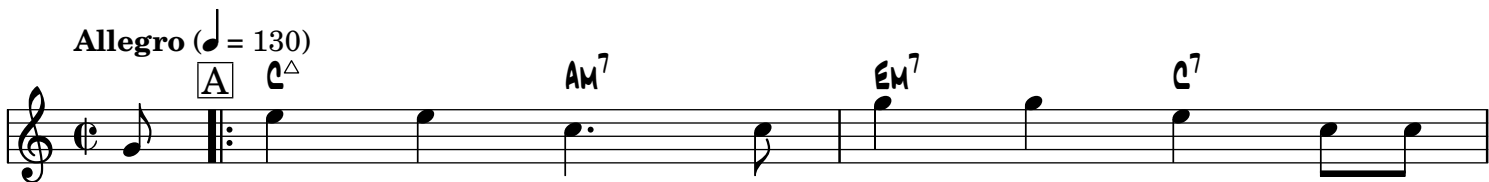
A C^7 B^M^6 C^7 B^M^6
B $F\#^M^7 b^5$ $B^7 b^9$ E^M^6 $B^7 b^9$ E^M^6
 $E^M^7 b^5$ $A^7 b^9$ D^Δ $C\#^M^7 b^5$ $F\#^7 b^9$
A C^7 B^M^6 C^7 B^M^6
 C^7 B^M^6 $C\#^M^7 b^5$ $F\#^7 b^5$ B^M^Δ

A NIGHTINGALE SANG IN BERKELEY SQUARE

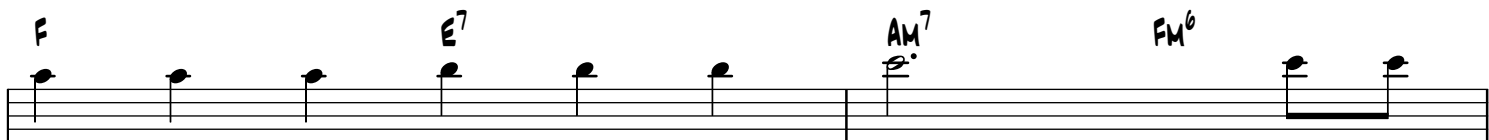
SLOWLY

© 1916 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



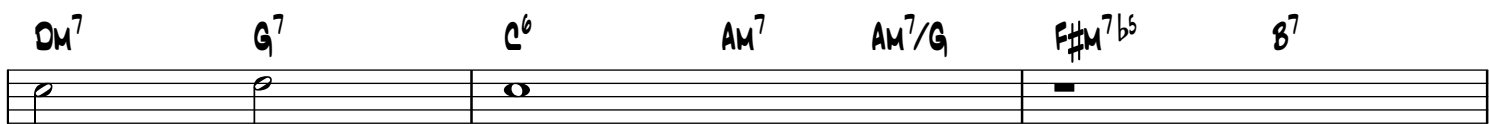
an-gels din - in at the Ritz, and A Nigh-ingale Sang In Ber-k'ley Square.
 ha-zy, cra - zy night we met, when A Nightingale Sang In Ber-k'ley Square.



I may be right, I may be wrong, but I'm perfectly willing 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
 we were dan - cing cheek to cheek and A Nightin-gale Sang In



Ber - k'ley Square.
 Ber - k'ley Square.

B E $C\sharp M^7$ $F\sharp M^7$ B^7 B^7/A $G\sharp M^7$ $G\dim^7$ $F\sharp M^7$ B^7

The moon that lingered o-ver Lon-don town, poor Puzzled moon, he wore a frown.
When dawn came stealing up all gold and blue_ to in-ter-rupt our rendezvous,

B E $C\sharp M^7$ $F\sharp M^7$ B^7 B^7/A

How could he know we two were so in love._ The
I still re-mem - ber how you smiled and said_ "was

$G\sharp M^7$ $G\dim^7$ $D\dim^7$ G^7

whole darn world seemed up - side down, the
that a dream of was it true?" our

A C^Δ AM^7 EM^7 C^7 F E^7 AM^7 FM^6

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

C G^7 C^7 FM^7 $B\flat^7$ C AM^7 DM^7 G^7 C AM^7 DM^7 G^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._

² C AM^7 DM^7 G^7 G^7/F $EM^7\flat$ A^7 $DM^7\flat$ F/G G^7 C AM AM^7/G FM^6 C^6

Square. I know, 'cause I was there that night in Berk'ly Square.____

SWING

AFTERNOON IN PARIS

- JOHN LEWIS

A
Allegro (♩ = 130)

First system of the A section, measures 1-4. Chords: A⁶, AM⁷, D⁷, G⁶, GM⁷, C⁷. The melody is in treble clef, key of D major (two sharps), common time. Measure 1 has a whole note D4. Measure 2 has a quarter rest followed by eighth notes E4, F#4, G4, A4. Measure 3 has eighth notes B4, A4, G4, F#4. Measure 4 has eighth notes E4, D4, C4, B3. Measure 5 has a whole note B3. Measure 6 has a quarter rest followed by eighth notes A3, G3, F#3, E3. Measure 7 has eighth notes D3, C3, B2, A2. Measure 8 has eighth notes G2, F#2, E2, D2. A triplet of eighth notes (D2, E2, F#2) is marked in measure 8.

Second system of the A section, measures 5-8. Chords: A⁶, AM⁷, D⁷, G⁶, GM⁷, C⁷. The melody continues from the previous system. Measure 9 has a whole note D4. Measure 10 has a quarter rest followed by eighth notes E4, F#4, G4, A4. Measure 11 has eighth notes B4, A4, G4, F#4. Measure 12 has eighth notes E4, D4, C4, B3. Measure 13 has a whole note B3. Measure 14 has a quarter rest followed by eighth notes A3, G3, F#3, E3. Measure 15 has eighth notes D3, C3, B2, A2. Measure 16 has eighth notes G2, F#2, E2, D2. A triplet of eighth notes (D2, E2, F#2) is marked in measure 16.

Section B, measures 1-4. Chords: BM⁷, E⁷b⁹, A⁶, F#M⁷. The melody is in bass clef. Measure 1 has a whole note D3. Measure 2 has a quarter rest followed by eighth notes C3, B2, A2, G2. Measure 3 has eighth notes F#2, E2, D2, C2. Measure 4 has eighth notes B1, A1, G1, F#1. Measure 5 has a whole note E2. Measure 6 has a quarter rest followed by eighth notes D2, C2, B1, A1. Measure 7 has eighth notes G1, F#1, E1, D1. Measure 8 has eighth notes C1, B0, A0, G0. Chords: BM⁷, E⁷b⁹, A#M⁷b⁵, D#⁷, BM⁷, E⁷. Measure 9 has a whole note D3. Measure 10 has a quarter rest followed by eighth notes C3, B2, A2, G2. Measure 11 has eighth notes F#2, E2, D2, C2. Measure 12 has eighth notes B1, A1, G1, F#1. Measure 13 has a whole note E2. Measure 14 has a quarter rest followed by eighth notes D2, C2, B1, A1. Measure 15 has eighth notes G1, F#1, E1, D1. Measure 16 has eighth notes C1, B0, A0, G0.

Third system of the A section, measures 1-4. Chords: A⁶, AM⁷, D⁷, G⁶, GM⁷, C⁷. The melody is in treble clef. Measure 1 has a whole note D4. Measure 2 has a quarter rest followed by eighth notes E4, F#4, G4, A4. Measure 3 has eighth notes B4, A4, G4, F#4. Measure 4 has eighth notes E4, D4, C4, B3. Measure 5 has a whole note B3. Measure 6 has a quarter rest followed by eighth notes A3, G3, F#3, E3. Measure 7 has eighth notes D3, C3, B2, A2. Measure 8 has eighth notes G2, F#2, E2, D2. A triplet of eighth notes (D2, E2, F#2) is marked in measure 8.

ALICE IN WONDERLAND

MED.

- BOB HILLIARD / SAMMY FAIN

Allegro (♩ = 130)

A $B^{\#}M^7$ E^7 A^{Δ} D^{Δ}

A - - l i c e I n W o n - d e r - l a n d
When clouds go rol - ling by

$G^{\#}M^7b5$ $C^{\#}7$ $F^{\#}M^7$ C^7

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

$B^{\#}M^7$ E^7 $C^{\#}M^7$ $F^{\#}M^7$

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

$B^{\#}M^7$ E^7 $C^{\#}M^7$ $F^{\#}M^7$ $B^{\#}M^7$ E^7 A^{Δ} $F^{\#}M^7$

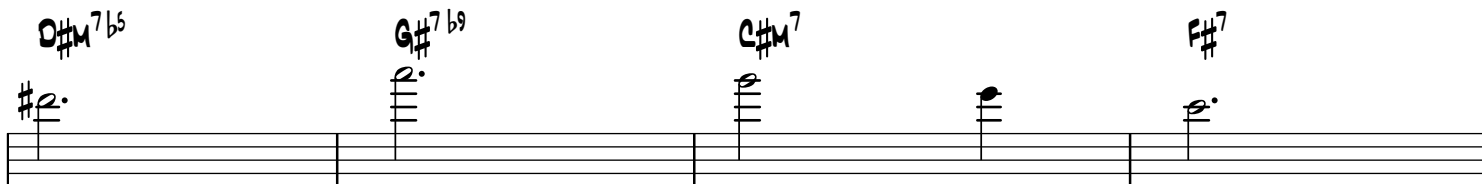
just be - hind the tree _____
peo - ple can - not see _____ And

B B^7 E^7 $C^{\#}M^7$ $F^{\#}M^7$

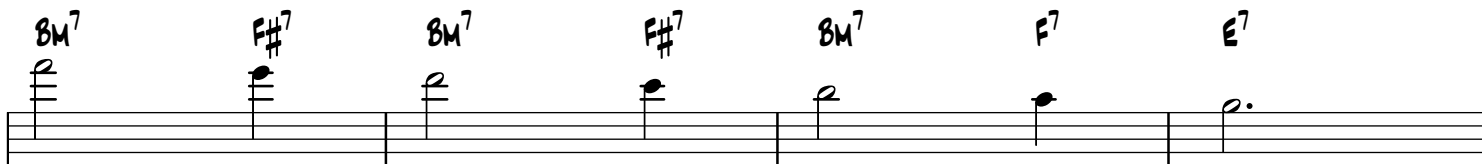
where do stars go

$B^{\#}M^7$ E^7 A^{Δ} D^{Δ}

Where is the sil - ver cre - scent moon



They must be some - where



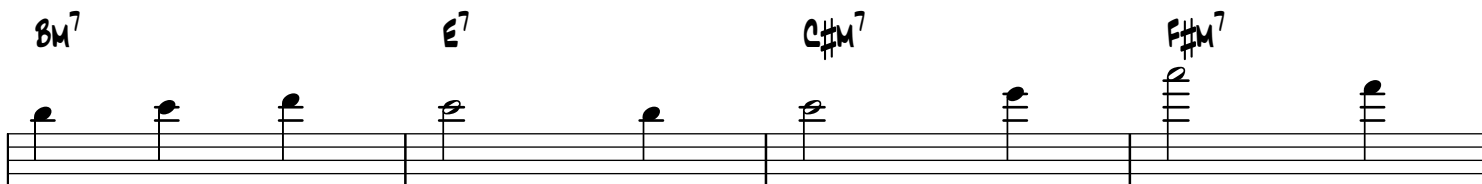
in the sun - ny af - ter - noon



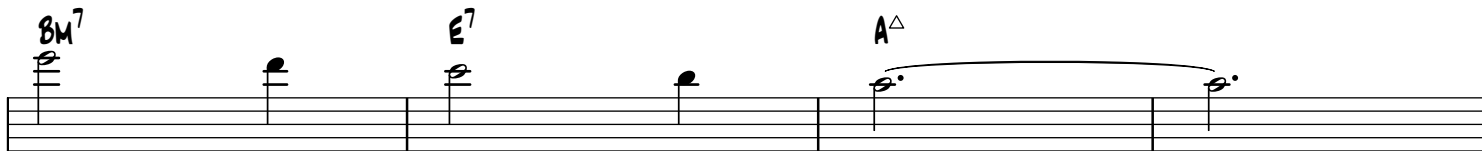
A - - lice In Won - der - land



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 A^{Δ} $C\#^7$

All of me _____ why not take all of me _____

$F\#^7$ B^M

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

$C\#^7$ $F\#^M$

Take my lips _____ I want to lose them _____

B^7 B^M7 E^7

Take my arms _____ I'll ne - ver use them _____

B A^{Δ} $C\#^7$

Your good-bye _____ left me with eyes that cry _____

$F\#^7$ B^M

How can I _____ get a - long with - out you _____

D D^M A^{Δ} $C\#^M7$ $F\#^7$

You took the part that once was my heart So

B^M7 E^7 A^6 (COM B^M7 E^7)

why not take all of me _____

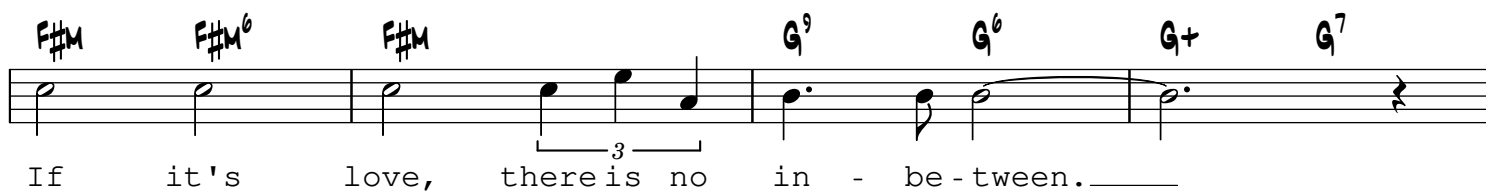
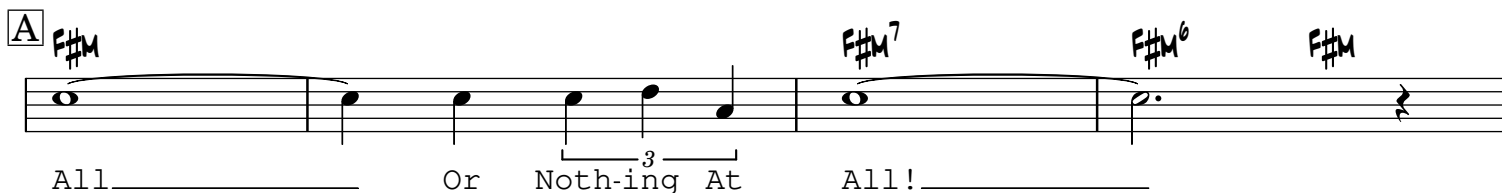
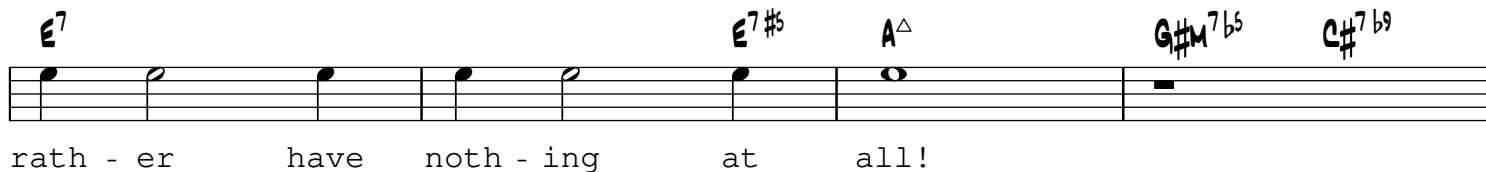
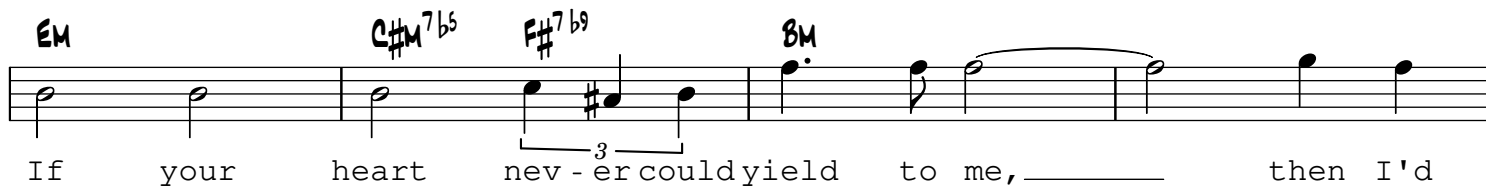
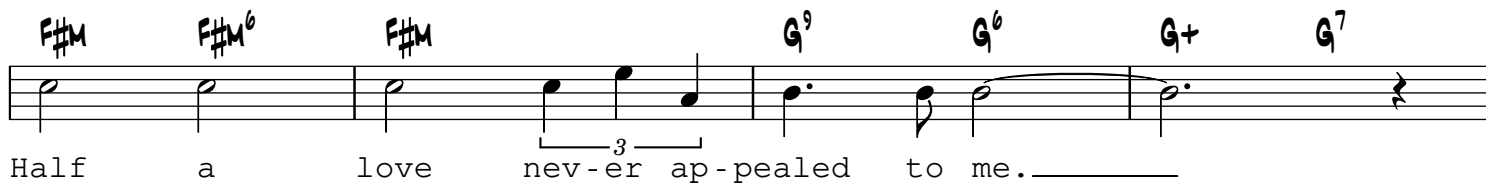
MODERATELY SLOW

ALL OR NOTHING AT ALL

- JACK LAWRENCE / ARTHUR ALTMAN

Allegro (♩ = 168)

[A] F#M

F#M⁷F#M⁶

B

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

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

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

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

A

fell un - der the spell of your call.

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

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

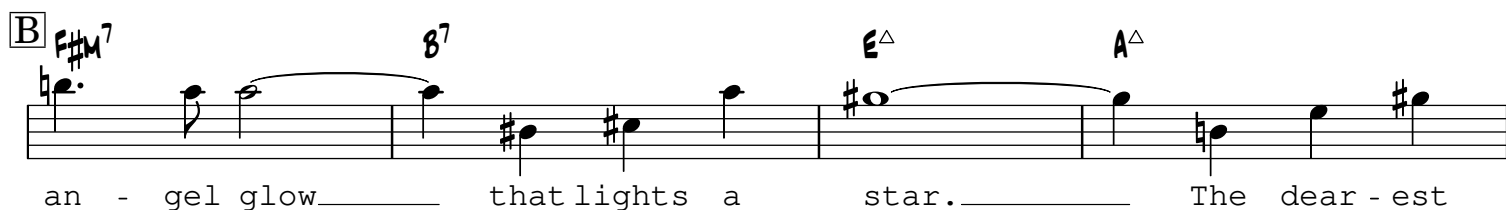
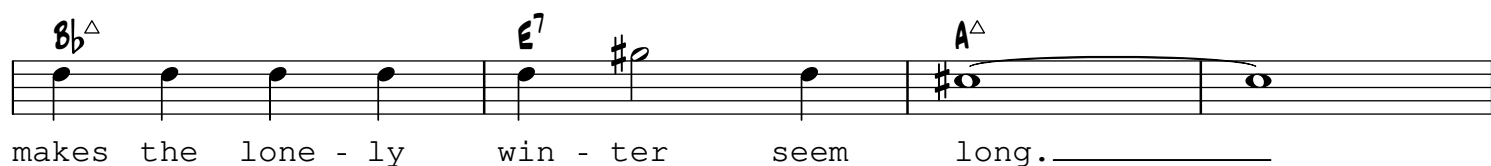
All Or Noth-ing At All!

MODERATELY

ALL THE THINGS YOU ARE

OSCAR HAMMERSTEIN II / JEROME KERN

Allegro (♩ = 130)



things I know _____ are what you are.

Chords: D#M7b5, G#7, C#Δ, A7#5

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

Chords: C, Dm7, Gm7, C7, FΔ

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

Chords: BbΔ, Bbm7, Eb9, FΔ, G#Dm7

All The Things You Are, are mine. _____

Chords: Gm7, C9, FΔ

BALLAD

ALONE TOGETHER

- HOWARD DIETZ / ARTHUR SCHWARTZ

Allegro (♩ = 130)

A **B^M** **C#M⁷b⁵** **F#⁷b⁹** **B^M** **C#M⁷b⁵** **F#⁷b⁹**

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

B^M **F#M⁷b⁵** **B⁷b⁹** **E^M** **E^M⁷**

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

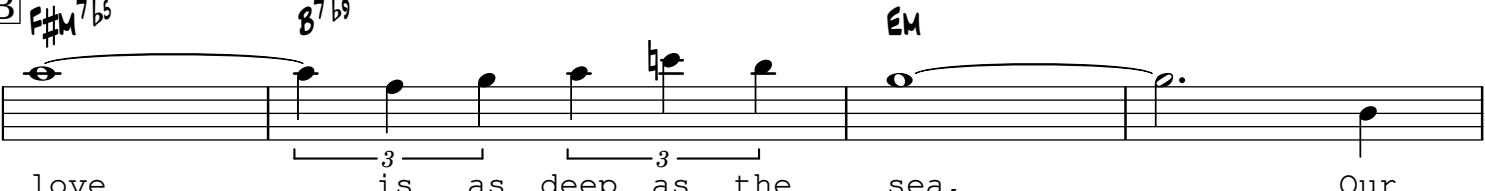
G#M⁷ **C#⁷** **E^M⁷** **A⁷** **D** **D⁷** **C#M⁷b⁵** **F#⁷**

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

1. B^Δ **C#M⁷b⁵** **F#⁷** **2. B^Δ**


geth-er A geth-er. Our

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




love _____ is as deep as the sea, _____ Our

$EM^7 b^5$ $A^7 b^9$ D D^7 $C\sharp M^7 b^5$ $F\sharp^7 b^9$



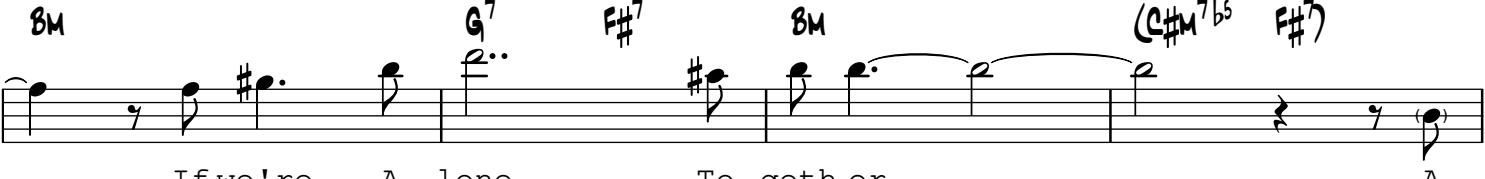
love _____ is as great as a love can be, And

A BM $C\sharp M^7 b^5$ $F\sharp^7 b^9$ BM $C\sharp M^7 b^5$ $F\sharp^7 b^9$



we can wea-ther _____ the great un - known, _____

BM G^7 $F\sharp^7$ BM $(C\sharp M^7 b^5 F\sharp^7)$



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

MODERATELY

AMONG MY SOUVENIRS

- EDGAR LESLIE / HORATIO NICHOLLS

Andante (♩ = 88)

[A] C A⁷b⁹ D^M⁷ G⁷ G[#]⁹ C

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

C C/E E^bD^M⁷ D^M⁷ G⁷ C

I live in mem - o - ry A - mong My Sou - ve - nirs. _____

[A] C A⁷b⁹ D^M⁷ G⁷ G[#]⁹ C

Some let-ters tied to blue, _____ a pho - to - graph or two, _____

C C/E E^bD^M⁷ D^M⁷ G⁹ C

I see a rose from you A - mong My Sou - ve - nirs. _____

[B] C⁷ F^b D^M⁷ G⁷ G[#]⁹ C

A few more to - kens rest _____ with - in my trea - sure chest, _____

C G⁷ B^D^M⁷ E⁷ A^M⁷ D⁹ G⁷[#]

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

[A] C A⁷b⁹ D^M⁷ G⁷ G[#]⁹ C

I count them all a - part, _____ And as the teardrops start, _____

C C/E E^bD^M⁷ D^M⁷ G⁹ 1. C A^M⁷ D^M G⁷ 2. C F^M^b C

I find a broken heart A-mong My Souve - nirs.

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SLOW BLUES

ANGEL EYES

- EARL BRENT / MATT DENNIS

Andante (♩ = 88)

A AM^7 F^7/A AM^6 F^9/A AM^9 $F\sharp M^7b5$ C^{13} F^{Δ} E^7b5 BM^{11}

Try to think that love's not³ a-round still it's un-comfort 'bly near._
 Angel Eyes that old devil sent, they glow un-bear-a - bly bright._

AM^9 F^7/A AM^6 F^9/A

My old heart_ ain't gain - in' no ground_ be -
 Need I say_ that my love's mis - spent,_ mis -

B^7b9 F^9 E^7b9 1. AM^7 F^9 E^7b9 2. AM

cause my An - gel Eyes ain't here._ So
 spent with An - gel Eyes to - night._

B GM^9 C^7b9 $F^{\Delta 9}$ D^7b9 GM^9 C^7b9 $F^{\Delta 9}$ $B^b\Delta^9$

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

$F\sharp M^9$ B^7b9 E^{Δ} $A^{\Delta 9}$ $A\sharp M^7$ $D\sharp^7\sharp$ BM^7 $E^7\sharp$

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

A AM^9 F^7/A AM^6 F^9/A AM^9 $F\sharp M^7b5$ BM^7 E^7b5 E^7

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

AM^9 F^7/A AM^6 F^9/A B^7b9 F^9 $E^7\sharp$

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

AM AM/G F^9 $E^7\sharp$ AM^{Δ}

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

BALLAD

AS TIME GOES BY

- HERMAN HUPPELO

Andante (♩ = 76)

A DM^7 G^7 GM^6 G^7

You must re-mem-ber this A kiss is still a kiss A
And when two lov-ers woo They still say: "I love you" On

C^6 DM^7 $D\#DM^7$ EM^7

sigh is still a sigh The
that you can re - ly No

D^7 DM^7 G^7 1. C^{Δ} DM^7 G^7 2. C^6 GM^7 C^7

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

B F^{Δ} A^7 DM $F\#DM$

Moonlight and love songs - never out of date Hearts full of passion - jealousy and hate

AM F^7 D^7 G^7 GM^7 G^7

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

A DM^7 G^7 GM^6 G^7 C^6 DM^7 $D\#DM^7$ EM^7

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

D^7 EM^7 A^7 DM^7 G^7 C^6 Bb^7 C^6 (G^7)

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

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UPBEAT SWING

AU PRIVAVE

- CHARLIE PARKER

Prestissimo (♩ = 220)

A D^7 E^M $F^{\#}D^M$ D^7 A^M D^7

G^7 D^7 $F^{\#}M$ B^7

E^M A^7 D^7 B^7 1. E^M A^7 2. E^7 A^7

A D^7 A^M $G^{\#7}$

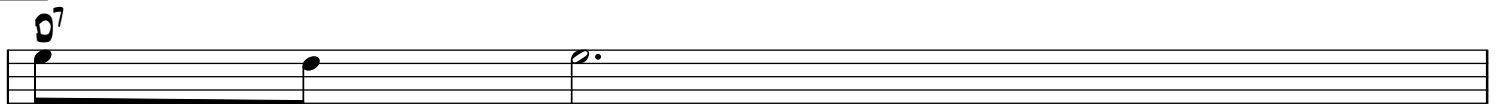
G^7 D B^7

E^M A^7 D^7 E^M A^7

A D^7 G^7 D^7 $D^7 \#$



End



AUTUMN IN NEW YORK

BRIGHTLY

- VERNON DUKE

Andante (♩ = 76)

A EM^7 $F\sharp M^7$ G^6 A^7 D^Δ EM^7 $F\sharp M^7$ $B^7 b^9$

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

EM^7 $F\sharp M^7$ G^6 A^7 $F\sharp M^7 b^5$ B^7

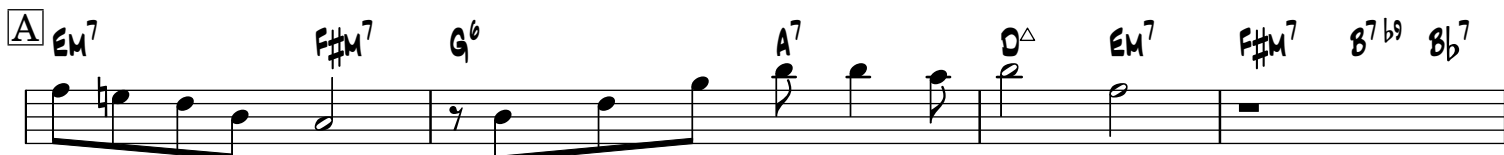
Autumn In New York, it spells the thrill of first night - ing.
Autumn In New York, it lifts you up when you're run - down.

B EM^7 GM^7 C^7 F^Δ $BM^7 b^5$

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

AM^7 BM^7 $\sharp E^7 b^9$ A^Δ A^7 $A^7 \sharp^5$

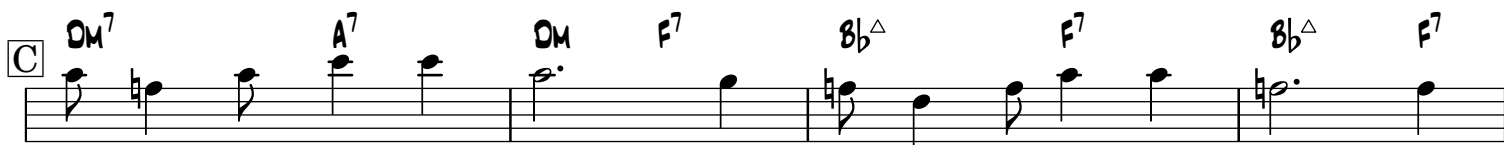
mak-ing me feel — I'm home. — It's
tell you that "it's — di - vine!" — This



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



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



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



Autumn In New York, _____ it's good to live it a - gain.
Autumn In New York, _____ it's good to live it a - gain.

AUTUMN LEAVES

MED. JAZZ

JACQUES PREVERT, JOHNNY MERCER / JOSEPH KOSMA

Allegro (♩ = 130) **A**

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

Leaves, of red and gold. I see your

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

hands I used to hold. Since you

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

hear old win - ter's song. But I

miss you most of all my dar - ling, When

Au - tumn Leaves start to fall.

Chord symbols: F#M7, B7, EΔ, AΔ, D#M7b5, G#7, C#M, F#M, C#M, G#7b9, C#M, C#M/B, A#M7b5, AΔ, D#M7b5, G#7b9, C#M, F#M, C#M.

BLUES

BESSIE'S BLUES

- JOHN COLTRANE

Presto (♩ = 200)

A

C⁷F⁷C⁷

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MODERATELY SLOW

BEWITCHED

- LORENZ HART / RICHARD RODGERS

Moderato (♩ = 100)

[A] A A#DIM7 B^M B#DIM7 A C#⁷ D^Δ D#DIM7

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

A B⁷ E⁷ F#⁷ B^M E⁷

witched, bothered and be-wild-ered am I. _____

[A] A A#DIM7 B^M B#DIM7 A C#⁷ D^Δ D#DIM7

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

A B⁷ E⁷ A⁷ D^Δ F#⁷

witched, bothered and be-wild-ered am I. _____

[B] B^M F#^M

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

B^M E⁷ C#^M F#⁷# B^M E⁷

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

[A] A A#DIM7 B^M B#DIM7 A C#⁷ D^Δ D#DIM7

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

A B⁷ B^M E⁷ 1. A F#^M B^M E⁷ 2. A D A

witched, bothered and bewildered am I. I'm I. _____

BLUES

BILLIE'S BOUNCE

- CHARLIE PARKER

A
Allegro (♩ = 130)

The musical score for 'Billie's Bounce' is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro (♩ = 130)'. The score consists of 12 measures of music, with the last 12 bars transcribed from Charlie Parker's solo. The score includes various chords and musical notations such as triplets, slurs, and accidentals.

Chords and musical notations include:

- Measures 1-4: A⁷, D⁷, G⁷, G#dim⁷, D⁷
- Measures 5-8: D⁷, G⁷, F#m, B⁷, Em, A⁷, D⁷, B⁷
- Measures 9-12: Em, A⁷, B (boxed), D⁷, G⁷, F#m, B⁷

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

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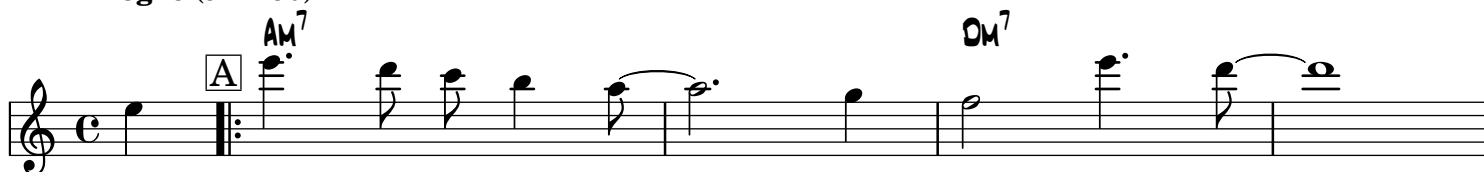
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BOSSA NOVA

BLUE BOSSA

- JOAN CARTWRIGHT / KENNY DOZHAM

Allegro (♩ = 150)



A place in-side my heart_ Is where you live_
 Nights of moonlit skies_ A gen - tle kiss_
 The thought of how we met_ Still lin - gers on__



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__



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__



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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- MILES DAVIS, BILL EVANS

8M⁶ 9 C#7#5#9 F#M⁹ 8M⁹ G^{L40} F#7#9 F#7b9 8M⁶ 9

BLUE MONK

BLUES

- THELONIOUS MONK

Allegro (♩ = 130)



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BLUE ROOM

JAZZ

- LORENZ HART / RICHARD RODGERS

Allegro (♩ = 130)

A D⁶ B^{M7} E^{M7} A⁷ D^Δ B^{M7} E^{M7} A⁷

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

1. D^Δ D⁷ G^Δ E^{M7} D⁶ E⁷ E^{M7} A⁷ D
2. E^{M7} A⁷ D

ev'ry day's a ho-liday Because you're married to me.
I can smoke my pipe a-way With your wee head upon my knee.

B A⁷ D^Δ

We will thrive on, Keep a - live on, Just nothing but kis - ses,

A⁷ E^{M7} A⁷ B^{M7} E⁷ E^{M7} A⁷

With Mister and Mis - sus On little blue chairs.

A D⁶ A⁷ D^Δ B^{M7} E^{M7} A⁷

You sew your trousseau, And Ro - bin - son Cru - soe Is

D^Δ D⁷ G^Δ E^{M7} D E^{M7} A⁷ D

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

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BLUE SKIES

- IRVING BERLIN

Andante (♩ = 88)

A F#M C#+/E# A/E B⁹/D# DM

Blue Skies smiling at me, nothing but

A/E D⁹ E+ A

blue skies do I see.

A F#M C#+/E# A/E B⁹/D# DM

Blue - birds singing a song, nothing but

A/E D⁹ E+ A

blue - birds all day long.

B A DM A DM A DM A

Never saw the sun shining so bright, never saw things going so right.

A DM A DM A E⁷ 3 A C#⁷

Noticing the days hurrying by, when you're in love, my how they fly by.

A F#M C#+/E# A/E B⁹/D# DM

Blue days all of them gone, nothing but

A/E D⁹ E+ A

blue skies from now on.

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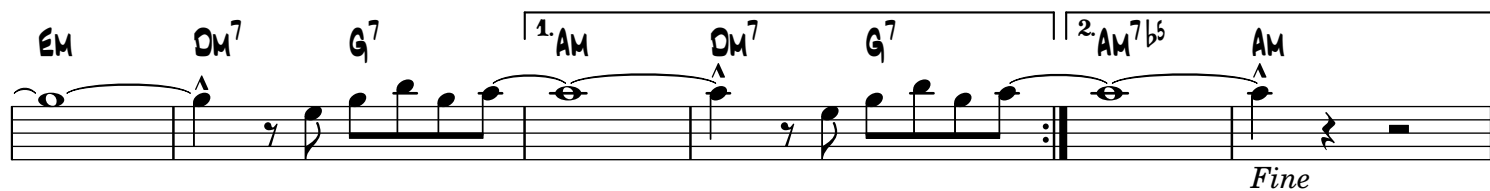
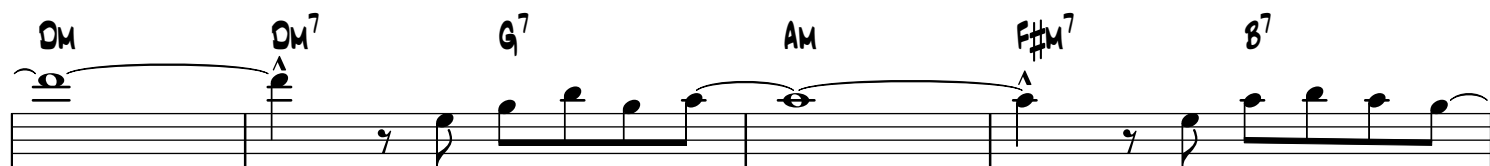
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BLUE TRANE

FIERCELY

- JOHN COLTRANE

Allegro (♩ = 130)



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- CHARLIE PARKER

Allegro (♩ = 130)

A D^{Δ} $C\sharp M^7 b5$ $F\sharp^7 b9$ $B M^7$ E^7 $A M^7$ D^7

The first staff of music is in treble clef, key of D major (two sharps), and common time (C). It begins with a boxed 'A' above the first measure. The melody consists of eighth and quarter notes. Chord symbols are written above the staff: D^{Δ} above the first measure, $C\sharp M^7 b5$ above the second measure, $F\sharp^7 b9$ above the third measure, $B M^7$ above the fourth measure, E^7 above the fifth measure, $A M^7$ above the sixth measure, and D^7 above the seventh measure. The staff ends with a triplet of eighth notes and a quarter note, both marked with a '3' below them.

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MODERATE WALTZ

BLUESETTE

- NORMAN GIMBEL / JEAN TOOTS THIELEMANS

Allegro (♩ = 168)

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

Poor lit - tle, sad lit - tle blue Blues - ette,
Long as there's love in your heart to share,

$C\sharp M^7$ $F\sharp^7 b^9$ $B M^7$ E^7

don't you cry, don't you fret.
dear Blues - ette, don't des - pair

A^Δ A^6 $A M^7$ D^9 G^Δ $G M^7 b$ C^9

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

F^Δ F $F\sharp M^7 b^5$ $B^7 b^9$ $G\sharp M^7$ G^7 $F\sharp M^7$ B^7

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

A E $D\sharp M^7 b^5$ $G\sharp^7$ $C\sharp M^7$ $F\sharp^7$ $B M^7$ E^7

Get set, Bluesette, true love is coming. Your troubled heart soon will be humming.

A^Δ A^6 $A M^7$ D^7 G^Δ G^6 $G M^7 b$ C^9

Hum

F^Δ $F\sharp M^7 b^5$ $B^7 b^9$ $G\sharp M^7$ G^7 $F\sharp M^7$ B^7

Dooya, dooya, dooya, dooya, dooya, dooya, Doo - oo - oo Blues-ette.

A E $D\sharp M^7 b^5$ $G\sharp^7$

Pretty lit-tle Blues - ette mustn't be a mourn - er.

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, good - y

good times are com - ing, Blues - ette.

A E

Long as there's love in your heart to share, dear Bluesette, 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

GEORGE GERSHWIN, ROBERT SOUL, FRANK EYTON / JOHN GREEN

Andante (♩ = 80)

A CM⁷ G⁹ CM⁷ F⁷

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

Bb^Δ Eb⁷ DM⁷ C#DM⁷

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

CM⁷ CM⁷/Bb AM⁷b⁹ D⁷ GM⁷ CM⁷ F⁷#

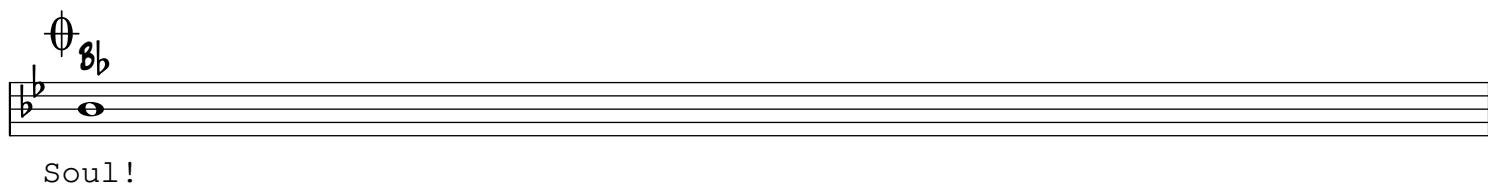
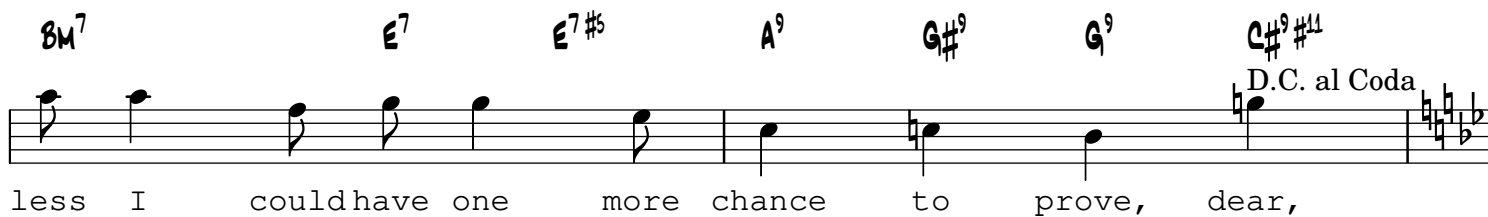
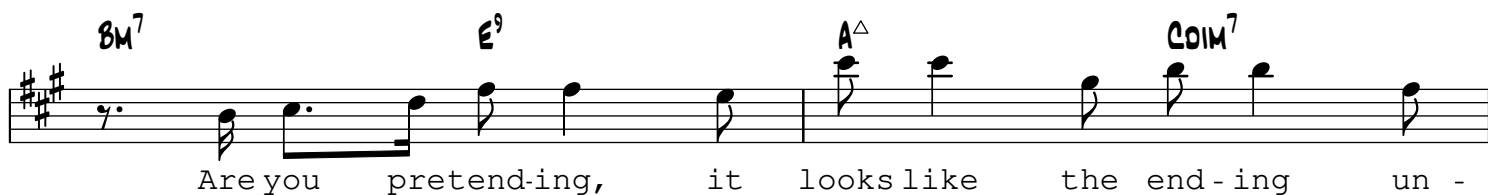
1. Bb⁶ DM⁷ G⁷b⁹ 2. Bb⁶ C#M⁷ F⁷#

To Coda

Why haven'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

B B C#M⁷ B/D# EM⁷ A⁷

I can't believe it, it's hard to conceive it that



SLOWLY

BUT BEAUTIFUL

- JOHNNY BURKE, JAMES VAN HEUSEN

Allegro (♩ = 130)

A $E^{\Delta 9}$ $G\#M^7b5$ $C\#7b9$ $F\#M^9$ $A\#M^7b5$ $D\#7b9$

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

$E^{\Delta 9}$ $G\#M^7b5$ $C\#7$ $F\#9$

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

B B^7 B^7/A $G\#M^7$ $C\#M^7$ $F\#M^7$ B^7 E

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

$C\#M^6$ $C\#M^7$ $F\#9$ $F\#M^7$ B^7

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

A $E^{\Delta 9}$ $G\#M^7b5$ $C\#7b9$ $F\#M^9$ $A\#M^7b5$ $D\#7b9$

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

$E^{\Delta 9}$ $G\#M^7b5$ $C\#7$ $F\#9$

heart - ache ei-ther way, But Beau-ti - ful! _____ And I'm

B B^7/A $G\#M^7$ $C\#M^7$ $F\#M^7$ $G\#7\#5$ $G\#7$ $C\#M^7$ AM^7 D^7

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

E $C\#7$ $F\#M^7$ B^7 F^7 $1. E$ $F\#M^7$ B^7 $2. E$

that would be But Beautiful I know. _____ Love is know. _____

MODERATELY

BUT NOT FOR ME

- IRA GERSHWIN / GEORGE GERSHWIN

Moderato (♩ = 116) **A** E^7 EM^7 A^7 D^Δ BM^7

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

E^7 EM^7 A^7 D^Δ AM^7 D^7

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

B

G^Δ GM^7 C^7 D^Δ

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

BM^7 E^7 EM^7 A^7

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

C G^Δ GM^7 C^7 D^Δ BM^7

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

EM^7 A^7 D^Δ

not for me —

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MODERATELY

BYE BYE BLACKBIRD

- MOET DIXON / RAY HENDERSON

Moderato (♩ = 116)

A D B⁷ EM⁷ A⁹ D

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

D/F# F#m⁷ EM⁷ A⁷

Bye Bye Black - bird, _____

B EM C/E EM⁶ C/E EM⁷ A⁷

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

EM⁷ A⁷ D^Δ D⁶

Bye Bye Black - bird. _____

C D⁷ F#m⁷b⁵ B⁷

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

EM EM⁷b⁵ A⁷

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

D D C⁷ B⁷

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

EM⁷ A⁷ 1. D Bm⁷ EM⁷ A⁷ 2. D G Gm⁶ D⁶

black - bird _____ bye bye. _____

MODERATELY AND RATHER FREELY

CAN'T HELP LOVIN' DAT MAN

BOBBY HAMMERSTEIN III / JEROME KERN

Andante Moderato (♩ = 88)

A A^Δ F#M⁷ B^M7 E⁷ A^Δ EM⁷ A⁷b⁹ D⁶ G⁹

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

C#M⁷ F#M⁷ F⁷ B⁷b⁹ E⁷b⁹ A^Δ C⁶IM⁷ B^M7 E⁷#⁶

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

A A^Δ F#M⁷ B^M7 E⁷ A^Δ EM⁷ A⁷b⁹ D⁶ G⁹

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

C#M⁷ F#M⁷ F⁷ B⁷b⁹ E⁷b⁹ A^Δ B^M7 EM⁷ A⁷b⁹

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

B D⁶ D#⁶IM⁷ A^Δ B⁷

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

C#M⁷ C^Δ B^M7 B⁹ B^M/E E⁷

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

A A^Δ F#M⁷ B^M7 E⁷ A^Δ EM⁷ A⁷b⁹ D⁶ G⁹

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

C#M⁷ F#M⁷ F⁷ B⁷b⁹ E⁷b⁹ A^Δ C⁹ F^Δ B^bΔ A^Δ

Can't Help Lovin' Dat Man of mine. —

BRIGHT LATIN AND SWING

CARAVAN

- IRVING MILLS / DUKE ELLINGTON, JUAN TIZOL

Prestissimo (♩ = 220)

Night_____ and stars that shine ab - ove so
Sleep_____ u - pon my shou - lder as we

bright_____ The ma - gic of their fa - ding
creep_____ Ac - ross the sand so I may

light_____ That shines u - pon our Ca - ra -
keep_____ This mem - 'ry of our Ca - ra -

DM⁶

Handwritten musical notation for a 4-measure phrase in G major. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a whole note D5. A slur connects the first three measures, and a fermata is placed over the D5 note in the fourth measure.

van _____

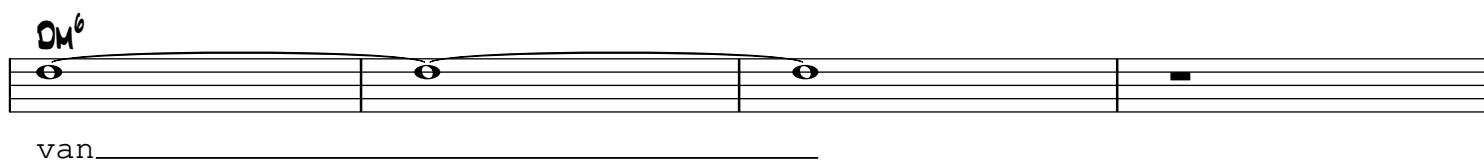
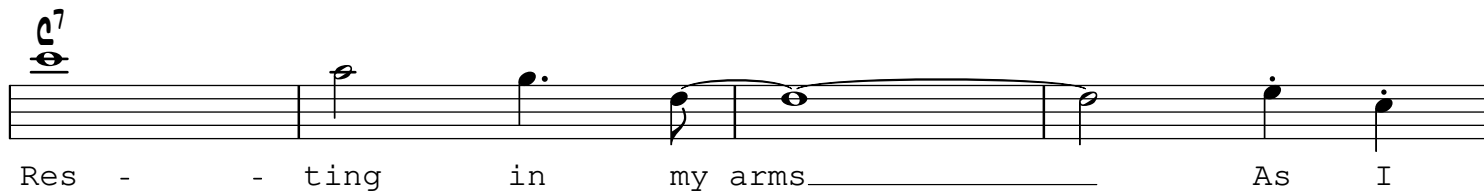
van _____

[illegible]

You are so exciting, _____

This is so inviting_____

54



CHEGA DE SAUVAGE

BOSSA NOVA

STEPH DE CAVANAUGH - VIKINGING THE MIDDLE, JOHN DEBARTOLOTTI, JESSIE CAVANAUGH / ANTONIO CARLOS JOBIM

Presto (♩ = 200)

1955 (C 1955)

A

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

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

Home is where the heart is, the fun - ny

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

A'

No more tears and no more sighs, and

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

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

settle down and there'll be No More Blues.

B

Ev - 'ry day while I am far a - way my thought sturn

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

travelled 'round the world in search of hap - pi - ness, _____ but all my hap -

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

A''

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

no more dues, I'm through with all my wan - drin', now I'll

settle down and live my life and build a home and find a wife, when

we set - tle down there'll be No More Blues _____ nothin' but hap - pi - ness. When

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

MODERATELY

COCKTAILS FOR TWO

- ARTHUR JOHNSTON AND SAM COSLOW

Allegro (♩ = 130)

A A $E^7\#$ A

In some se-cluded ren-dez - vous _____ that o-ver looks the av - e
rette, _____ to some ex - qui-site chan-son-

E^7 $EDIM^7$ E^7

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

BM^7 E^7 BM^7 $E^7\#$ A $A\#DIM^7$

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

E^7 $2. EM^7$

As we en - joy a cig - a - Cocktails For Two...

B A^7 $A^7\#$ D^{Δ} D^6 G^9 $F\#M^7$

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

$F\#DIM^7$ BM^7 E^7 BM^7 E^7 A $A\#DIM$

with in-tox-i-cating kisses for the prin - cipal in-gre - di -- ent.

A E^7 A $E^7\#$ A E^7 $EDIM^7$

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

E^7 BM^7 E^7 BM^7 E^7 A^6 DM A

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)



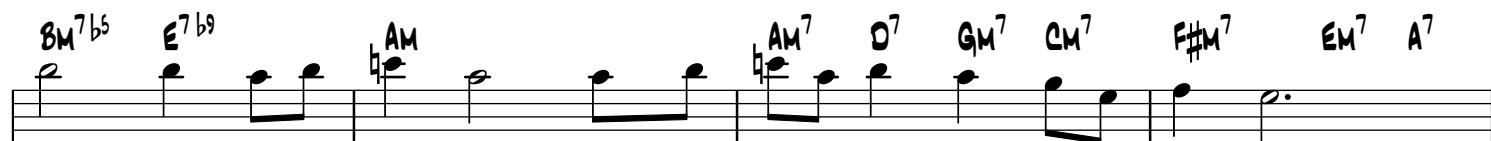
I'm gonna love you like no-body's loved you, Come Rain Or Come Shine.



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 gonna be true if you let me.



You're gonna 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!

BALLAD

COULD IT BE YOU

- COLE PORTER

Allegro (♩ = 168)

A G^{Δ} AM^7 D^7 G^{Δ} EM^7 Ebm^7 DM^7 G^7

B

1. D^{Δ} $F\#^7 b9$ BM^7 E^7 $F\#^7 b5$ $B^7 b9$

EM EM^7 A^7 D^7 A^9 AM^7 D^7

C

2. G^{Δ} B^7 C^{Δ} A^7 E^7 CM^7 F^7

G^{Δ} A^9 AM^7 D^7 G^6 $(AM^7 D^7)$

Fine

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SLOWLY AND RHYTHMICALLY

CRY ME A RIVER

- ARTHUR HAMILTON

Andrante Moderato (♩ = 88)

A AM AM^{#5} AM⁶ AM⁷ DM⁷ G⁷ G⁷^{#5} C^Δ BM⁷ E⁷

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

EM⁷ A⁷^{#5} D⁹ DM⁷ DM⁷/G C⁶ B⁷^{b9} E⁷

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

A AM AM^{#5} AM⁶ AM⁷ DM⁷ G⁷ G⁷^{#5} C^Δ BM⁷ E⁷

Now you say you're sor-ry for bein' so un - true; well, you can

EM⁷ A⁷^{#5} D⁹ DM⁷ DM⁷/G C⁶ F[#]M⁷^{b5} B⁷^{b9}

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

B EM AM^6 B^7 EM $C\sharp M^7b5$ AM^6/C B^7

You drove me, nearly drove me, out of my head, while you never shed a tear._

EM AM^6/C B^7 $SUS4$ B^7

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

E BM^7 E^7

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

A AM $AM\sharp5$ AM^6 AM^7 DM^7 G^7 $G^7\sharp5$ C^{Δ} BM^7 E^7

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

EM^7 $A^7\sharp5$ D^9 DM^7 DM^7/G $1. C^6$ $E^7\sharp5b9$ $2. C^6$

Cry Me A River, Cry Me A River, I cried a river over you._ you._

SWING DANCING ON THE CEILING - LORENZ HART / RICHARD RODGERS

Allegro (♩ = 130)

A D^{Δ} $D^7 \#5$ G^{Δ} $G^{\#}D^{\#}IM$ $F^{\#}M^7$ $F^{\#}D^{\#}IM$

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

EM^7 A^7 $F^{\#}M^7 b5$ $B^7 b9$ EM^7 A^7 D^6

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

B EM^7 A^7 D^{Δ} $F^{\#}M^7 b5$ B^7

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

EM^7 A^7 $F^{\#}M^7 b5$ B^7 EM^7 A^7

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

A D^{Δ} $D^7 \#5$ G^{Δ} $G^{\#}D^{\#}IM$ $F^{\#}M^7$ $F^{\#}D^{\#}IM$

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

EM^7 A^7 D *Fine* (EM^7) A^7

just for__ my love__

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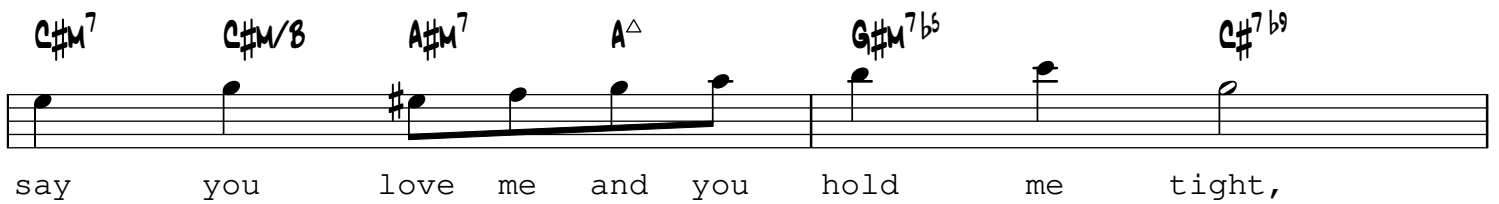
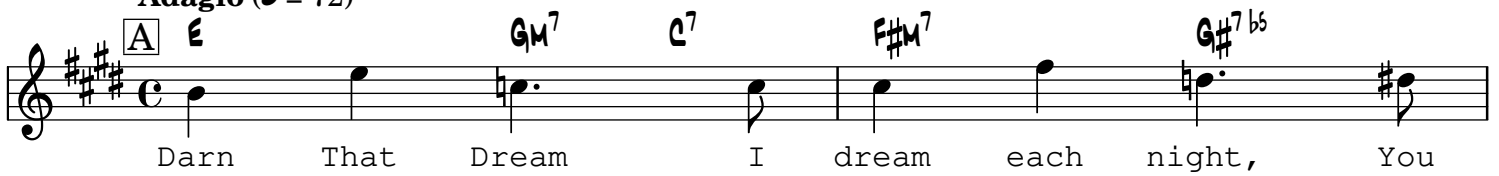
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DARN THAT DREAM

SLOWLY

- EDDIE DELANGE / JIMMY VAN HEUSEN

Adagio (♩ = 72)



B C^6 AM^7 DM^7 G^7 C^Δ A^{7b9} DM^7 G^9 G^{7b9}

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

C^6 AM^7 EM^7 EM^7/D $C\sharp M^{7b5}$ $F\sharp M^7$ B^7 C^9 B^9

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

A E GM^7 C^7 $F\sharp M^7$ $G\sharp^{7b5}$ $C\sharp M^7$ $C\sharp M^7/B$ $A\sharp M^7$ A^Δ $G\sharp M^{7b5}$ $C\sharp^{7b9}$

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

$F\sharp M^7$ D^7 $G\sharp M^7$ $G\sharp M^7$ $F\sharp M^7$ B^{7b9} E

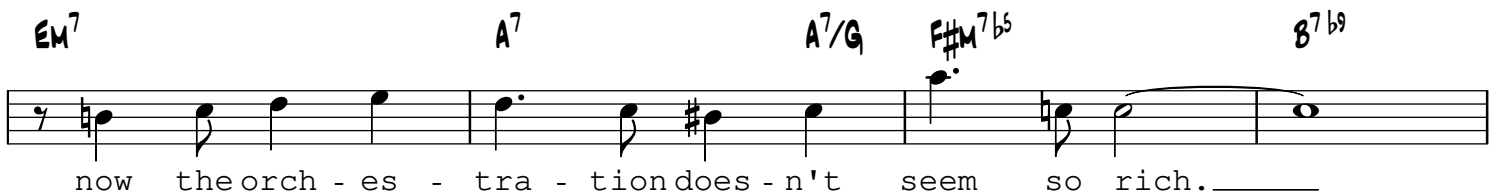
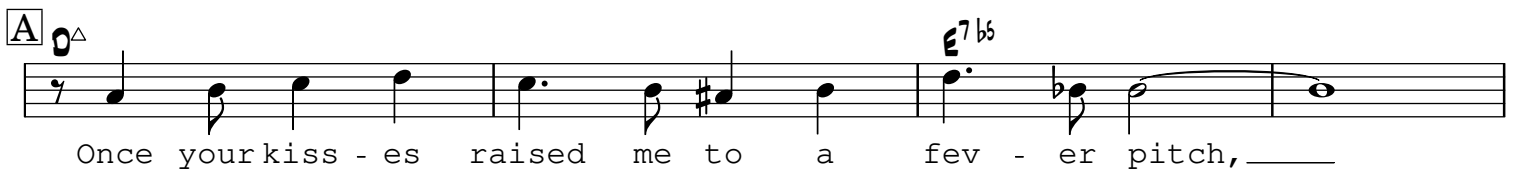
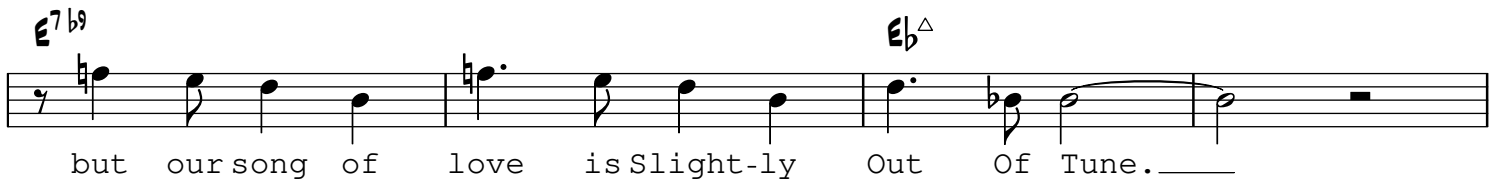
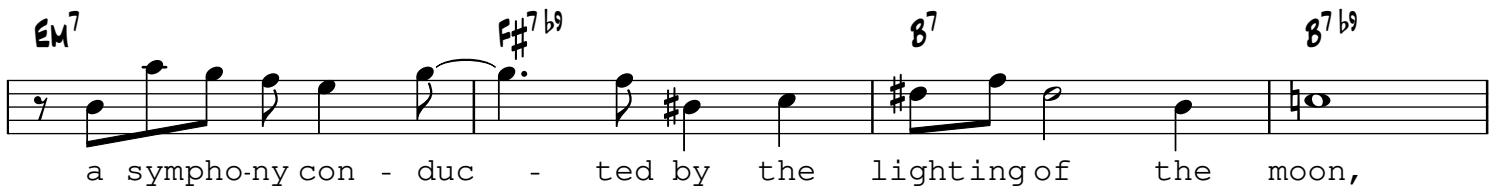
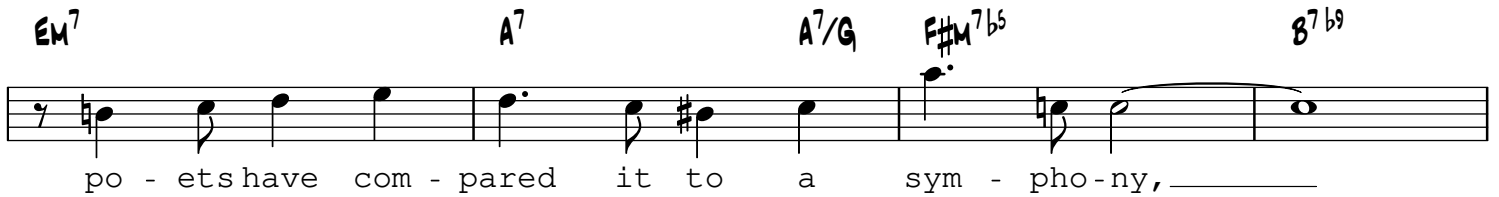
But it haunts me and it won't come true, Oh, Darn That Dream.

DESAFINADO

MEDIUM BOSSA NOVA

- NELSON FURTADO / JIM LAMORICKS, JESSIE CAVANAUGH / ANTONIO CARLOS JOBIM

Allegro (♩ = 130)



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

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

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

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

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

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

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

no De-sa-fi-na - do when your heart be - longs to me complete-ly.____ Then you

won't be Slightly Out Of Tune, _ you'll sing a - long with me._____

DONNA LEE

UP TEMPO

- CHARLIE PARKER

Allegro (♩ = 130)

A

Chords and fingerings for Section A:

- Measure 1: F (trill), 3
- Measure 2: D⁷ (trill), 4, #, 3, 1
- Measure 3: G⁷ (trill), 3, 1
- Measure 4: F (trill), 2, 1
- Measure 5: C⁷ (trill), 2, 3, 4, 5, #, 4, 1
- Measure 6: B⁷ (trill), 3
- Measure 7: B^b (trill), 3
- Measure 8: B^bM⁷ (trill), 3
- Measure 9: F (trill), 3
- Measure 10: D⁷ (trill), 3
- Measure 11: G⁷ (trill), 3
- Measure 12: G⁷ (trill), 3
- Measure 13: C⁷ (trill), 3
- Measure 14: C⁷ (trill), 3
- Measure 15: F (trill), 3
- Measure 16: G⁷ (trill), 3

B

Chords and fingerings for Section B:

- Measure 1: F (trill), 3
- Measure 2: D⁷ (trill), 4, #, 3, 1
- Measure 3: G⁷ (trill), 3, 1
- Measure 4: F (trill), 2, 1
- Measure 5: C⁷ (trill), 2, 3, 4, 5, #, 4, 1
- Measure 6: B⁷ (trill), 3
- Measure 7: B^b (trill), 3
- Measure 8: B^bM⁷ (trill), 3
- Measure 9: F (trill), 3
- Measure 10: D⁷ (trill), 3
- Measure 11: G⁷ (trill), 3
- Measure 12: G⁷ (trill), 3
- Measure 13: C⁷ (trill), 3
- Measure 14: C⁷ (trill), 3
- Measure 15: F (trill), 3
- Measure 16: G⁷ (trill), 3

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SWING

DON'T BLAME ME

- DOROTHY FIELDS / JIMMY McHUGH

Allegro (♩ = 130)

A A⁶ D^{M7} G⁷ C^{#M7} F^{#7} B^{M7} E⁷ A^Δ F^{#M7}

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

1. B^{M7} E⁷ C^{#M7} B^{b5} F^{#7} B^{M7} E⁷ A⁶ B^{M7} E⁷ B^{M7} E⁷ A⁶ E^{M7} A⁷
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 D C^{#7} F^{#M7}

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

B⁷ B^{M7} F⁷ E⁷

Makes me want_____ Some-one like you to love.

A A C^{#M7} B^{b5} F^{#7} B^{M7} E⁷ A^Δ F^{#M7}

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

B^{M7} E⁷ C^{#M7} B^{b5} F^{#7} B^{M7} E⁷ A⁶

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

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SLOWLY

DON'T EXPLAIN

- ARTHUR HERZOG, JR. / BILLIE HOLIDAY

Adagio (♩ = 72)

A B^M B^M/A E^M/G $F\sharp^7$ B^M B^M/A $C\sharp^7/G\sharp$ G^7b^6 $F\sharp^9$

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

C^9 $B^9\sharp^5$ $B^7\sharp^5b^9$ Bb^9 A^9 D^Δ G^Δ $F\sharp^7$ G^M/Gb A^7b^9 G^7 $F\sharp^7$

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

A B^M B^M/A E^M/G $F\sharp^7$ B^M B^M/A $C\sharp^7/G\sharp$ G^7b^6 $F\sharp^9$

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

C^9 $B^9\sharp^5$ $B^7\sharp^5b^9$ Bb^9 A^9 D $G\sharp^M7b^6$ $C\sharp^7b^9$ $F\sharp^7b^9$

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

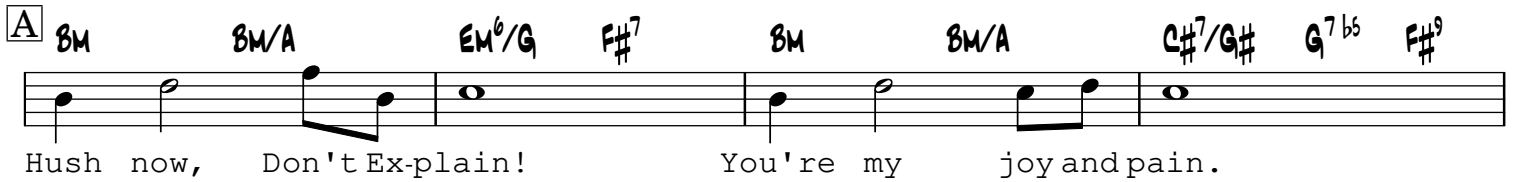
B B^M7 E^M7 A^7 D^Δ

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


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


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


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


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


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

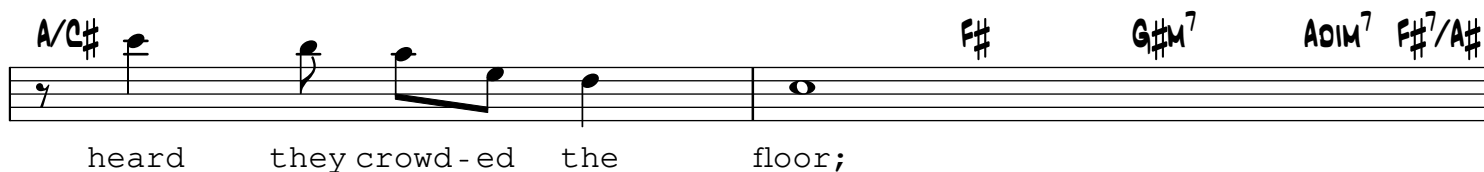
MEDIUM SWING

DON'T GET AROUND MUCH ANYMORE

L. HARRIS / DUKE ELLINGTON

A

Allegro (♩ = 130)



B E^M7 A^7 D^6 G^9 A^Δ

Dar - ling, I guess_ my mind's_ more at ease,

A^7 $A^7\#5$ B^7 $D\#^7b5$ $G\#^7$ $C\#^M7$ $C\#^D^M7$ B^7 E^7 A B^M7 $B\#^D^M7$ $A/C\#$

_ but neverthe-less_ why stir up memo - ris? Been invied on dates,

A A $A/C\#$ $F\#$ $G\#^M7$ A^D^M7 $F\#^7/A\#$ B^7

might have gone but what four? Awf' lly diff'rent without_ you, _

E^7 A

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

$A/C\#$ $C\#^D^M7$ B^M7 A $A^7\#9$

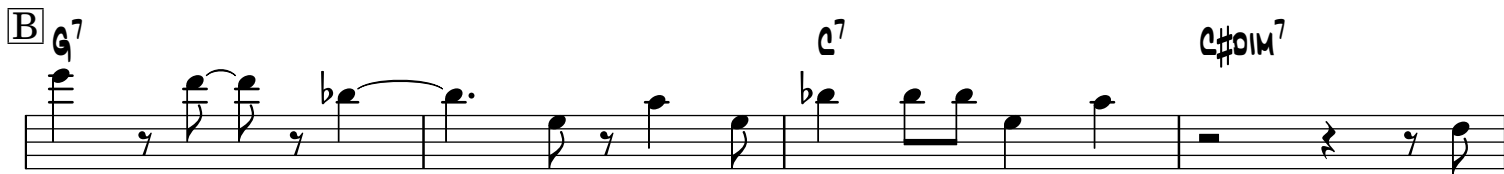
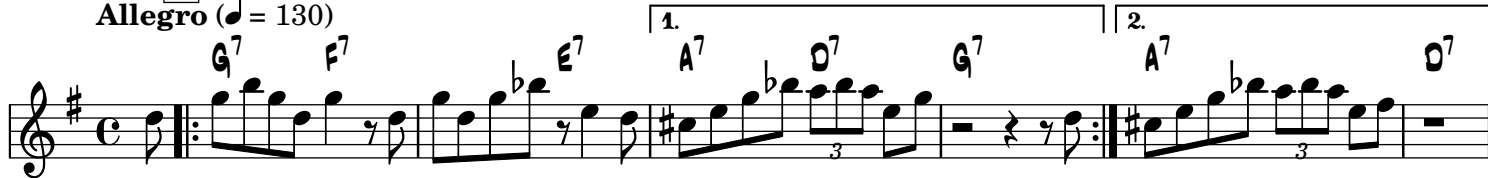
more.

MEDIUM GROOVE

DOXY

- SONNY ROLLINS

A
Allegro (♩ = 130)



EASY LIVING

MELO

- RALPH RAINGER, LEO ROBIN

Moderato (♩ = 108)

A D^{Δ} $D^{\#}dim^7$ E^M^7 $E^{\#}dim^7$

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

$D^{\Delta}/F^{\#}$ A^M^7 D^7 G^{Δ} C^7

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

D^{Δ} B^M^7 E^M^7 A^7 $F^{\#7}/\sharp^5$ B^9 E^7/\sharp^5 A^9

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

E^M^7 A^7/b^9 D G^7 C^M^7 F^7

ev - er I do for you For

B Bb^{Δ} Gm^7 Cm^7 F^7 F^7/Eb Dm^7 G^7 Cm^7 F^7

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

Bb^{Δ} Bb/A Gm^7 Gm^7/F Em^7b5 A^7

one wave of your hand Darling, it's grand They just don't understand

A D^{Δ} $D\#dim^7$ Em^7 $E\#dim^7$ $D^{\Delta}/F\#$ Am^7 D^7 G^{Δ} C^7

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

D^{Δ} Bm^7 Em^7 A^7b9 D (F^7) Bb^{Δ} A^7

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

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BALLAD

EASY TO LOVE

- COLE PORTER

Moderato (♩ = 108)

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

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

A^Δ D^Δ $C\sharp M^7$ $1. D^7$

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

B $B\flat M^7$ E^7 A^Δ $F\sharp M^7$

So worth the yearn - ing for, _____

$B\flat M^7$ E^7

So swell to keep ev - 'ry home - fire burn -

$C\sharp M^7$ $F\sharp M^7$

- ing for _____

$2. F\sharp M^7$

shame that

C $B\flat M^7$ $D\flat M^6$ A^Δ $C\sharp M^7$ $C\flat M$

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

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

oh, so eas - y To Love! _____

EPISTROPHY

BOP

- THELONIOUS MONK

Allegro (♩ = 130)

A A^{#7} B⁷ A^{#7} B⁷ A^{#7} B⁷ A^{#7} B⁷

B^{#7} C^{#7} B^{#7} C^{#7} B^{#7} C^{#7} B^{#7} C^{#7}

B B^{#7} C^{#7} B^{#7} C^{#7} B^{#7} C^{#7} B^{#7} C^{#7}

A^{#7} B⁷ A^{#7} B⁷ A^{#7} B⁷ A^{#7} B⁷

C D^{#4}

G^{#7} B^{b7} B⁷

B B^{#7} C^{#7} B^{#7} C^{#7} B^{#7} C^{#7} B^{#7} C^{#7}

A^{#7} B⁷ A^{#7} B⁷ A^{#7} B⁷ A^{#7} B⁷

⊕ A^{#7} B⁷ ⊕ A^{#7} B⁷ ⊕ A^{#7} B⁷

⊕ A^{#7} B⁷ E^{b7} #11

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FLAMINGO

SLOWLY

- ED ANDERSON / TED GOUVA

Allegro (♩ = 130)

A D^{Δ} Bm^7 Em^7 $A^7\#5$ Dm^7 G^7 $A^7\#5$

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

Bb^9 Em^7 A^7 A^7/G

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

1. $F\#m^7$ B^7 Em^7 A^7 2. D G^9 D Am^7 D^7

by. _____ Fla true. _____ The

B Gm Gm^{Δ} Gm^7 C^9 F^b Am^7b5 D^7

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

Gm^7 C^7 Gm^7 Gm^7/F Em^7 A^7

hear be - low the mur - muring palms. _____ Fla -

A D^{Δ} Bm^7 Em^7 $A^7\#5$ Dm^7 G^7 $A^7\#5$

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

Bb^9 Em^7 Em^7/A D^{Δ} G^{Δ} D^{Δ}

lov - er and has - ten ³ to me. _____

MODERATELY, WITH A BEAT

FLY ME TO THE MOON

- BART HOWARD

Allegro (♩ = 130)

A $F\sharp M^7$ $B M^7$ E^7 A^Δ

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

D^Δ $G\sharp M^7 b^5$ $C\sharp^7 b^9$ $F\sharp M^7$ $F\sharp^7 b^9$

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

$B M^7$ E^9 $E^7 b^9$ $A^\Delta 9$ $F\sharp M^7$ $F\sharp M^9$

oth-er words, _____ hold my hand! _____ In

$B M^7$ E^7 $D D M^7 / A$ A^Δ $G\sharp M^7$ $C\sharp^7$

oth-er words, _____ dar - ling kiss me! _____

B $F\sharp M^7$ $B M^7$ E^7 A^Δ

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

BOSSA GENTLE RAIN - MATT DUBEY / LOUIS BONFA

Allegro (♩ = 130)

A $F\sharp M^6$ $G\sharp M^7 b^5$ $C\sharp^7$

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

$F\sharp M^7$ B^7 $E M^7$ A^7 D^6

me _____ in the Gentle Rain. _____
warm _____ in the Gentle Rain. _____

B $D\sharp M^7 b^5$ $G\sharp^7 b^9$ $C\sharp M^7 b^5$ $F\sharp^7 b^9$

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

$B M^7 b^5$ $G\sharp M^7 b^5$ $C\sharp^7$ 1. $F\sharp M^6$ G^7 2. $F\sharp M^7$ B^7 $E M^7$ A^7 D^6 A^7

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

D^6 $C\sharp M^7$ $F\sharp M$ $(C\sharp^7)$

Rain, _____ like the Gen - tle Rain, _____

GIANT STEPS

FAST

- JOHN COLTRANE

Prestissimo (♩ = 240)

A $G^{\#}$ B^7 E G^7 C $F^{\#}M^7$ B^7

Life when we were kids__ Was like__
Think of life as chess__ Cap - ture__

E G^7 C $D^{\#7}$ $G^{\#}$ DM^7 G^9

play - ing gi - ant steps__ We were told__
one piece at a time__ For - ward east,

C $F^{\#}M^7$ B^7 E $A^{\#}M^7$ $D^{\#7}$

_ to ad - vance__ We o - beyed,_
_ cas - tle next__ Not the pace__

$G^{\#}$ DM^7 G^7 C $A^{\#}M^7$ $D^{\#7}$

_ took the chance__ You're it__
_ but the steps__ Check - mate__

GLORIA S STEP

SWING

- SCOTT LAFARO

Allegro (♩ = 160)

A D^{Δ} C^{Δ} B^{Δ} Bb^{Δ} $A^7\#9$ DM^7

B $C\#M^7$ D^{Δ} $F\#M^7b5$ $C\#M^7b5$ EM^7b5 BbM^7b5 $E^7\#9$ $A^7\#9$ $C^7\#9$

A D^{Δ} C^{Δ} B^{Δ} Bb^{Δ} $A^7\#9$ DM^7

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LATIN SWING

GREEN DOLPHIN STREET

- NEO WASHINGTON / BRONISLAU KAPER

Allegro (♩ = 160)

A A^{Δ}

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

B^7/A B^b/A A^{Δ}

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

B

1. $B^b M^7$ E^7 A^{Δ}

Green Dol - phin Street sup - plied the setting _____

$D^b M^7$ G^7 C^{Δ} (E^7)

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

C

2. $B^b M^7$ $B^b M/A$ $G^{\#} M^7 b^5$ $C^{\#} M^7 b^9$ $F^{\#} M^7$ $F^{\#} M/E$ $D^{\#} M^7 b^5$ $G^{\#} M^7$

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

$C^{\#} M^7$ $F^{\#} M^7$ $B^b M^7$ E^7 A^{Δ} $(B^b M^7)$ E^7

found on Green Dol - phin Street _____

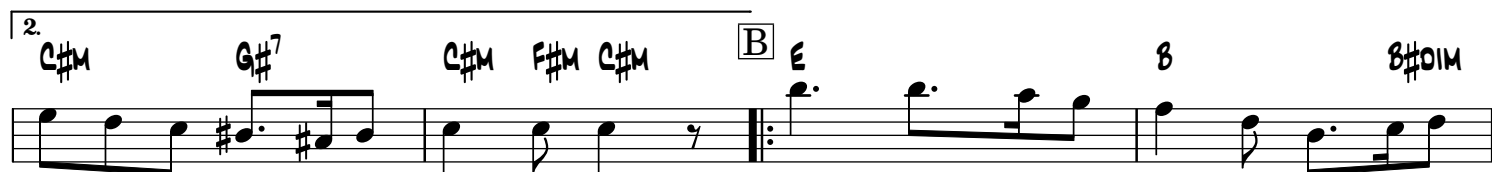
GREENSLEEVES

SLOWLY - TRADITIONAL

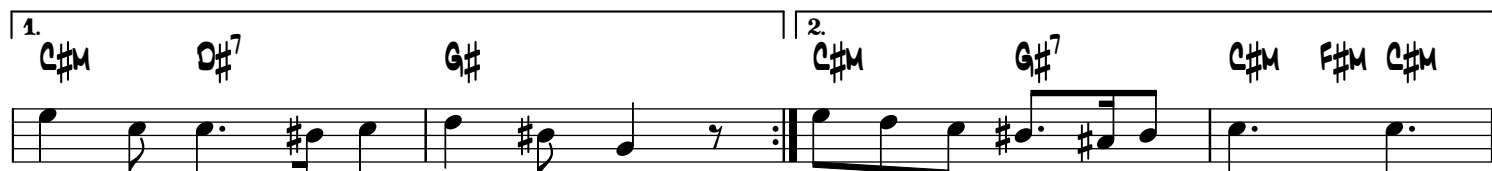
Andante (♩ = 76)



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



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



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

GUILTY

SLOWLY

- GUS KAHN, HARRY AKST, RICHARD A. WHITING

Moderato (♩ = 100)

A G D^M/F E⁷♯ E⁷ AM AM/G F⁷♯ F⁷ G^Δ G⁷♯ C^Δ CM

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

G/B B^bDM⁷ AM⁷ D⁷ AM⁷ D⁷♯ G D⁷ AM⁷ D⁷ G F⁷♯

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

B B^M B^MΔ B^M7 C⁷♯^b F⁷♯ F⁷ B^M B^M7 C⁷♯ F⁷♯ F⁷

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

D⁶/A E^M7/A D⁶ D⁷DM⁷ E^M7 A⁹ D⁷♯⁹ D⁷♯⁹

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

A G D^M/F E⁷♯ E⁷ AM AM/G F⁷♯ F⁷ G^Δ G⁷♯ C^Δ CM

Maybe I'm right, _ mayby I'm wrong. loving you dear, like I do. _

G/B B^bDM⁷ AM⁷ D⁷ AM D⁷♯⁹ D⁷♯⁹ G F⁶ G⁶ N.C.

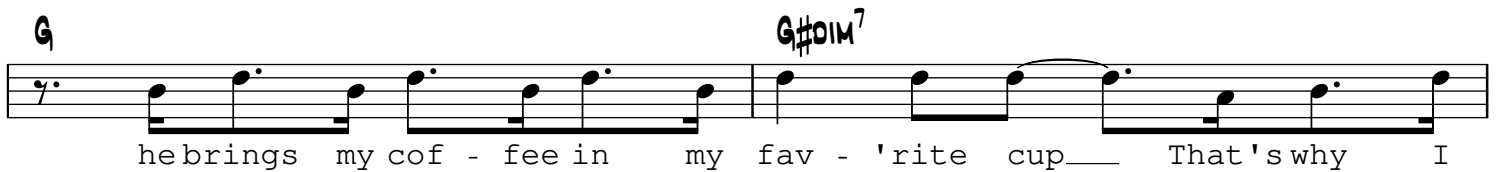
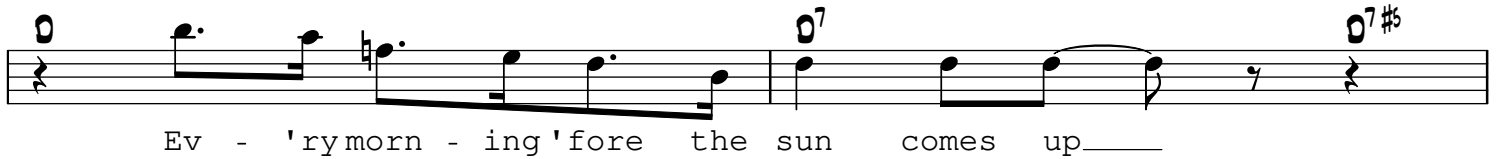
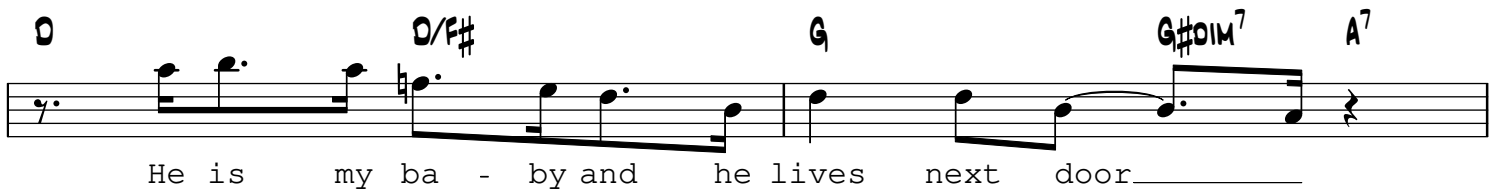
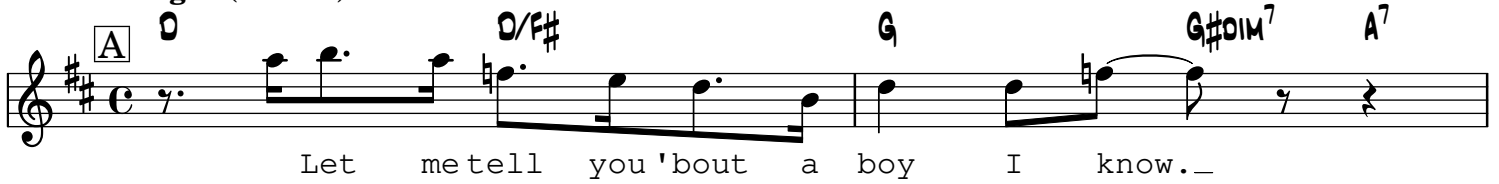
If it's a crime then I'm Gilt-y, Guilty of love-ing you.

MODERATELY

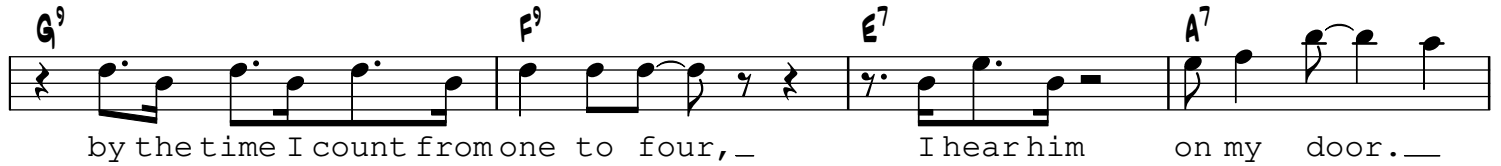
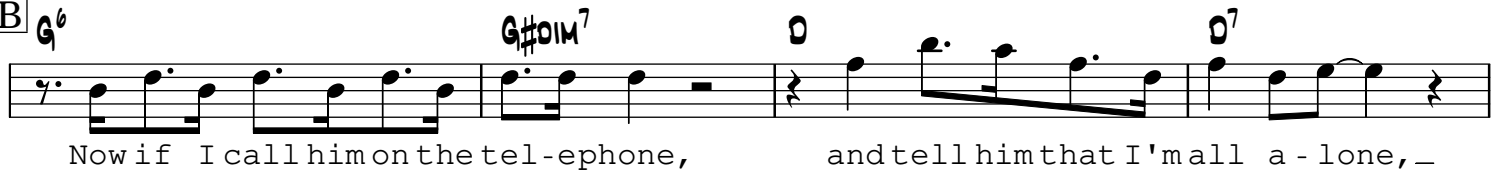
HALLELUJAH I LOVE HIM (HER) SO

- RAY CHARLES

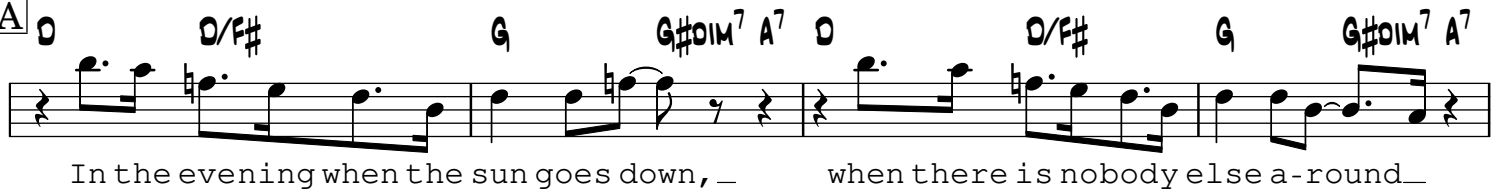
Allegro (♩ = 130)



B



A



MEDIUM SWING

HAVE YOU MET MISS JONES?

L LORENZ HART / RICHARD RODGERS

Allegro (♩ = 160)

A D^{Δ} $D^{\#}DIM^7$ EM^7 A^7

"Have You Met Miss Jones?" Some one said as we shook hands.

$F^{\#}M^7$ BM^7 EM^7 A^7

She was just Miss Jones to me.

A D^{Δ} $D^{\#}DIM^7$ EM^7 A^7

Then I said "Miss Jones, You're a girl who un - derstands,

$F^{\#}M^7$ BM^7 AM^7 D^7

I'm a man who must be free." And all at

B G^{Δ} FM^7 Bb^7 Eb^{Δ} $C^{\#}M^7$ $F^{\#}7$

once I lost my breath, and all at once was scared to death, and all at

B^{Δ} FM^7 Bb^7 Eb^{Δ} EM^7 A^7

once I owned the earth and sky!

A D^{Δ} $D^{\#}DIM^7$ EM^7 A^7 G^7

Now I've met Miss Jones, and we'll keep on meet-ing till we

$F^{\#}M^7$ B^7b^9 EM^7 A^7 1. D BM^7 EM^7 A^7 2. D

die, Miss Jones and I. I.

HEART AND SOUL

- FRANK LOSSEE, HOAGY CARMICHAEL

Andante Moderato (♩ = 88)

A D B^{M7} E^{M7} A⁷ D B^{M7} E^{M7} A⁷

Heart and soul, _I fell in love with you Heart and Soul, _the way a fool would do,

D B^{M7} E^{M7} A⁷ D E^{M7} A⁹

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

A D B^{M7} E^{M7} A⁷ D B^{M7} E^{M7} A⁷

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

D B^{M7} E^{M7} A⁷ D D⁷

Glad - ly, _that mag-ic night we kissed. _there in the moon mist.

B G F^{#7} B⁷ E⁷ A⁷ D⁷ C^{#7} F^{#7}

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

G F^{#7} B⁷ E⁷ A⁹ D⁷ C^{#7} A⁷

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

A D B^{M7} E^{M7} A⁷ D B^{M7} E^{M7} A⁷

now I see _what one embrace can do. Look at me, _it's got me loveing you,

D B^{M7} E^{M7} A⁷ F^{#7} B⁷ E^{M7} E⁷ A⁷ D

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

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HERE'S THAT RAINY DAY

SLOWLY

- JOHNNY BURKE / JAMES VAN HEUSEN

Allegro (♩ = 130)

A $E^{\Delta 9}$ $E^{\Delta 9}/O\#$ G^7/O $C\#^7 b^5$ C^{Δ} C^6

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

$F\#M^7$ B^7 $B^7 b^5 b^9$ E^{Δ} B^M^7 E^7

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

B A^M^7 D^9 G^{Δ} $C\#^9$ C^{Δ}

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

$F\#M^7$ B^9 $B^7 b^9$ E^{Δ} $F\#M^7$ B^7

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

A $E^{\Delta 9}$ $E^{\Delta 9}/O\#$ G^7/O $C\#^7 b^5$ C^{Δ} C^6

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

$F\#M^7$ B^7 $B^7 b^5 b^9$ $E^{\Delta 9}$ B^M^7 $E^9 \#5$

Af - ter it brought my lov - er near? _____

C A^{Δ} $F\#M^7$ B^7 B^7/A $G\#M^7$ $C\#M^7$ $F\#^7 b^5$ $F\#^7$

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

$F\#M^7$ B^7 $F\#M^7$ $B^7 b^9$ E $C\#M^7$ $F\#M^7$ B^9 E G^6 C^{Δ} F^{Δ} E^6

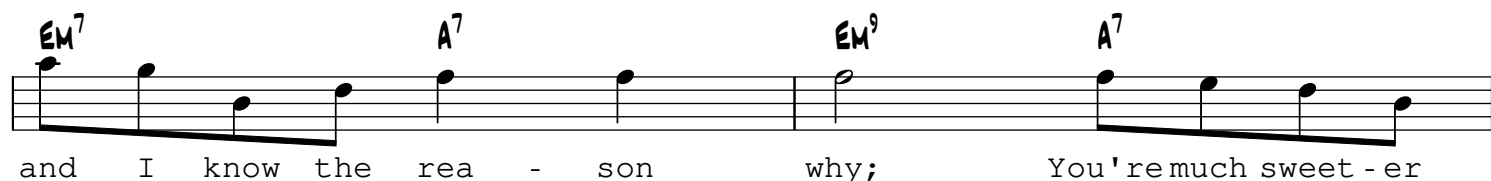
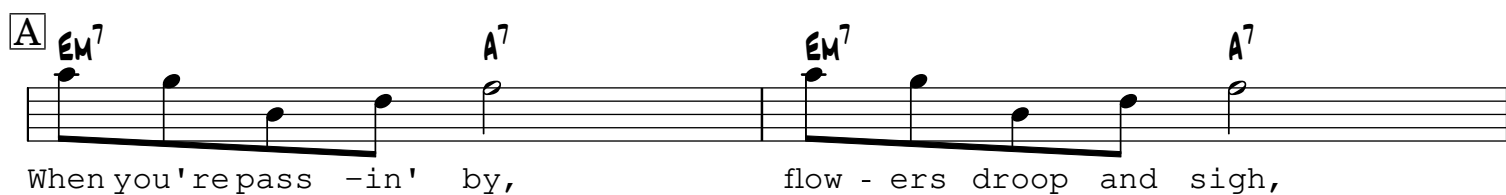
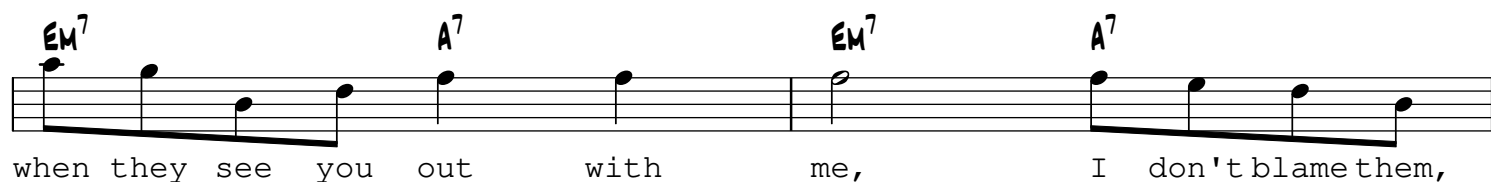
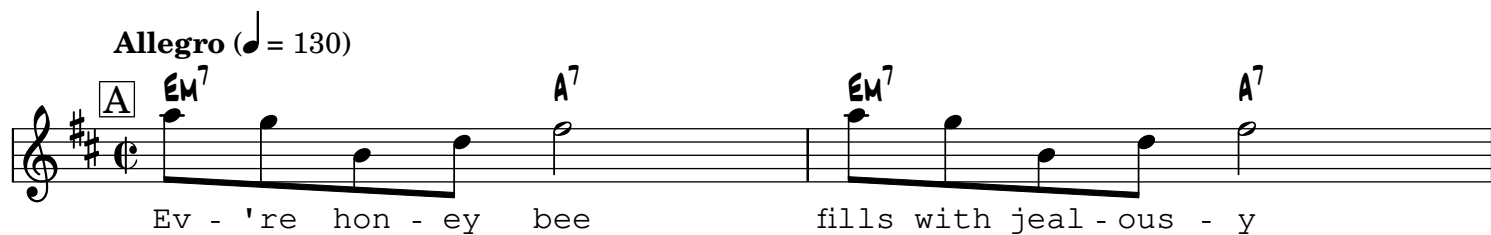
Fun - ny that rain - y day is here. _____ here. _____

MEDIUM, WITH A LIFT

HONEYSUCKLE ROSE

- ANDY RAZAF / THOMAS FATS WALLER

Allegro (♩ = 130)



B D^7 AM^7 D^{\dim} D^7 G D^9 E^b9 D^9 G

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

E^7 BM^7 E^{\dim} E^7 A^7 EM^7 F^9 E^9 A^7

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

A EM^7 A^7 EM^7 A^7

When I'm tak - in' sips from your tas - ty lips,

EM^7 A^7 EM^9 A^7

seems the hon - ey fair - ly drips. You're con - fec-tion,

D E^{\dim} EM^7 A^7 D $F^{\dim}7^b$ B^7b9 D B^b7 EM^7 E^b7 D^6

goodness knows, _ Honeysuckle rose.____ Rose.____

HOW DEEP IS THE OCEAN

SLOWLY

- IRVING BERLIN

Andante (♩ = 88)

A AM⁷ BM⁷b⁵ E⁷ AM⁷ F#M⁷b⁵ B⁷

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

EM⁷ F#M⁷b⁵ B⁷ EM⁷ A⁷ DM⁷ G⁷

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

B C^Δ GM⁷ C⁷ F⁷

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

AM⁷b⁵ D⁷ G⁷ BM⁷b⁵ E⁷

How man - y ros - es are sprinkled with dew?___

A AM⁷ BM⁷b⁵ E⁷ AM⁷ F#M⁷b⁵ B⁷

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

EM⁷ F#M⁷b⁵ B⁷ EM⁷ A⁷ DM⁷ G⁷

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

C C⁷ EM⁷b⁵ A⁷ DM⁷ FM⁷ B^b⁷

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

C^Δ D⁷ DM⁷ G⁷ C^Δ

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

MODERATELY

HOW HIGH THE MOON

- NANCY HAMILTON / MORGAN LEWIS

Allegro (♩ = 130) **A** E^{Δ}

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

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

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

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

B E^{Δ}

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

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

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

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

1. $G^{\#}M^7$ G^7 $F^{\#}M^7$ $F^{\#}M^7/B$ B^7b^9 E^6 B^7 $F^{\#}M^7/B$ B^7 E

2. E

HOW INSENSITIVE

MODERATELY

JOAO DE LIMA, NORMAN GIMBEL / ANTONIO CARLOS JOBIM

Allegro (♩ = 130)

A $B\flat M^7$ $B\flat DIM^7$

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

AM^6 E^7

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

G^Δ C^Δ

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

$C\sharp M^7 b^6$ $F\sharp^7 b^9$ $B\flat M^7$ $B\flat^7$

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

B AM^7 $G\sharp DIM^7$

_____ she must have asked, _____ did I just turn
_____ she must have asked, _____ could I just turn

— and stare in i— cy si — lence? ——— What
 — and stare in i— cy si — lence? ——— What

— was I — to say? ——— What can_ you say.
 — was I — to do? ——— What can_ one do_

— when a love_ af - fair_ is o — - ver? ———
 — when a love_

— af - fair_ is o — - ver? ———

DREAMILY

I CAN'T GIVE YOU ANYTHING BUT LOVE

CAROL DELOS / JIMMY McHUGH

Andante Moderato (♩ = 88)

A E E/G# G^{dim}7 F#^m7 B⁷

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

E C#^m7 F#^m7 B⁷

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

B E⁷ A^Δ A⁷ G#⁷ G⁷

Dream awhile, scheme awhile we're sure to find _____

F#⁷ B⁷

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

A' E E/G# G^{dim}7 F#^m7 B⁷

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

B^m7 E⁷ A^Δ

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

A^Δ A#^{dim}7 E^Δ9/B C#⁷

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

F#^m7 F#⁷ B⁷ E E/G# A A^m E/B B⁷ E⁶

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

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SLOWLY

I CONCENTRATE ON YOU

- COLE PORTER

Allegro (♩ = 130)

A C^6 C^Δ G^7 CM^7 $Bbm^7 Eb^9$ Ab^6 Fm^7 Fm^7/Eb

Whenever skies look grey to me _____ and trouble begins to brew, _

DM^7b^5 G^7 CM^6 AM^7b^5 D^7 G^7 C^6 DM^7 G^7

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

A C^6 C^Δ G^7 CM^7 $Bbm^7 Eb^9$ Ab^6 Ab/G

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

Fm^7 Bb^7 Eb^Δ G^Δ D^7 G^7 C^6 F^6 C C^7

whenever the blues become my only song, I Concentrate On You. _____ On your

B

F^Δ

F^{M7}

C

E^{M7}

A⁷

D^{M7}

G⁷

C^Δ

C⁷

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

F^Δ

B^{b7}

E^{bΔ}

E^{b/D}

C^{M7}

C^{M/bb}

A^{M⁷bb}

D⁷

G

G^Δ

G⁷

light in your eyes, when you surren - der — and once a - gain our arms intertwine. —

A

C

C^Δ

F^{#M⁷bb}

B⁷

G^{M7}

C⁷

F^Δ

B^{M⁷bb}

E⁷

And so when wisemen say to me — that love 's young dream never comes true. —

E^{M⁷bb}

A^{7#b}

D^M

D^{#D^{M7}}

D^{7bb/A^b}

G⁷

1. C

D^{M7}

G⁷

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

2. C^b

F^b

C^b

D^{M7}

G^{7bb}

C^{#9}

C^{b9}

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

B

still have begged for more. I could have

C

spread my wings and done a thou - sand things I've

D

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

E

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

F

once my heart took flight. I on - ly

G

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

H

danced, danced, danced, all night.

BALLAD

I COULD WRITE A BOOK

- LORENZ HART / RICHARD RODGERS

Allegro (♩ = 130)

A A^{Δ} $F^{\#}M^7$ $B^{\#}M^7$ E^7 A^{Δ} E^7

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

A^{Δ} E^7 A^{Δ} $A^{\#}DM^7$ $B^{\#}M^7$ E^7

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

B $A/C^{\#}$ F^7/C $B^{\#}M^7$ E^7 $F^{\#}M^7$ B^7b^9 E^{Δ} $G^{\#}7$

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

$C^{\#}M$ $F^{\#}M^7$ B^7 $B^{\#}M^7$ E^7

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

C $F^{\#}M$ $F^{\#}M^{\Delta}$ $F^{\#}M^7$ $F^{\#}M^6$ EM^7 A^7 D^{Δ} DM^7 G^7

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

A^{Δ} $F^{\#}7$ $B^{\#}M^7$ E^7 A^6 $(B^{\#}M^7)$ E^7

make two lov - ers of friends. If they

I DON'T WANT TO SET THE WORLD ON FIRE

MODERATELY

- JOHN COLEMAN, THE MARCH, BENNIE BENJAMIN

Allegro (♩ = 130)

I Don't Want To Set The World On Fire _____ I

just want to start _____ a flame in your heart _____

In my heart I have but one de - sire _____ and

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

B Am^7 D^7 Am^7 D^7 G^Δ

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

Bm E^7 Bm E^7

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

Bm E^7 A^7 $A^7\#5$

I'll have reached the goal I'm dreaming of_ be - lieve_ me!

A D $D/F\#$ $F\#Dm^7$ Em Gm

I Don't Want To Set The World On Fire_ I

A^7 Em^9 A^7 D $F\#Dm^7$ Em A^7 D

just want to start_ a flame in your heart_

MODERATELY

I GOT PLENTY O' NUTTIN'

JOHN GERSHWIN, DUBOSE HAYWARD / GEORGE GERSHWIN

A
Allegro (♩ = 130)

E F#m7 G#m F#m7 E F#m7 E G#7 C# F#

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

C# F# C# F# C# A# B

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

A E F#m7 G#m F#m7 E F#m7 E G#7 C# F#

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

C# F# C# F# C# A# B E F#m7 G#m E

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.

B G#m C#m/G# G#m6 C#m/G# G#m C#m/G# G#m6 C#m/G#

I got no lock on de door, (dat's no way to be.) Day kin steal de
I ain't a-frettin' 'bout hell 'til de time ar-rive. Nev-er wor-ry

G#m C#m/G# G#m6 C#m/G# G#m F#m7

rug from de floor, _____ dat's o-kehwid me, 'causede things dat I
long as I'm well, _____ nev-er one to strive to be good, to be

B F#m7 B7

prize, like de stars in de skies, all are free. _____ Oh,
bad, what the hell? I is glad I's a live. _____

A' E F#m7 G#m F#m7 E F#m7 E G#m7

I Got Plen-ty O' Nut-tin; _____ an' nut-tin's plen-ty fo' me. I

C# F# C# F# C# F# C# A#

got a gal, got my song, got hebben the whole day long. No use complainin'!

A# B E F#m7 E Bm7 E F#m7

Got my gal, _____ got my Lawd, _____

E A 1. E G#m F#m7 2. E A7 B7 E

— go my song. _____ song. _____

I LEFT MY HEART IN SAN FRANCISCO

SLOWLY

Diana Ross 1966 / GEORGE CORA

A

Andante Moderato (♩ = 88)

G Bm7 A#dim7 AM7 AM7/D D7#5

I Left My Heart In San Francisco, — high on a hill, it calls to

B

G AM7 A#dim7 G Bm7 A#dim7 Bm7 B7b9

me. To be where little cable cars — climb halfway to the stars! to morning

Em7 A9 A7b9 D9 G#dim7 AM7 D7 A' G Bm7 A#dim7

fog — may chill the air I don't care! My love waits there in San Fran-

AM7 D9 C9 B7 C E7#5 E9

cisco, — above the blue — and windy sea. When I come home to

E9 A Em7 A9 AM7 AM7/D D7b9 G6 F69 F#69 G69

you San Francis--co your golden sun will shine for me. —

I LOVE YOU

SLOWLY

- COLE PORTER

A

Allegro (♩ = 160)

I love you_____ Hums the Ap - ril breeze._____ I

love you_____ E - cho the hills._____ I

love you_____ The gol - den dawn ag - rees_____ As once

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

B

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

sing a - gain_____ The old me - lo - dy._____ I

love you,_____ That's the song of songs_____ And it

all belongs To you and me.

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BALLAD

IF YOU COULD SEE ME NOW

- CARL SIGMAN / TAOO CAMERON

Adagio (♩ = 76)

A C^{Δ}

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,

C^{Δ}

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

EM^7 $D\#M^7$ $G\#^7$ DM^7 G^7 1. $E^7\#$ A^7 DM^7 G^7 2. $F\#M^7b5$ FM^7 EM^7 AM^7 GM^7

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

B $F\#M^7$ B^7 $G\#M^7$ $C\#^7$ $F\#M^7$ B^7 $G\#M^7$ $C\#^7$

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

$F\#M^7$ AM^7 D^7 G^{Δ} EM^7 AM^7 D^7 DM^7 G^7

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

A C^{Δ}

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

C^{Δ}

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

EM^7 $D\#M^7$ $G\#^7$ DM^7 G^7 C (Eb^{Δ} $G\#^{\Delta}$ $C\#^{\Delta}$ C^{Δ})

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 C E^7 DM A^7 DM

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

DM A^7 DM G^7 C DM^7 $\text{D}\#\text{DM}^7$ C/E

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

B AM^7 DM^7

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

G^7 $\text{G}^7\#5$ C^6 $\text{G}^9\#5$

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

A' C E^7 DM A^7 DM

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

DM A^7 DM G^7 G^7/F $\text{EM}^7\text{b}5$ A^7

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

C DM $\text{BM}^7\text{b}5$ E^7 AM^7 D^9

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

DM^7 FM^6 C DM^7 G^7 $\text{G}^7\#5$ C DM^7 $\text{C}\#\text{M}^7$ C^6

looking at the moon, but I'll Be Seeing You! You! _____

MEDIUM SWING

ILL CLOSE MY EYES

- BUDDY KAYE / BILLY REID

Allegro (♩ = 150) **A** D^{Δ} $C\sharp M^7 b^5$ $F\sharp^7 b^9$

I'll Close My Eyes_ To eve-ry - one but you_ And when I do.

$B\sharp M^7$ E^7 $A M^7$ D^7

_ I'll see you stand - ing there_ I'll

G^{Δ} C^7 D^{Δ}

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

$G\sharp M^7 b^5$ $C\sharp^7$ $F\sharp M^7$ $F\sharp D M^7$ $E M^7$ $E b^7 / A$

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

B D^{Δ} $C\sharp M^7 b^5$ $F\sharp^7 b^9$

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

$B\sharp M^7$ E^7 $A M^7$ D^7

_ Oh, to share each love - ly day_ And

G^{Δ} C^7 $F\sharp M^7 b^5$ $B^7 b^9$

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

$E M^7$ A^7 D^{Δ} B^7 $E M^7$ A^7

Eyes And I'll see you with my heart_

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MODERATELY

ILL NEVER SMILE AGAIN

- RUTH LOWE

Allegro (♩ = 130) **A** DM^7 G^7 C^Δ DM^7 EM^7 $E\flat DM^7$

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

DM^7 G^7 C

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

B $G\sharp^7\sharp^5$ G^7 C $DM^7\flat^5$ $G^7\sharp^5$ C^Δ B^9

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

E B^7 E $E\flat DM^7$ DM^7 G^7 C^Δ EM^7 $E\flat DM$

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

A DM^7 G^7 C^Δ DM^7 EM^7 $E\flat DM^7$

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

DM^7 G^7 C^7

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

C F^Δ F^\flat $B\flat^9$ C EM^7 A^7

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

DM^7 $G\sharp^7\sharp^5$ G^7 C $E\flat DM^7$ G^7/D C^Δ EM^7 $E\flat DM^7$ C

1. smile again until I smil at you 2. I'll ne-ver you

ILL REMEMBER APRIL

MODERATELY

- DON RAYE, GENE DE PAUL, PAT JOHNSON

Allegro (♩ = 130)



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



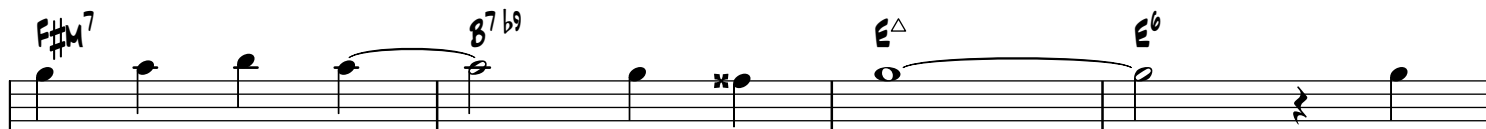
we'll sign good - bye to all we've ev-er had._____
for flames and love live such a little while._____

A -
I



lone, where we have walked to-geth - er,_____

I'll Re -

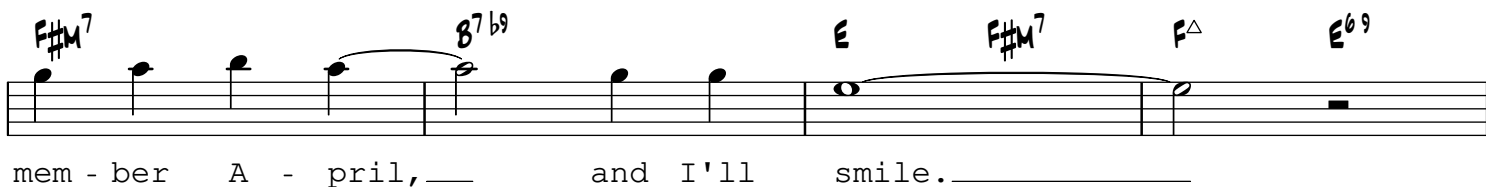
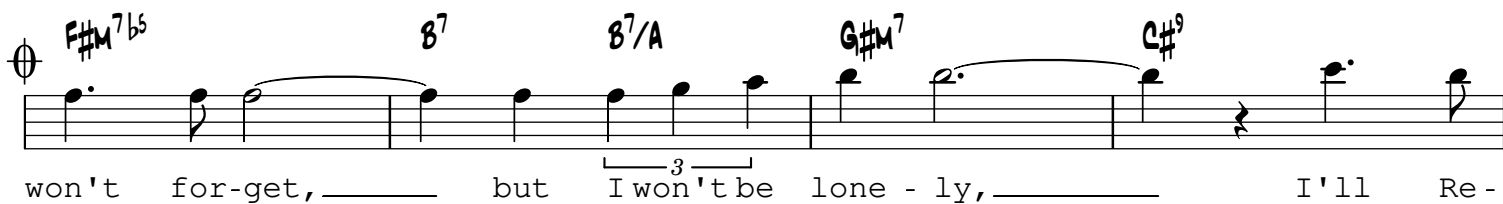
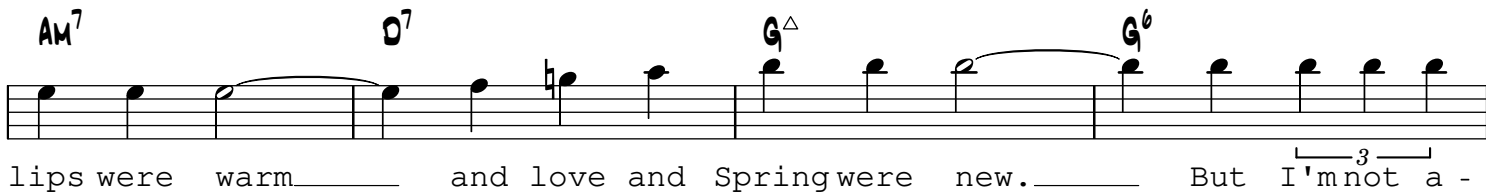


mem - ber A - pril_____ and be glad._____

I'll



be con - tent_____ you loved me once in A - pril. your



MEDIUM BOUNCE

I'M BEGINNING TO SEE THE LIGHT

WALLY FARMER, BILL C. HUNTER, JOHNNY HODGES, DON GEORGE

A
Allegro (♩ = 130)

The musical score is written for a piano and guitar. It features a melody line with lyrics and guitar chords. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to 130 beats per minute. The score is divided into two systems, each with four staves. The lyrics are: 'I never cared much for moonlit skies, I never wink back at fire-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, shadow-box-ing in the dark... Then you came and caused a spark, that's a four alarm fire now... I never made love by lantern shine, I never saw rainbows in my wine; but now that your lips are burning mine, I'm Beginning To See The Light... I'. The guitar chords are written above the melody line. The score ends with a double bar line and a repeat sign.

I never cared much for moonlit skies, I never wink back at fire-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, shadow-box-ing in the dark...
Then you came and caused a spark, that's a four alarm fire now... I
never made love by lantern shine, I never saw rainbows in my wine; but
now that your lips are burning mine, I'm Beginning To See The Light... I

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THE WUKU YOUNG / RAY HANDEERSON

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EASY SWING

ISN'T IT ROMANTIC

- LORENZ HART / RICHARD RODGERS

Andante (♩ = 108)

A



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-

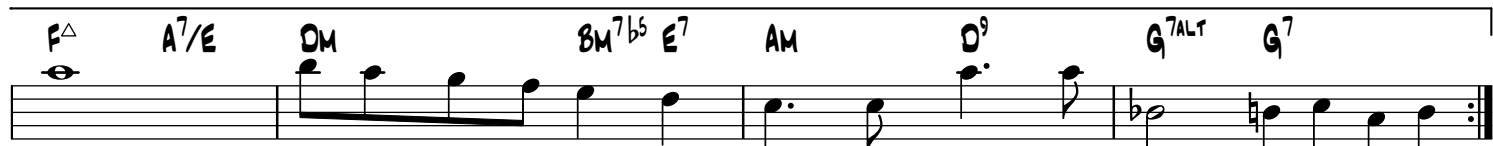


man-tic? Mov-ing shad-ows write the old-est mag-ic word.
 man-tic? Ev-'ry note that's sung is like a lov-er's kiss.

B



I hear the breezes play-ing in the trees a-bove.



While all the world is say-ing you were meant for love. Isn't It Ro-

C



Sweet symbols in the moonlight Do you mean that I will fall in

Fine

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

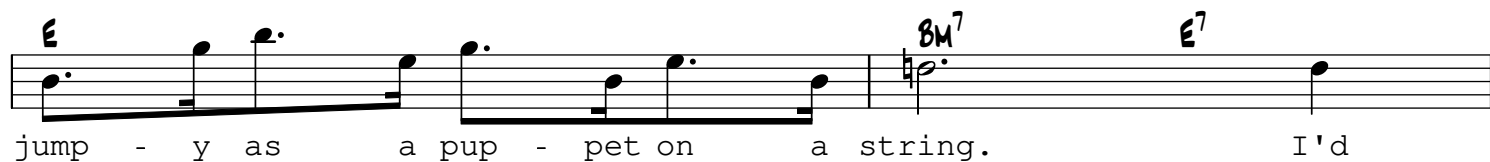
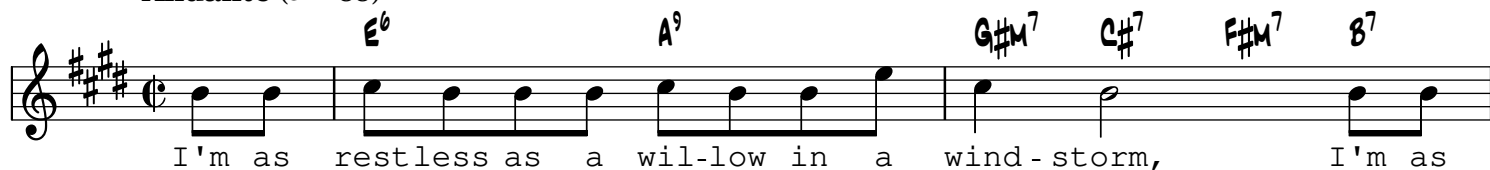
MODERATELY

IT MIGHT AS WELL BE SPRING

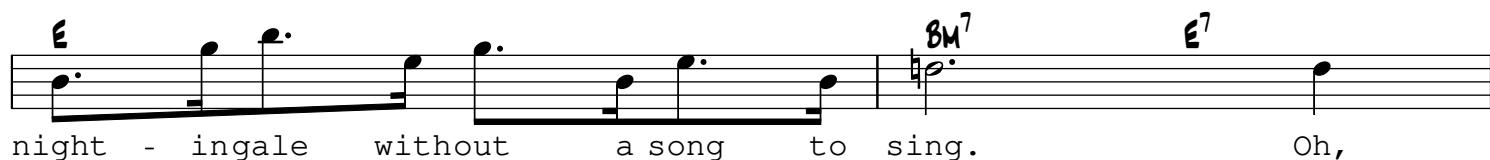
OSCAR HAMMERSTEIN II / RICHARD ROGERS

Andante (♩ = 88)

A



A



B **A** **B^{M7}** **E⁷** **A**

I keep wishing I were somewhere else walking down a strange new street;

F[#]M⁷ **F[#]M⁷/E** **D[#]7^{b5}** **G[#]7** **C[#]M⁷** **F[#]7** **F[#]M⁷/B** **B⁷**

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

A **E⁶** **A⁹** **G[#]M⁷** **C[#]7** **F[#]M⁷** **B⁷** **E** **B^{M7}** **E⁷**

busy as a spider spinning daydreams I'm as gid-dy as a ba-by on a swing. I

A **A[#]M⁷** **D[#]7** **E⁶9/G[#]** **C[#]M⁷** **F[#]M⁷** **B⁹** **B⁷/A** **G[#]7** **C[#]7**

haven't seen a crocus or a rosebud, or a rob - in on the wing. But I

F[#]7 **A^{M7}** **D⁷** **G[#]M⁷** **C[#]M⁷** **C[#]M⁷/B** **F[#]7/A[#]** **A^{M7}** **D⁹**

feel so gay in a melancholy way that It Might As Well Be Spring. It

G[#]M⁷ **C[#]M⁷** **F[#]M⁷** **B⁷** **E** **A⁶** **E**

Might As Well Be Spring! _____

MODERATELY SLOW

IT NEVER ENTERED MY MIND

LORENZ HART / RICHARD RODGERS

Andante (♩ = 76)

A D $F\sharp M$ D $F\sharp M$ D $F\sharp M$ D $F\sharp M$

Once I laughed when I heard you saying that I'd be playing sol-i-taire, -

D $F\sharp M$ D $F\sharp M$ EM^7 EM C^7/E A^7

uneas-y in my eas-y chair, - It Nev-er Entered My Mind. -

A D $F\sharp M$ D $F\sharp M$ D $F\sharp M$ D $F\sharp M$

Once you told me I was mistak-en that I'd awak-en with the sun -

D $F\sharp M$ D $F\sharp M$ EM^7 $F\sharp M$ A^7

and or-der or-ange juice for one, - It Nev-er Entered My Mind. -

B D D^6 EM^7 A^7 D^Δ D^6 EM^7 A^7

You have what - I lack my - self, - and

D^6 A^7 D $G\sharp OM^7$ A^7 G $F\sharp M^7$ G $F\sharp M$ A^7

now I e-ven have to scratch my back my - self. -

A D $F\sharp M$ D $F\sharp M$ D $F\sharp M$ D $F\sharp M$

Once you warned me that if you scorned me I'd sing the maiden's spray 'ra-gain, -

D $F\sharp M$ $F\sharp M^7 b^5$ B^7 EM^7 $A^7 sus$ A^7 D D^Δ

and with that you were there a - gain - to get into my hair a - gain -

EM^7 A^7 D^6 E^7 A^7 D^6

It Nev - er En-tered My Mind. -

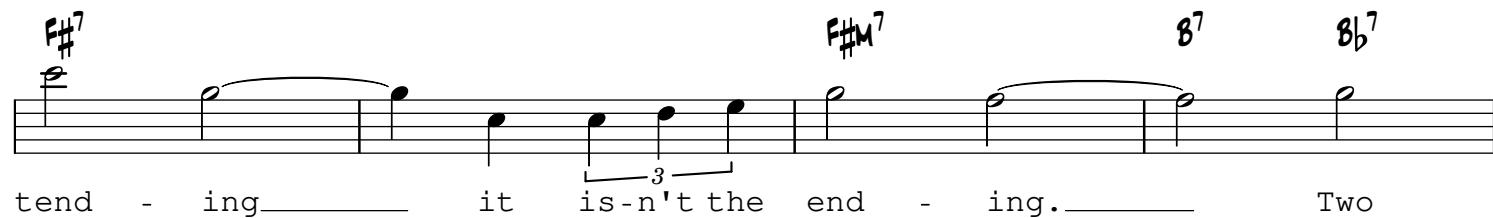
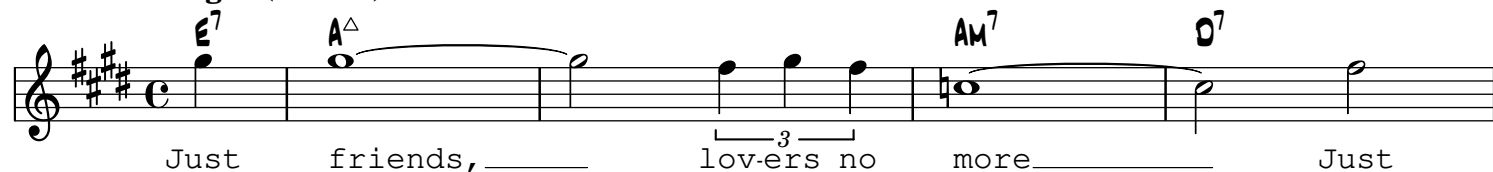
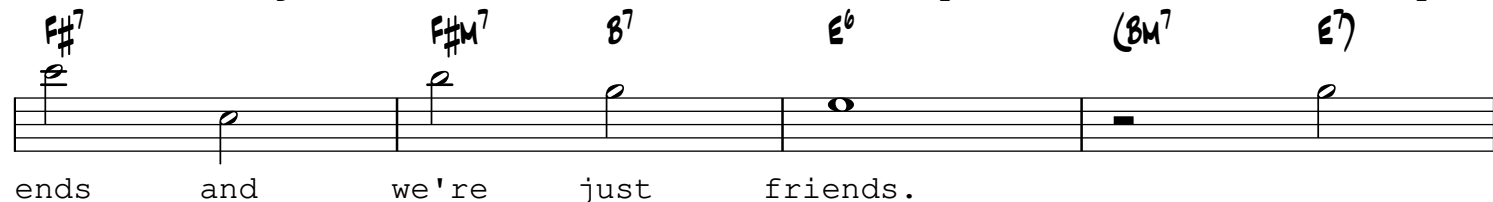
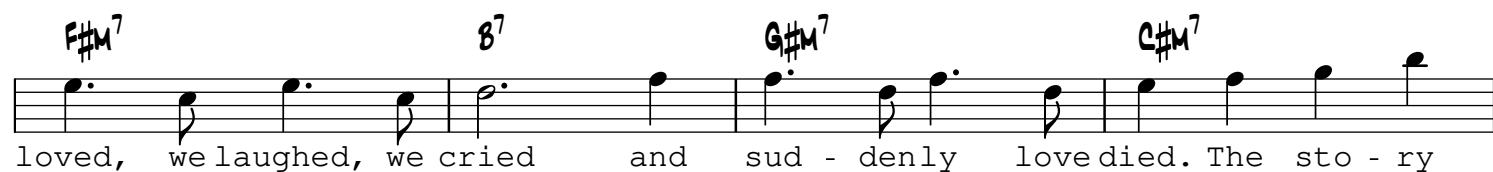
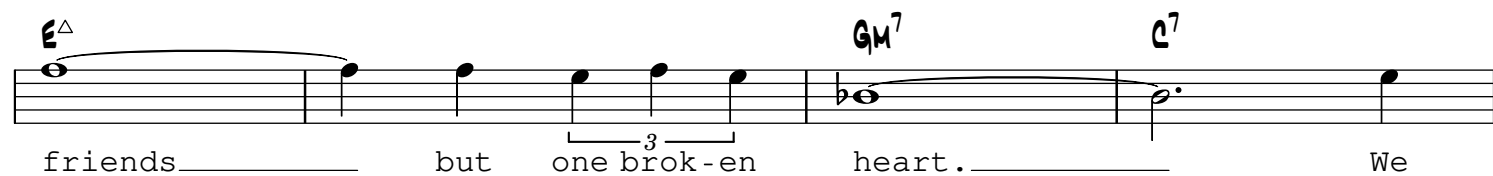
MEDIUM SWING

JUST FRIENDS

- SAM M. LEWIS / JOHN KLENNER

A

Allegro (♩ = 168)

**B**

BRIGHTLY

LET'S CALL THE WHOLE THING OFF

by GERSHWIN / GEORGE GERSHWIN

Allegro (♩ = 130)

A E C#M⁹ F#M⁷ B⁷ E C#M⁹ F#M⁷ B⁷

You say ee-ther and I say eyether, you say neether and I say ny-ther;

E E⁷/D A/C# AM/C E/B C#M F#⁷ B⁷

eether, eyether, neether, nyther, Let's Call The Whole Thing Off!

A' E C#M⁹ F#M⁷ B⁷ E C#M⁹ F#M⁷ B⁷

You like po-ta-to and I like potahto, you like to-ma-to and I like to-mah-to;

E E⁷/D A/C# AM/C E/B B⁷ E

po-ta-to, potah-to, toma-to, tomah-to! Let's Call The Whole Thing Off! But

B A#M⁷b⁵ D#⁷ G#M⁷ C#⁷ F#M⁷ B⁷

oh! If we call the whole thing off, then we must part. And

A#M⁷b⁵ D#⁷ G#M⁷ C#⁷ F#M⁷ B⁷

oh! If we ever part, then that might break my heart!

A'' E C#M⁹ F#M⁷ B⁷ E C#M⁹ F#M⁷ B⁷

E E⁷/D A/C# AM/C E/B B⁷ G#⁷ C#⁷ F#M⁷ B⁷ ^{1.} E C⁷ B⁷ ^{2.} E

MODERATELY

LIKE SOMEONE IN LOVE

- JOHNNY BURKE, JIMMY VAN HEUSEN

Allegro (♩ = 130)

A A^Δ A/G# A⁶/F# A/E B⁷/D# E⁷/D C#M⁷ C⁷

Late - ly I find my - self out gaz - ing at stars,

B^M⁷ E⁷ E⁹# A^Δ E^M⁷ A⁹ A⁹#

hear - ing gui - tars Like Some - one In Love.

B D⁶ D+ G#M⁷ C#M⁷ F#^Δ F#⁶

Some-times the things I do a - stound me, _____

F#M⁷ B⁷ E⁷#

most - ly when - ev - er you're a - round me.

A A^Δ A/G# A⁶/F# A/E B⁷/D# E⁷/D C#M⁷ C⁷

Late - ly I seem to walk as though I had wings,

B^M⁷ E⁷ E⁹# A^Δ E^M⁷ A⁹ A⁹#

bump in - to things Like Some - one In Love.

B' D⁶ D+ G#M⁷ C#M⁷ F#^Δ B⁹ B#DIM

Each time I look at you I'm limp as a glove and

C#M⁷ F#⁷ B^M⁷ E⁷b⁹ 1. A F#M⁷ B⁹ E⁷ 2. A D^M⁶ A

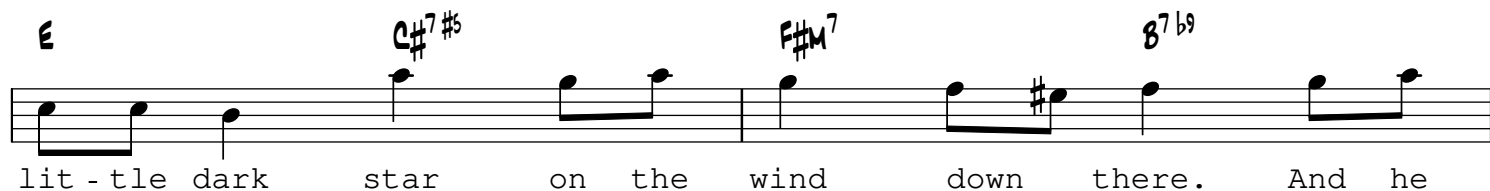
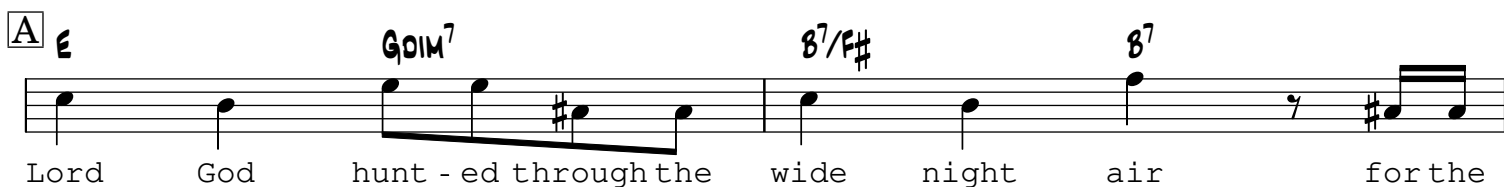
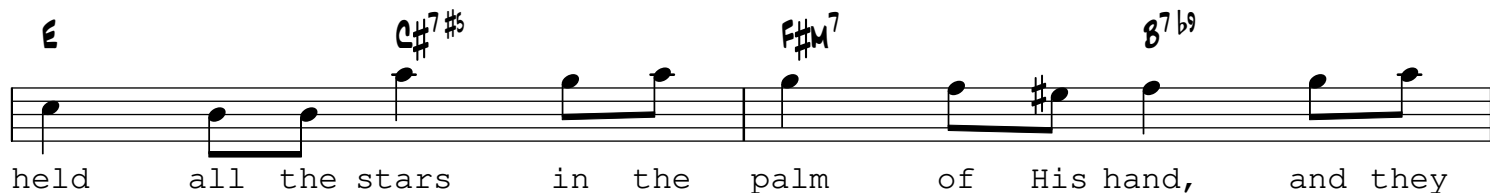
feeling Like Some-one In Love. Love. _____

MODERATELY

LOST IN THE STARS

- MAXWELL ANDERSON / KURT WEILL

A
Andante Moderato (♩ = 88)



A **E** **G⁹D¹¹M⁷** **B⁷/F[♯]** **B⁷**

I've been walk - ing through the night, and the day, 'till my

E **C[♯]7^{♯5}** **F[♯]M** **A⁶**

eyes get wear - y and my head turn grey, And

E **A⁶**

some - times it seems may - be God's gone a - way, for -

E **A⁶**

get - ting the prom - ise that we heard Him say,

B⁷ **F[♯]M⁷** **B⁷** **E**

And we're lost out here in the stars,

C[♯]M⁷ **C⁷** **E** **G⁹D¹¹M⁷**

little stars, big stars, blow - ing through the night.

B⁷/F[♯] **F[♯]M⁷** **B⁷** **E** **C[♯]M⁷** **C⁷**

And we're lost out here in the stars, little stars, big stars,

E **G⁹D¹¹M⁷** **B⁷/F[♯]** **B⁷** **E** **C⁷** **E⁶**

blowing through the night. And we're lost out here in the stars. _____

LOVE FOR SALE

WITH SWINGING RHYTHM

- COLE PORTER

Allegro (♩ = 130)

A C^7 GM

Love _____ For Sale,

C^7 GM

Ap-pe-tiz - ing young Love For Sale

CM^7 F^7 Bb^7 Eb^7

Love that's fresh and still unspoiled, love that's on - ly slightly soiled,

AM^7b^5 $D^7\sharp^5$ GM

Love _____ For Sale. _____

A C^7 GM

Who _____ will buy? _____

C^7 GM

Who would like to sam - ple my sup - ply? _____

CM^7 F^7 Bb^7 Eb^7

Who's pre-pared to pay the price, for a trip to par - a - dise?

AM^7b^5 $D^7\sharp^5$ GM GM^7

Love _____ For Sale. _____

B CM^7 F^7 Bb^Δ DM^7b^5 G^7

Let the po - ets pipe of love in their childish way.

I know ev - ery type of love bet-ter far than they.

If you want the thrill of love, I've been thru the mill of love;

Old love, new love, Ev-'ry love but true love.

A' Love _____ For Sale, _____

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

If you want to buy my wares, Follow me and climb the stairs,

Love _____ For Sale. _____

Love _____ For

Sale.

LULLABY OF BIRDLAND

RELAXED SWING

GEORGE DAVID WEISS / GEORGE SHEARING

Allegro (♩ = 130)

A DM^6 BM^7b5 E^7b9 A^7b9 DM^7 Bb^{Δ} GM^7 C^7

Lulla-by Of Birdland that's what I al-ways hear when you sigh._

AM^7 DM^7 GM^7 C^7b9 F^{Δ} Bb^9 EM^7b5 A^7

Never in my wordland could there be ways to re-veal in a phrase how I feel!_

A DM^6 BM^7b5 E^7b9 A^7b9 DM^7 Bb^{Δ} GM^7 C^9

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

AM^7 DM^7 GM^7 C^7b9 F^{Δ} C^7 F

That's the kind of magic music we make with our lips when we kiss!_

MISTY

SLOWLY, WITH A SMOOTH SWING

- JOHNNY BURKE / ERROL GARNER

Andante (♩ = 88) A C^{Δ}

Look at me, I'm as help-les as a kit-ten up a
Walk my way and a thousand vi - o - lins be - gin to
On my own, would I wan - der through this won - der - land a -

F^{Δ} GM^7 C^7b9

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

C^{Δ} AM^7 DM^7 G^7b9 E^7 A^7
To Coda ϕ

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

D^7 G^7 G^9 $C^{\#7}\#9$ C FM^7 Bb^9 C^6 $F^{\#}DIM^7$

Walk my near. You can say that you're

B GM^7 C^7b9 F^{Δ} F^6

leading me on, but it's just what I want you to do. Don't you notice how

$F^{\#}M^7$ B^7 AM^7 D^7 EM^7 A^7 DM^7 G^7b9 G^9 $C^{\#7}\#9$
D.S. al Coda

hopelessly I'm lost, that's why I'm following you. On my

Coda C Eb^9 DM^7 $C^{\#}$ C^{Δ}

love.

MOONLIGHT IN VERMONT

JOHN BLACKBURN / KARL SUSSDOERF

Allegro (♩ = 130)

A C⁶ AM⁷ DM⁷ C⁷#⁹ C⁶ AM⁷ B^b⁹ DM⁷ G⁷sus C DM⁷ G⁷

Pennies in a stream, falling leaves, a sycamore, Moonlight In Vermont.

A C⁶ AM⁷ DM⁷ C⁷#⁹ C⁶ AM⁷ B^b⁹ DM⁷ G⁷sus C

I - cy fin-gerwaves, ski trails on a mountainside, snowlight in Ver-mont.

B F#M¹¹ B⁷ E^Δ E#DM⁷ F#M¹¹ F⁹#¹¹ E^Δ E⁶

Telegraph cables, they sing down the highway and travel each bend in the road,

G^M¹¹ C⁷ F^Δ F#DM⁷ G^M¹¹ C⁹ F G⁷#^b⁹

people who meet in this roman-tic setting are so hypno-tized by the love - ly

A C⁶ AM⁷ DM⁷ C⁷#⁹ C⁶ AM⁷ B^b⁹ DM⁷ G⁷sus C

ev'ning summer breeze, warbling of a meadowlark, Moonlight In Ver-mont,

AM⁷ D⁹ C⁷#⁹ C^Δ⁹

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

MY FAVORITE THINGS

LIVELY, WITH SPIRIT

OSCAR HAMMERSTEIN II / RICHARD RODGERS

Allegro (♩ = 130)

A $C\sharp M^7$ $D\sharp M^7$ $C\sharp M^7$ $D\sharp M^7$

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

A^Δ

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

$F\sharp M^7$ B^7 E^Δ A^Δ

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

E^Δ A^Δ $D\sharp M^7 b^5$ $G\sharp^7$

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

A $C\sharp^\Delta$ $D\sharp M^7$ $C\sharp^\Delta$ $D\sharp M^7$

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

$F\sharp^\Delta$

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

The musical score is written on a grand staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "sil-ver white win-ters that melt in to spring. These are a few of My Fa-vor-ite Things. When the dog bites, when the bee stings, when I'm feel-ing sad, I sim-ply re-mem-ber My Fa-vor-ite things and then I don't feel so bad." The score includes various chords: F#m7, B7, EΔ, AΔ, D#m7b5, G#7b9, C#m7, D#m7b5, G#7, C#m7, AΔ, F#7, EΔ, AΔ, B7, E6, AΔ, E6, AΔ, EΔ, AΔ, D#m7b5, and G#7. There are also some musical notations like a double bar line with a repeat sign, a double bar line with a repeat sign, and a double bar line with a repeat sign.

sil - ver white win - ters that melt in to spring.
 These are a few of My Fa - vor - ite Things.
 When the dog bites, when the bee stings,
 when I'm feel - ing sad, _____ I
 sim - ply re - mem - ber My Fa - vor - ite things and
 then I don't feel so
 bad. _____

MY FOOLISH HEART

SLOWLY EXPRESSIVELY

- NEO WASHINGTON / VICTOR YOUNG

Moderato (♩ = 108)

Moderato (♩ = 108)

A G^Δ C^Δ B^{M7} E⁷ A^{M7} D⁷ b⁹

The night_ is like a lovely tune, be - ware_ My Foolish Heart! How

white the ev-er constant moon; take care My Foolish Heart! There's a

line between love and fas - ci - na - tion that's hard to

Handwritten musical notation on a five-line staff. The notes are: C4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Above the staff, there are handwritten annotations: 'C6' above the first note, 'F#M 7b5' above the sixth note, and 'B7b9' above the seventh note. Below the staff, the lyrics are written: 'see on an eve - ning such as this, for they'.



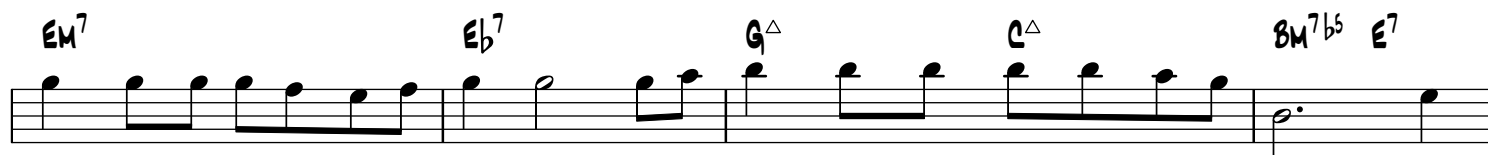
both give the ver-y same sen-sa-tion when you're lost in the magic of a kiss. His



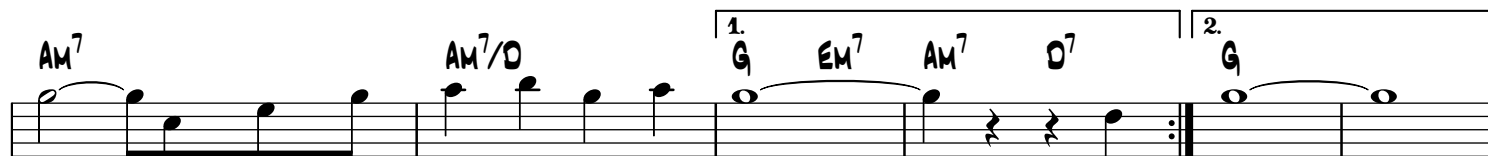
lips____ are much to close to mine, be - ware____ My Foolish Heart but



should__ our ea-ger lips combine then let____ the fire start for



this time it isn't fasci-nation, or a dream that will fade and fall apart, it's



love_this time, it's love, My Foolish Heart.____ The Heart.____

MY FUNNY VALENTINE

SLOWLY

- LORENZ HART / RICHARD RODGERS

Allegro (♩ = 130)

A AM E⁷/G[#] AM⁷/G F[#]M⁷b⁵

My Fun - ny Val - entine, sweet com - ic val - entine,

F^Δ DM⁹ BM⁷b⁵ E⁷b⁹

you make me smile with my heart. _____

A AM E⁷/G[#] AM⁷/G D/F[#]

Your looks are laugh - able, un - pho - to - graph - able,

F^Δ F[#]M⁷b⁵ B⁷b⁵b⁹ EM⁷ A⁷b⁵b⁹ DM⁷b⁵ G⁷b⁹

yet, you're my fav - 'ritework of art. _____ Is your

B C^Δ DM⁷ EM⁷ DM⁷ C DM⁷ EM⁷ DM⁷

fig - ureless than Greek; is your mouth a lit - tle weak when you

C^Δ E⁷# E⁷ AM⁷ GM⁷ F[#]7b⁹ F^Δ BM⁷b⁵ E⁷b⁹

o - pen it to speak, are you smart? _____ But

A AM E⁷/G[#] AM⁷/G D/F[#]

don't change a hair forme, not if you care forme,

F^Δ BM⁷b⁵ E⁷b⁹ AM⁷ G[#]9 GM⁹ F[#]7b⁵#9

stay lit - tle val - entine, stay! _____

F^Δ DM⁷ G⁷ C

Each day is Val - entine's day. _____

MY ONE AND ONLY LOVE

SLOWLY - ROBERT MELLIN / GUY WOOD

Moderato (♩ = 100)

A A F#M⁷ Bm⁷ E⁹ E#Dm⁷

The ver - y thought of you makes my heart sing like an

F#M F#M⁷/E D^Δ G#M⁷b⁵ C#M⁷ F#⁷b⁹

A - pril breeze on the wings of spring.

Bm⁷ Bm⁷/A G#M⁷b⁵ C#⁷ F#M⁷ C⁹ Bm⁷ E⁷ E⁷/D C#M F#⁷b⁹ Bm⁷ E⁹

And you appear in all your splendor, — My One And On - ly Love.

A A F#M⁷ Bm⁷ E⁹ E#Dm⁷

The shad - own fall and spread their mys - tic charms in the

F#M F#M⁷/E D^Δ G#M⁷b⁵ C#M⁷ F#⁷b⁹

hush of night while you're in my arms.

Bm^7 Am^7 $G\sharp m^7 b^5$ $C\sharp^7$ $F\sharp m^7$ C^9 Bm^7 E^7 $E^7 b^9$ A $D\sharp m^7 b^5$ $G\sharp^7$

I feel your lips so warm and ten-der, — My One And On - ly Love. The

B $C\sharp m^6$ $A\sharp m^7 b^5$ $D\sharp m^7$ $G\sharp^7$ $C\sharp m^6$ $A\sharp m^7 b^5$ $D\sharp m^7$ $G\sharp^7$

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

$C\sharp m$ $C\sharp m/B\sharp$ $C\sharp m/B$ $C\sharp m/A\sharp$ Bm^7 $F^7 \sharp 11$ Bm^7 $E^7 b^9$

blush on your cheek when - ev - er I speak tell me that you are my own.

A A $F\sharp m^7$ Bm^7 E^9 $E\sharp oim^7$

You fill my ea - ger heart with such de - sire. — Ev-r'y

$F\sharp m$ $F\sharp m^7/E$ D^Δ $G\sharp m^7 b^5$ $C\sharp m^7$ $F\sharp^7 b^9$

kiss you give — sets my soul on fire.

Bm^7 Am^7 $G\sharp m^7 b^5$ $C\sharp^7$ $F\sharp m^7$ C^9 $F\sharp m^7$ $E^7 \sharp 5$ Bb^9 $1. A$ Bm^7 $E^7 \sharp 5$ $2. F^\Delta$ Bb^Δ Bb^6 $A^6 9$

I give myself in sweet surrender, — My One And On - ly Love. Love.

MODERATELY SLOW

MY ROMANCE

- LORENZ HART / RICHARD RODGERS

Moderato (♩ = 100)

A

My Romance 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 refrain. Wide a -

C

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

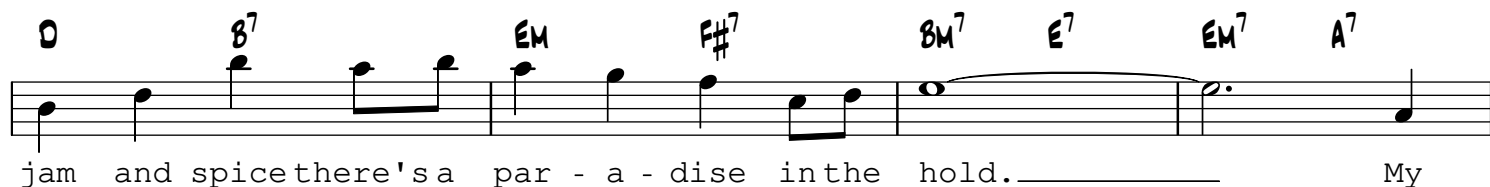
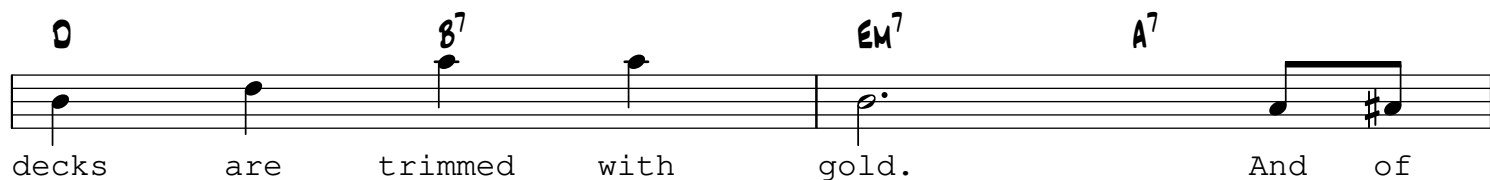
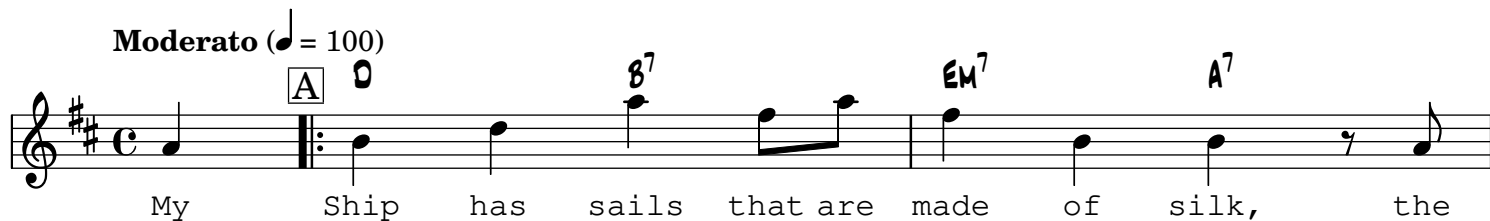
mance doesn't need a thing but you. _____

MY SHIP

MODERATELY SLOW

- IRA GERSHWIN / KURT WEIL

Moderato (♩ = 100)



B EM^7 A^7 EM^7 A^7 EM^7 A^7 D $C\#^7$

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

$F\#\#M$ B^7 $F\#\#M$ B^7 E^7 $EDIM^7$ E^7 A^9

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

A D B^7 EM^7 A^7 D B^7 EM^7 A^7

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

D B^7 EM $F\#\#^7$ $1. B^7$ EM^7 A^7 D A^7 $2. B^7$ A^7 D A^7

ship I sing doesn't also bring my own true love to me. My own true love to me, if the

D B^7 G A^7 D B^7 EM^7 A^7 D B^7 D

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

NATURE BOY

MED. BALLAD

- EBEN AHBEZ

A
Moderato (♩ = 110)

There was a boy, A very strange enchanted boy They say he wandered
ver - y far, ver - y far, o - ver land and sea; A
lit - tle shy and sad of eye, But
ver - y wise was he And

B
then one day, One magic day he came my way, And as we spoke of
man - y things, fools and kings, this he said to me: The
great - est thing you'll ev - er learn is
just to love and be loved in re - turn.

MODERATELY

NICE WORK IF YOU CAN GET IT

- ICA GERSHWIN / GEORGE GERSHWIN

Andante Moderato (♩ = 88)

A $G\#^7$ $C\#^7$ $F\#^7$ B^7 E^7 A^7 $F\#^7$ $F\#^7 b^9$

Hold-ing hands at mid- night 'neath a star - y sky.

E/B $F\#\#$ $E/G\#$ A^6 $E/G\#$ $G\#M^7$ $F\#\#^7$ E

Nice Work_If You Can Get it, and you can get it if you try._

A $G\#^7$ $C\#^7$ $F\#^7$ B^7 E^7 A^7 $F\#^7$ $F\#^7 b^9$

Strolling with the one girl, sigh-ing sigh aft-er sign,

E/B $F\#\#$ $E/G\#$ A^6 $E/G\#$ $G\#M^7$ $F\#\#^7$ E

Nice Work_If You Can Get It, and you can get it if you try._

B $C\#\#$ A^9 $C\#\#^7$ $F\#^7$

Just im-ag - ine some - one_ waiting at the cottage door,

$B\#M$ $B\#M/D$ $F\#^7/C\#$ $F\#^7$ $F\#\#^7$ $B^7 \#5$ $B^7 \#5/A$

where two hearts be - come one._ Who could ask for an - y thing more?

A $G\#^7$ $C\#^7$ $F\#^7$ B^7 E^7 A^7 $F\#^7$ $F\#^7 b^9$

Lov - ing one who loves you, and then tak-ing that vow,

E/B $F\#\#$ $E/G\#$ D^7 $C\#^7$ $F\#\#^7$ $F\#\#/B$ $B^7 \#5$ E C^7 B^7 E^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

Night And Day _____ You are the one _____ On - ly you _____
 Why it is so _____ That this long _____
 be - nea - th the moon And under the sun _____ Whe - ther _____
 - ing for you Fol - lows wherever I go. _____ In the _____
 near to me or far _____ No mat - ter, dar - ling Where you are _____
 roa - rin' tra - ffic's boom _____ In the si - lence of my lone - ly room _____
 I think of you Night And Day _____ Day and night _____ Night And _____
 I think of you Night And Day _____
B Day _____ Un - der the hide of me _____ There's an _____
 oh such a hun - gry Year - nin' bur - nin' in - side of me _____ And its _____
 tor - ment won't be through, 'Til you let me spend my life Making love to you _____
 Day and night _____ Night And Day _____

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FAST BLUES

NOW'S THE TIME

- CHARLIE PARKER

Presto (♩ = 190)



OL MAN RIVER

VERY SLOWLY

- OSCAR HAMMERSTEIN II / JEROME KERN

Andante (♩ = 88)

A C AM^7 C F

Ol' Man Riv - er, dat Ol' Man Riv --er, he

C F C AM^7

must know sump-in', but don't say noth-in' he

DM^7 G^9 DM^7 G^9 C F^6 C

jus' keeps rollin', he keeps on rollin' a - long. He

A' C AM^7 C F

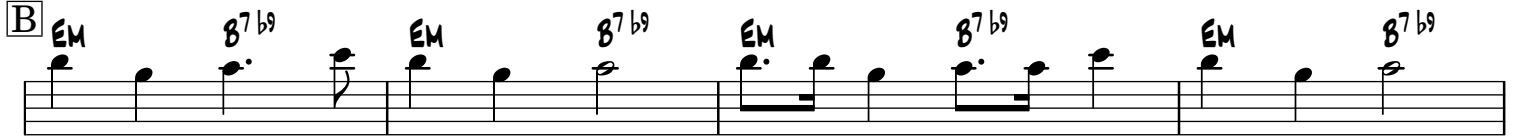
don't plant 'ta-ters, he don't plant cot-ton, an'

C AM C EbDM^7

dem dat plants 'em is soon for - got - ten; but



Ol' Man Riv--er, he jus' keeps rollin' a - long. _____



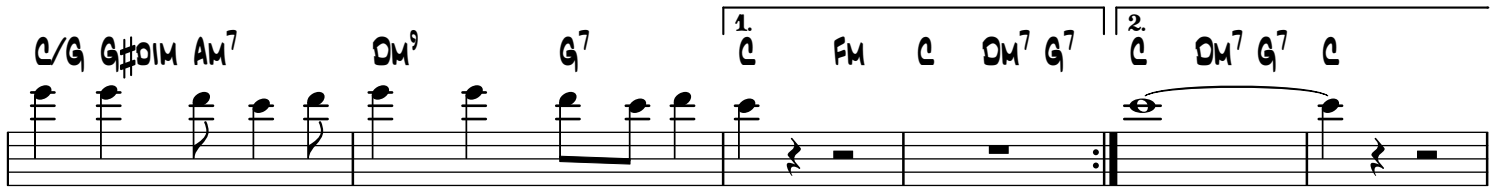
You an' me, we sweat an' strain, bo - dy all ach-in' an' racked wid pain.



"Tote dat barge!" "Lift dat bale," git a lit-tle drunk an' you land in jail.



Ah gits weary an' sick of tryin', Ah'm tired of livin' an' skeered of dyin'. But



Ol' Man River, he jus' keeps rollin' a-long.

long. _____

ONCE I LOVED

BOSSA DEMORAES, RAY GILBERT / ANTONIO CARLOS JOBIM

Allegro (♩ = 144)

A EM^7 $A^7\#5$ D^Δ $D\#DIM^7$

Once _____ I loved, _____ And I
Then _____ one day, _____ From my

EM^7 $E\#DIM^7$ $F\#M^7$ $F\#M^7/E$

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; _____

DM^7 $G^7\#5$ C^Δ

Once _____ I cried _____ at the
Now _____ I know _____ that no

$C\#M^7b5$ $F\#^7b9$ $1. B^\Delta$

thought I was fool - ish and proud and let you say good - bye. _____
mat - ter what - ev - er be - falls I'll nev - er

B^7b9 $2. B^\Delta$ E^7

B A^Δ D^7 G^Δ let you go, — I will hold you close,

Make _____ you stay; _____ Be - cause

$G\#DIM^7$ GM^6 $F\#M^6$ F^7b5

love is the saddest thing when it goes a - way, _____ Because

E^7 EM^7 $F\#^7b9$ BM^6 (B^7)

love is the saddest thing when it goes a - way, _____

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ONE BY ONE

SHUFFLE

- WAYNE SHORTER

Allegro (♩ = 128)

Allegro (♩ = 128)

A F#m7b5 B7#5#9 F7 EM7 DM7 G7 CΔ9 AM11 D9 GΔ9

F#m7b5 F7 EM7 G7/D C#m7b5 B7#5#9 EM11

The first system of handwritten musical notation is on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). Above the staff, the tempo 'Allegro' is written with a quarter note equal to 128 beats per minute, and a section marker 'A' is enclosed in a box. The first measure contains a whole note F#4 with the chord F#m7b5 written above it. The second measure contains a whole note B4 with the chord B7#5#9 written above it. The third measure contains a whole rest. The fourth measure contains a half note F4 with the chord F7 written above it. The fifth measure contains a half note E4 with the chord EM7 written above it. The sixth measure contains a half note D4 with the chord DM7 written above it. The seventh measure contains a half note G4 with the chord G7 written above it. The eighth measure contains a half note C5 with the chord CΔ9 written above it. The ninth measure contains a half note A4 with the chord AM11 written above it. The tenth measure contains a half note D5 with the chord D9 written above it. The eleventh measure contains a half note G4 with the chord GΔ9 written above it. The system ends with a double bar line.

B $C\sharp^7\#9$ $F\sharp^7\#5\#9$ $B\flat^7$ $G\sharp^7\flat^5$ $C\sharp^7\flat^5$ $F\sharp^7\#5\#9$ $B\flat^7$

[illegible]

A $F\sharp m^{7b5}$ $B^7\sharp 5\sharp 9$ F^7 Em^7 Dm^7 G^7 $C\Delta^9$ Am^{11} D^9 $G\Delta^9$


F#M⁷b⁵ **F⁷** **EM⁷** **G⁷/D** **C#M⁷b⁵** **B⁷#⁵#⁹** **EM¹¹**

The first line of musical notation features a sequence of chords and a melodic line on a single staff. The chords, written in bold black text above the staff, are: **F#M⁷b⁵**, **F⁷**, **EM⁷**, **G⁷/D**, **C#M⁷b⁵**, **B⁷#⁵#⁹**, and **EM¹¹**. The melodic line consists of eighth and quarter notes, starting with a quarter rest, and ending with a half note. A flat (b) is placed below the first eighth note of the first measure.


ONE NOTE SAMBA

SAMBA NEWTON MENDONÇA / ANTONIO CARLOS JOBIM

Allegro (♩ = 130) A



 This is just a lit-tle sam-ba built up-on a sin-gle note. Oth-er




 notes are bound to fol-low but the root is still that note. Now the




 new one is the consequence of the one we've just been through as I'm



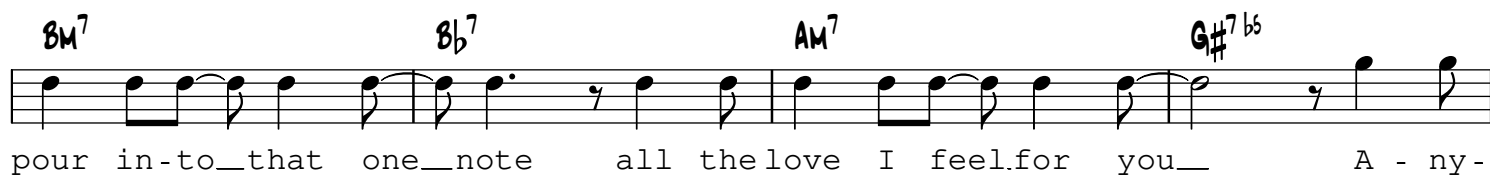
 bound to be the un-a-void-a-ble con-se-quence of you.

B


 There's so man-y peo-ple who can talk and talk and talk and just say



 no - thing or near-ly no - thing

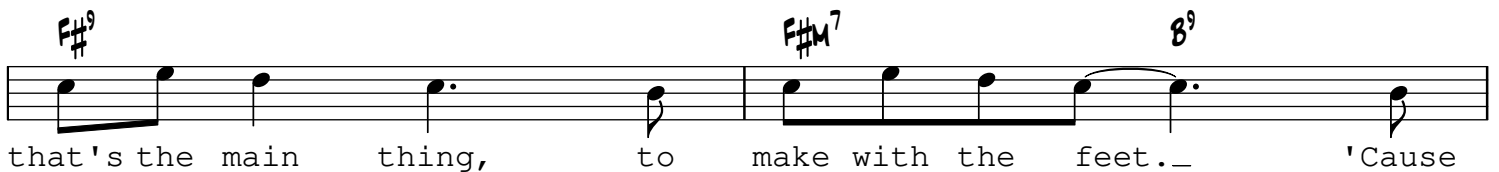
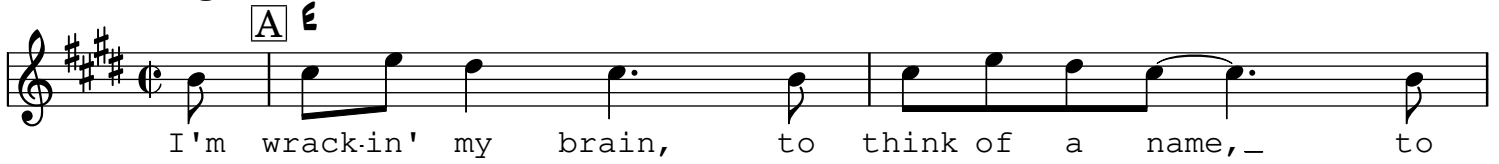


OPUS ONE

MODERATE JUMP TEMPO

- SY OLIVER

Allegro (♩ = 168)



ev - 'ry-one is swing-in' to day.____ So,____ I'll call it

B

O-pus One! It's not for Sam-my Kaye._ Hey!_ hey!_ hey!_ It's

Detailed description: This musical staff contains the notation for section B. The key signature has one flat (B-flat). The melody consists of eighth notes and quarter notes. Chord symbols are placed above the staff at various points: G major, E minor 7, A minor 7, D7 b9, G6, E7 #5, A9, and D9 #5. The lyrics "O-pus One! It's not for Sam-my Kaye._ Hey!_ hey!_ hey!_ It's" are written below the staff.

Musical notation for the melody of "O-pus One!". The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing rests. Chord symbols are written above the staff: B-flat major (Bb) at the start, G minor 7 (Gm7) over the first measure of the second phrase, C minor 7 (Cm7) over the next two measures, F minor 7 b9 (F7b9) over the next two measures, B-flat major 6 (Bb6) over the next two measures, B-flat major (Bb) over the next two measures, and B-flat major 13 (Bb13) over the final two measures.

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

A **E** **A⁹**

Mister Les Brown could make it re-noun, and Ray Antho-ny could swing it for me..There's

ORCHIDS IN THE MOONLIGHT

WITH A TANGO BEAT

BY THE LYRICIST, EDWARD ELISCU / VINCENT YOUMANS

Moderato (♩ = 108)

A **DM** **Bb** **DM** **A7**

When orchids bloom in the moon - light and lovers vow to be true;

A7 **EM7b5** **A7** **DM**

I still can dream in the moon - light, of one dear night that we knew.

DM **Bb** **DM** **D7** **GM**

When orchids fade in the dawn - ing, they speak of tears and "Goodbye!"

GM **DM**

Tho' my dreams are shattered, like the petals scattered,

A7 **DM** **A7** **DM Fine**

still my love can nev - er die.

B **D** **Ddim A⁷** **D** **D⁶** **A⁷**

There is peace in the twi - light, — when the day is thru,

A⁷ **D** **D^{#dim}**

but the shadown that fall on - ly seem to re - call all my longing for you.

A⁷ **Ddim A⁷** **D** **D⁷** **G**

There's a dream in the moon - beams, — up on the sea of blue;

G **B^{b7}**

but the moonbeams that fall, on - ly seem to re -

D **Ddim A⁷** **D** **A⁷** **D** *D.C. al Fine*

call, love is all, love is you.

ORNITHOLOGY

FAST SWING

- CHARLIE PARKER, BENNY HARRIS

Presto (♩ = 200)

A E^{Δ} EM^7 A^7 EM^7 A^7
 D^{Δ} DM^7 G^7
B C^7 B^7 EM AM^7b^5 B^7
 $G^{\#}M^7$ $C^{\#}7$ $F^{\#}M^7$ B^7
 E $F^{\#}M^7$ B^7
 $E/G^{\#}$ G^7 $F^{\#}M^7$ F^7 E^{Δ}

SLOWLY, WITH EXPRESSION

POLKA DOTS AND MOONBEAMS

MUNNY BURKE / JIMMY VAN HEUSEN

Adagio (♩ = 76)

A D BM^7 EM^7 A^7 A^7/G

A coun-try dance was be - ing held in a gar-den,

$\text{F}\#\text{M}^7$ BM^7 EM^7 $\text{C}\#\text{M}^7\text{b}^5$ $\text{F}\#\text{M}^7\text{b}^9$

I felt a bump and heard an "Oh, beg your par-don,"

BM $\text{B}\text{M}^\Delta/\text{A}\#$ $\text{B}\text{M}^7/\text{A}$ $\text{F}\#\text{M}^7$ FM^7 EM^7 A^7 A^9/G $\text{F}\#\text{M}^7$ B^7b^9 EM^7 A^7

suddenly I saw Polka Dots And Moonbeams all around a pugnosed dream...

A D BM^7 EM^9 A^7 A^7/G

The mus - ic start-ed and was I the perplexed one,

$\text{F}\#\text{M}^7$ BM^7 EM^7 $\text{C}\#\text{M}^7\text{b}^5$ $\text{F}\#\text{M}^7\text{b}^9$

I held my breath and said "may I have the next one."

BM $\text{B}\text{M}^\Delta/\text{A}\#$ $\text{B}\text{M}^7/\text{A}$ $\text{F}\#\text{M}^7$ FM^7

In my frightened arms Pol - ka Dots And Moon-beams

EM⁷ A⁹ A⁷b⁹ D⁶ G#M⁷b⁵ C#⁷

spark - led on a pug - nosed dream. — There were

B F# F#DIM⁷ G#M⁷ C#⁷ C#⁷/B A#M⁷ D#M⁷ G#M⁷ C#⁷

questions in the eyes of other dancers as we floated o - ver the floor. There were

F# F#DIM⁷ G#M⁷ C#⁷ F#⁷ B⁷ EM⁷ A⁹

questions but my heart knew all the answers, and perhaps a few things more. —

A D BM⁷ EM⁹ A⁷ A⁷/G

Now in a cot - tage built of li - lacs and laugh - ter

F#M⁷ BM⁷ EM⁷ C#M⁷b⁵ F#⁷b⁹

I know the mean - ing of the words "ev - er af - ter."

BM BM^Δ/A# BM⁷/A F#M⁷ FM⁷ EM⁷ A⁹ A⁷b⁹ D⁶ C⁶ C#⁶ D⁶⁹

And I'll always see Polka Dots And Moonbeams when I kiss the pugnosed dream. —

MODERATELY SLOW

POOR BUTTERFLY

- JOHN L. GOLDEN / RAYMOND HUBBELL

A G^7 C^7 F^Δ

Andante ($\text{♩} = 88$)

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

$A^7\#5$ D^7

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

B G^7 C^7 $E^7\flat5$ $A^7\#5$ D^7

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

G^7 G^7 C^7

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

A G^7 C^7 F^Δ

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

$A^7\#5$ D^7

come _____ to me by and bye. _____ But if

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

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

G^7 C^7 (b) F

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

PRELUDE TO A KISS

SLOWLY

JOHN HODGSON AND IRVING MILLS / DUKE ELLINGTON

Andante Moderato (♩ = 88)



If you hear a song in blue like a flow-er cry-ing for the dew_



that was my heart ser-e-nad-ing you_ my Prelude To A Kiss._ If you hear a



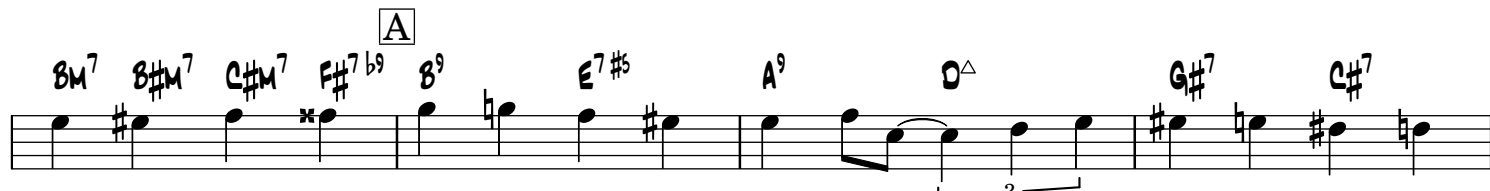
song that grows from my tender senti-mental woes. That was my heart trying to compose_



a Prelude To A Kiss._ Though it's just a simple melody with nothing fancy,



nothing much you could turn it to a symphony a Schubert tune with a



Gershwin touch. Oh! How my love song gen-tly cries for the ten-der-ness with -



in your eyes my love is a prelude that nev-er dies_ a Prelude To A Kiss._

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MODERATELY SLOW

QUIET NIGHTS OF QUIET STARS

ANTONIO CARLOS JOBIM, MARK LEES / ANTONIO CARLOS JOBIM

Allegro (♩ = 130)

A B^9 $F\sharp D M^7$

Qui-et Nights Of Qui - et Stars, qui-et chords from my—guitar

$E M^7$ A^7 $E b^7$ $D\sharp D M^7$ D^Δ

float - ing on the si - lence that sur - rounds us. —

$D M^7$ G^{13} $C\sharp M^7$ $F\sharp M^7 \sharp 5$

Qui-et thoughts and qui - et drea s, — qui-et walks by qui - et streams,

B^9 $B M^7$ $F\sharp D M^7$

and a window look-ing on the moun-tains and the sea. — How lovely!

A' B^9 $F\sharp D M^7$

This is where I want to be. — Here, with you so close to me — un - til

$E M^7$ A^7 $E b^7$ $D\sharp D M^7$ D^Δ

— the fin - al flicker of life's em - ber. —

$D M^7$ $G^7 b 5$ $C\sharp M^7$ $F\sharp M^7 \sharp 5$

I, who was lost and lone - ly, — believing life was on - ly —

$B M^7$ $E^7 b 9$ $C\sharp M^7$ $F\sharp M^7 \sharp 5$

a bitter tragic joke, have found with you, —

$B M^7$ E^9 A^6

the meaning of ex - istence. Oh, — my love. —

RED SAILS IN THE SUNSET

SLOWLY

JIMMY KENNEDY / HUGH WILLIAMS

Moderato (♩ = 100)

A E A AM⁶ E

Red Sails In The Sun - set way out on the sea,

E E#^oM⁷ F#^oM⁷ B⁷ F#^oM⁷ B⁷ E

oh! car-ry my loved one home safely to me.

A E A AM⁶ E

He sailed at the dawn-ing, all day I've been blue.

E E#^oM⁷ F#^oM⁷ B⁷ F#^oM⁷ B⁷ E

Red Sails In The Sun - set I'm trusting in you.

B A AM⁶ E B⁷ E

Swift wings you must bor - row, make stright for the shore.

A AM⁶ E F#^oM⁷ F#^oM⁷ B⁷

We mar-ry to - mor - row and he goes sailing no more.

A E A AM⁶ E

Red Sails In The Sun - set way out on the sea,

E E#^oM⁷ F#^oM⁷ B⁷ F#^oM⁷ B⁷ 1. E F#^oM⁷ B⁷ 2. E


oh! car-ry my loved one home safely to me. me.

ROUND MIDNIGHT

BALLAD


- BOB DYLAN / COOTIE WILLIAMS, THELONIOUS MONK

A CM AM⁷b⁵ DM⁷b⁵ G⁷



It be-gins to tell, 'round midnight, mid - night.
Memories al-ways start 'round midnight, mid - night.

CM⁷ F⁷ G#M⁷ C#⁷ GM⁷ C⁷



I do pretty well, till af - ter sun - down,
Haven't got the heart to stand - those me - mories,

FM⁷ Bb⁷ CM⁷ F⁷ 1. G#⁷



Supper-time I'm fee - lin' sad; 3 But it really gets bad, 'round
When my heart is still with you, And ol'

G⁷ 2. G#⁷ G⁷ CM⁷



midnight. mid - night knows it, too. When a

quarrel we had needs mending, Does it mean that our love is ending. Dar -

lin' I need you, lately I find You're out of my heart, And I'm out of my mind.

Let our hearts take wings' 'round midnight, mid - night.

Let the angels sing, for your - re tur - ning.

Till our love is safe and sound.³ And old mid - night comes a-round.

SATIN DOLL

SMOOTHLY

MUNNY MERCEZ / DUKE ELLINGTON, BILLY STRAYHORN

Allegro (♩ = 130)

A

B \flat M 7 E 7 B \flat M 7 E 7 C \sharp M 7 F \sharp 7 C \sharp M 7 F \sharp 7 

Cig-a-retteholder which wigs me, o-ver her shoulder, she digs me.
 Ba-by shall we go out skippin' careful a-mi - go, you're flippin'.

F \sharp M 9 B 9 F \sharp M 9 B \flat 9

1.

A

B \flat M 7 C \sharp M 7 F \sharp 7

2.

A

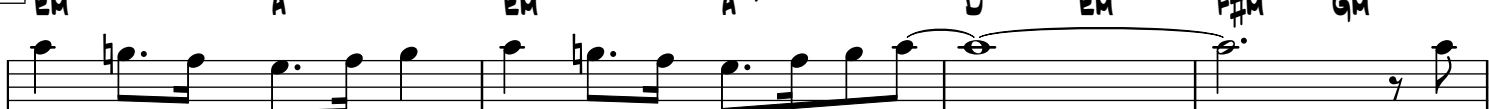
D 7

A



Out catin' that Sat-in Doll. _____ She's
 Speaks lat-in that Sat-in Doll.

B

E \flat M 7 A 7 E \flat M 7 A 7 \flat 9 D $^{\Delta}$ E \flat M 7 F \sharp M 7 G \flat M 7 

no - bod-y's fool, so I'm play-ing it cool as can be. _____ I'll

F \sharp M 7 B 7 F \sharp M 7 B 7 \flat 9 E 7 B \flat M 7 E 7

(Spoken)



give it a whirl, but I ain't for no girl catchin' me. _____ Switch E-Rooney

A

B \flat M 7 E 7 B \flat M 7 E 7 C \sharp M 7 F \sharp 7 C \sharp M 7 F \sharp 7 

Tel - ephone num-bers well you know, do-ing my rhumbas with u-no,

F \sharp M 9 B 9 F \sharp M 9 B \flat 9

A

A 7 /C \sharp DF/E \flat

A/E

E 7 A 6 9 

and that 'n' my Sat - in Doll. _____

- ROLAND KIRK

A


A DM DM/C DM/Bb DM/A DM DM/C DM/Bb DM/A

DM DM/C DM/B \flat DM/A DM DM/C DM/B \flat DM/A

The first line of musical notation consists of two measures. The first measure contains a quarter rest, followed by a quarter note G4, and a quarter note F4. The second measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The notes are written on a single staff with a treble clef.

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

End

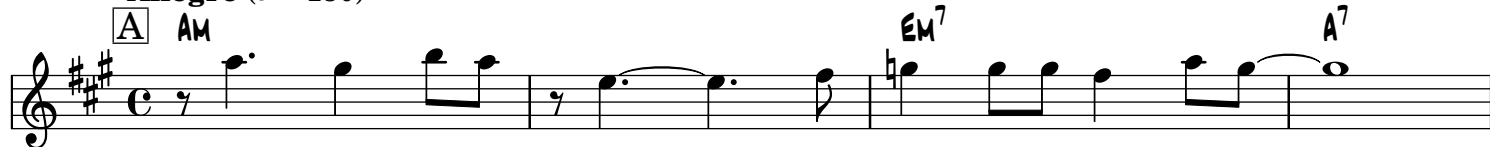


JAZZ

SOLAR

- MILES DAVIS

Allegro (♩ = 130)



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MED. JAZZ WALTZ

SOMEDAY MY PRINCE WILL COME

- JIMMY MOREY / FRANK CHURCHILL

Allegro

♩ = 130

A

G^Δ

♩

♩

♩

♩

♩

♩

Some

-

-

day

my

prince

will

come

He'll

whis

-

per

I

love

you

B⁷ #5

C^Δ

E⁷ #5

AM⁷

E⁷ #5

A⁷

D⁷

♩

♩

♩

♩

♩

♩

♩

♩

Some

-

-

day

I'll

find

my

love

And

how

And

steal

a

kiss

or

two

Though

he's

1.

B

B^M7

B^b D^b D^b M

AM⁷

D⁷

♩

♩

♩

♩

♩

♩

♩

♩

thrilling

that

moment

will

be

When

the

prince

of my dreams comes to me

C

far a - way I'll find my love some - day Some -

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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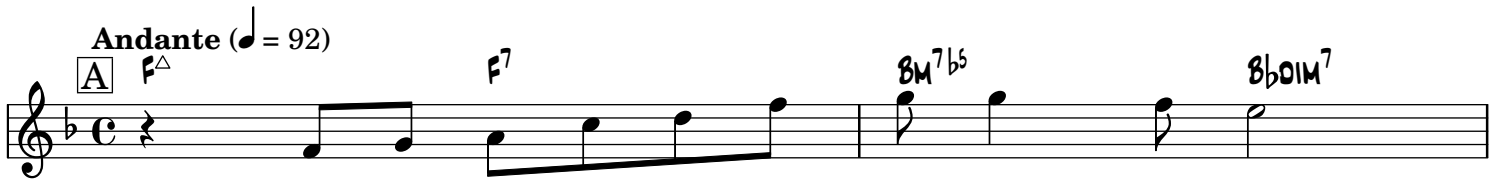
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JAZZ BALLAD

SOMEONE TO WATCH OVER ME

I. A. GERSHWIN / GEORGE GERSHWIN

Andante (♩ = 92)

[A] F^Δ

There's a some-bo-dy I'm lon-gin' to see
I'm a lit-tle lamb who's lost in the wood



I hope that he, turns out to be
I know I could, al-ways be good



Someone who'll watch over me
To one who'll watch over



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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BALLAD

SOMEWHERE, OVER THE RAINBOW

SOMEWHERE OVER THE RAINBOW BY YIP HARBURG / HAROLD ARLEN

Andante (♩ = 80)

A $F\sharp M^7 b5$ $B^7 b9$ EM^7 $F\sharp^7 b5$ $F\Delta$ $F\sharp M^7 b5$ $B^7 b9$ EM^7 $A^7 b9$

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

DM^7 FM^7 EM^7 $A^7 b9$ DM^7 $G^7 b9$ $C\Delta$ DM^7 $G^7 b9$ $C\Delta$ DM^7 $G^7 b9$

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 $C\Delta$ DM^7 $G^7 b9$ EM^7 $A^7 b9$ DM^7 $G^7 b9$

day I'll wish upon a star And wake up where the clouds are far Behind me. Where

$C\Delta$ $F\sharp M^7 b5$ $B^7 b9$

trou-bles melt like le - mon drops A - way a - bove the chim-ney tops That's

EM^7 A^9 DM^7 $G^7 b9$

where you'll find me.

A $F\sharp M^7 b5$ $B^7 b9$ EM^7 $F\sharp^7 b5$ $F\Delta$ $F\sharp M^7 b5$ $B^7 b9$ EM^7 $A^7 b9$

Some - where o - ver the rain - bow Blue - birds fly.

DM^7 FM^7 EM^7 $A^7 b9$ DM^7 $G^7 b9$ $C\Delta$ DM^7 $G^7 b9$

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

- NED WASHINGTON / VICTOR YOUNG

Allegro (♩ = 130)

A

The song a rob - in sings, Through
 years of end - less springs, The
 mur - mur of a brook at even - ing tides. That
 rip - ple through a nook where two lov - ers hide. That

B

great sym - pho - nic theme, That's Stel - la by
 star - light, And not a dream, My
 heart and I ag - ree, She's eve - ry -
 thing on this earth to me.

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STORMY WEATHER

SLOWLY

- TED KOEHLER / HAROLD ARLEN

Andante (♩ = 80) A E E#DIM⁷ F#M⁷ B⁹

Don't know why _____ there's no sun up in the sky, Storm-y
bare _____ gloom and mis-'ry ev - 'rywhere, Storm-y

E C#⁷ F#M⁷ B⁹

Weath - er, _____ since my man and I _____ ain't to -
Weath - er, _____ just can't get my poor _____ self to -

E C#⁷ F#M⁷ B⁷ # b⁹ 1. E F#M⁷ B⁹

gether, _____ keeps rainin' all_ the time. _____ Life is
gether, _____ I'm wear-y all_ the

2. E A E G#M⁷ C#⁷ F#M⁷ B⁷ b⁹ E B^M⁷ E⁷

time, _____ the time. _____ So wear-y all_ the time. _____

B A^Δ E/G# F#M⁷ E^Δ

When he went a - way_ the blues walked in and met me.

A^{Δ} $E/G\sharp$ $F\sharp M^7$ E^{Δ}

If he stays a - way_ old rock - in' chair will get me.

A $A\sharp DIM^7$ E/B $C\sharp^7$ $F\sharp M^7$ $G\sharp^7$ $C\sharp M^7$ $F\sharp^7$ $F\sharp M^7$ B^7

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

A E $E\sharp DIM^7$ $F\sharp M^7$ B^9 E $C\sharp^7$ $F\sharp M^7$ B^9

on, ___ ev'rything I had is gone, Stormy Weather, ___ since my man and I ___ ain't to-

E $C\sharp^7$ $F\sharp M^7$ $B^7 \sharp 5 b9$ E $F\sharp M^7$ $B^7 \sharp 5 b9$

gether, ___ keeps rainin' all_ the time. ___ Keeps rainin' all_ the

E $F\sharp M^7$ F^{Δ} E^{Δ} A E^6

time. _____

- LEWIS ALLAN

Andante Moderato (♩ = 88)



AM E⁷/B AM/C AM

(Humming) _____

Am E7 Am E7 E7^{b9}/D E7^{b9}/B E7^{b9}/G# E7^{b9}

scent of mag-no - lia sweet and fresh, and the sudden smell of burning flesh!

Am AM/G F^Δ E7

Here is the fruit for the crows to pluck, for the

BM7^{b5} E7 BM7^{b5} E7

rain to gath-er, for the wind to suck, for the

Am BM7^{b5} AM/E E7

sun to rot, for the tree to drop. (Hum) _____

Am E7 B^b6⁹ AM E7 Am

Here is a strange and bitter crop. (Hum) _____

MODERATELY SLOW
STRANGERS IN THE NIGHT
E. SAMPSON, EDDIE SNYDER / BERT KAEMPFERT

Andante (♩ = 88)
A
D^Δ

Strangers In The Night_____ ex-chang-ing glanc - es

won-d'ring in the night_____ what were the chanc - es

D^Δ
D/F#
F#Dm7
E7
C/E
E7
C/E

we'd be sharing love_____ before the night was through._____

A'
E7

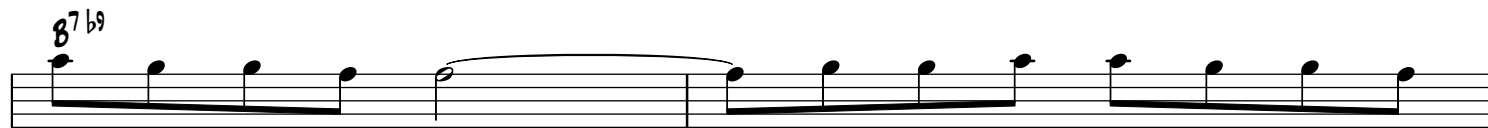
Something in your eyes_____ was so inviting, something in your smile_____ was so exciting,

E7
E7/A
A7b9
D^Δ

something in my heart_____ told me I must have you._____

B
F#m7b5

Strangers In The Night,_____ two lone - ly peo - ple we were



Strangers In The Night_____ up tp the mo - ment when we



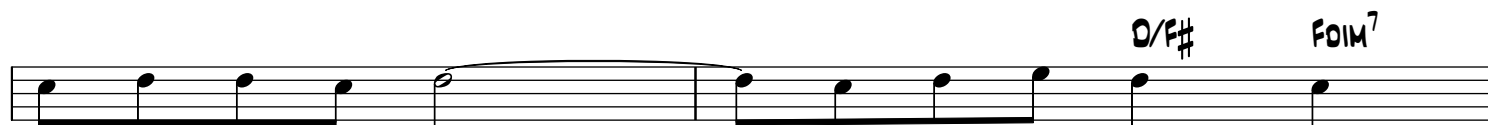
said our first hel - lo. Lit - tle did we know



love was just a glance a - way, a warm em-brac-ing dance a - way and



ev - er since that night_____ we've been to - geth - er.



Lov - ers at first sight,_____ in love for - ev - er.



It turned out so right_____ for Strangers In The Night._____

SUMMERTIME

SLOWLY

- DUBOSE HEYWARD / GEORGE GERSHWIN

A

Moderato (♩ = 108)

F#m6 C#7/G# F#m6/A C#7/G# F#m6 C#7/G# F#m6/A C#7/G# F#m6



Summer - time an' the livin' is eas - y, fish are



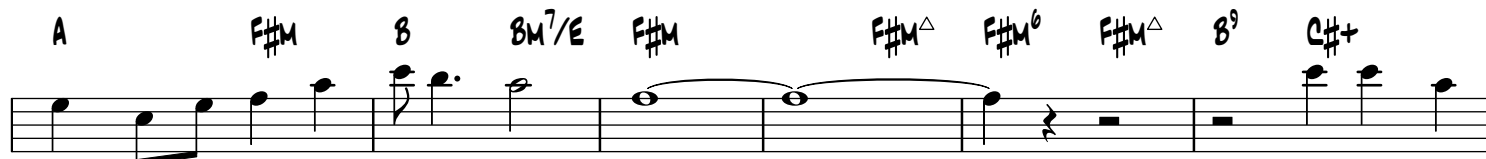
jumpin'; an' the cotton is high. Oh, yo'

B

F#m6 C#7/G# F#m6/A C#7/G# F#m6 C#7/G# F#m B7



daddy's rich, an' yo'ma is good look - in', so



hush, little ba-by, don' yo' cry. One of these

A

F#m6 C#7/G# F#m6/A C#7/G# F#m6 C#7/G# F#m6/A C#7/G# F#m6



morn-in's you goin' to rise up sing - in', then you'll



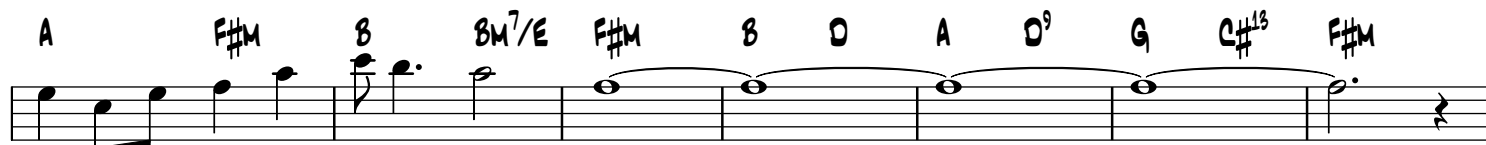
spread yo' wings an' you'll take the sky. But 'til that

B

F#m6 C#7/G# F#m6/A C#7/G# F#m6 C#7/G# F#m B7



morn-in' there's anothin' can harm you with



dad-dy an' mam-my standin' by.

TAKE FIVE

MODERATELY

- PAUL DESMOND

A

Andante Moderato (♩ = 88)

B \flat MF \sharp M 7 B \flat MF \sharp M 7 B \flat MF \sharp M 7 B \flat MF \sharp M 7 B \flat MF \sharp M 7 B \flat MF \sharp M 7 B \flat MF \sharp M 7 B \flat MF \sharp M 7 

B

G

A 7 F \sharp M 7 B \flat ME \flat M 7 A 7

D

D 7 

G

A 7 F \sharp M 7 B \flat ME \flat M 7 A 7 C \sharp M 7 F \sharp M 7 

A

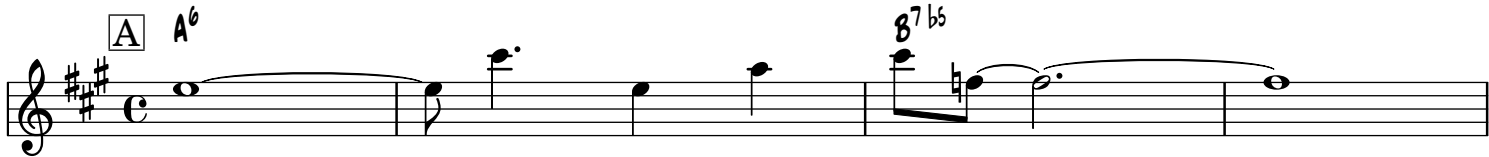
B \flat MF \sharp M 7 B \flat MF \sharp M 7 B \flat MF \sharp M 7 B \flat MF \sharp M 7 B \flat MF \sharp M 7 B \flat MF \sharp M 7 B \flat MF \sharp M 7 B \flat M

TAKE THE A TRAIN

EASY SWING

THE A TRAIN BILLY STRAYHORN, THE DELTA RHYTHM BOYS

Allegro (♩ = 168)



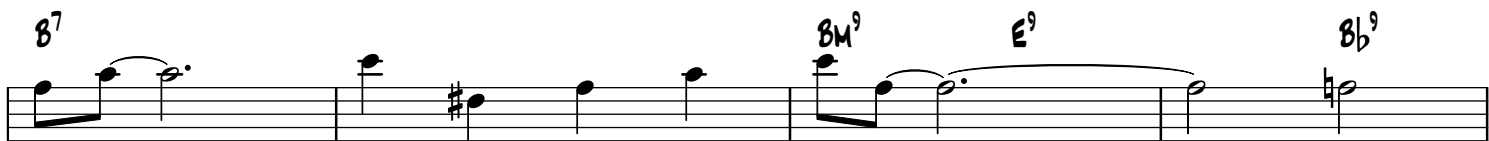
You _____ must take the "A" Train _____
If _____ you miss the "A" Train, _____



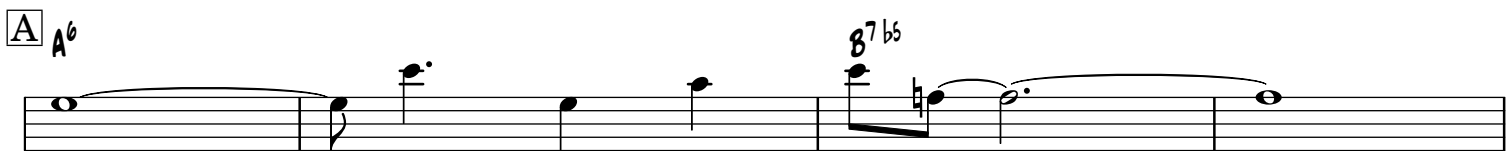
To go to Sug - ar Hill way up in Harlem. _____
You'll find you've missed the quickest way to Harlem. _____



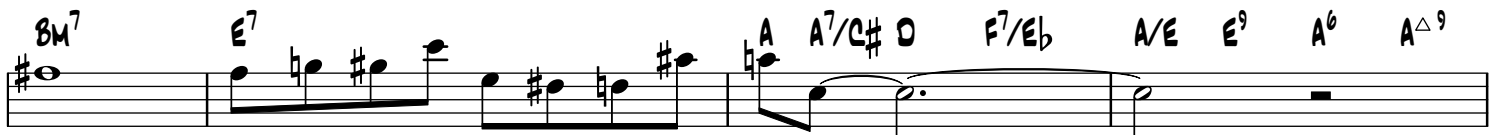
Hur - ry, — get on now it's com - ing. _____



Lis - ten_ to those rails a - thrumming. _____ All



'board! _____ Get on the "A" Train, _____



soon you will be on Sug - ar Hill in Har - lem. _____

TENDERLY

MODERATELY

- JACK LAWRENCE / WALTER GROSS

Allegro (♩ = 130) **A** C^{Δ} F^9 CM^7 F^9

The evening breeze caressed the trees Tender - ly, _____ The trembling

DM^7 Bb^9 C EM^7 DM^7 C^{Δ}

trees embraced the breeze Ten - der - ly. _____ Then

B DM^7b^b G^7 DM^7b^b G^7 $G\#dim^7$

you and I came wand - er - ing by and

AM^7 D^7 DM^9 G^7

lost in a sigh were we. _____ The shore was

A C^{Δ} F^9 CM^7 F^9

kissed by sea and mist Ten - der - ly. _____ I can't for -

DM^7 Bb^9 C EM^7 DM^7 C^{Δ}

get how two hearts met breathless - ly. _____ Your

C DM^7b^b G^7 $G\#dim^7$ AM^7 D^9 $D\#dim^7$

arms op - ened wide and closed me in - side; you took my

EM^7 A^7 DM^7 G^7 C

lips, you took my love so Ten - der - ly. _____

THAT'S ALL

SLOWLY, WITH EXPRESSION

- ALAN BRANDT, BOB HAYMES

Andante (♩ = 90)

I can on - ly give you love that lasts for - ev - er, _ and the
on - ly give you coun - try walks in springtime, _ 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 winter night, That's

All. I can All, That's All. There are

B EM^7 A^9 $D^{\Delta 9}$ B^9 EM^7 A^9 D^{Δ} D^6

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

$F\sharp M^7$ B^9 $E^{\Delta 9}$ $C\sharp^9$ $F\sharp M^7$ B^9 $B M^7$ E^7

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

A A $B M^7$ $C\sharp M^7$ $D M^7$ E^7

won-d'ring what I'm ask - ing in re - turn dear, - you'll be

$C\sharp M^7$ $F\sharp^9$ $B M^7$ E^7

glad to know that my de-mands are small: say it's

$D\sharp M^7 b^5$ $D M^7$ $C\sharp M^7$ $C D M^7$ $C\sharp M^7$ $F\sharp^7 b^9$ $B M^7$ $E^7 b^9$ A

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

MODERATE BOSSA NOVA

THE GIRL FROM IPANEMA

JOÃO DE BARROS / NORMAN GIMBEL / ANTONIO CARLOS JOBIM

Allegro (♩ = 130)

A

D^Δ

Tall and tan and young and love- ly, the Girl
When she walks she's like a sam- ba that swings

E⁷

From I - pa - ne - ma goes walk- ing, and when_
so cool and sways so gen- tle, that when_

EM⁷

Eb⁷

1. D^Δ

Eb⁷bb

2. D^Δ

_she passes, each one_she passes goes "ah!"
_she passes, each one_she passes goes "ah!"

B

Eb^Δ

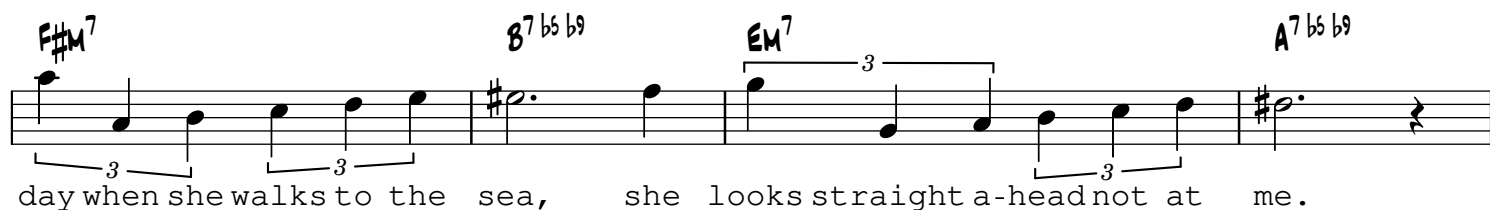
Ab⁹

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

D#M⁷

B⁹

can I tell her I love her? Yes,



THE MAN I LOVE

SLOWLY

- IRA GERSHWIN / GEORGE GERSHWIN

Intro

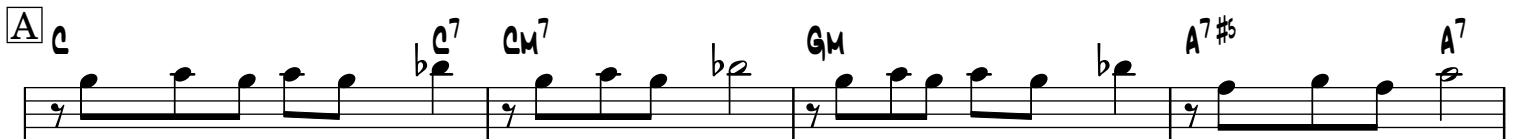
Andante (♩ = 76)



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


B **Am⁷** **B⁷** **G⁷** **Bdim** **Am** **E⁷**




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

AM⁷ B⁷ G⁷ B⁷ AM E⁷ F G⁷
 Still I'm sure to meet him one day May - be Tues-day will be my good news day

A 

GM  From which we'll ne - ver roam;

 Who would, would you?

And so all else above I'm waiting for the man I love love

1923 J. JOHNSON / ALLIE WRUBEL

A

B DM^7 G^7 $C^{\Delta 9}$ C^b DM^7 G^7 $C^{\Delta 9}$ C^b
 guess I'll have to play Pag-liac-ci and get my self a clown's dis-guise, and

learn to laugh like Pag-liac-ci with tears in my eyes. You

look the same, you're a lot the same, but my

heart says, "No, no, you're not the same." I'm A -

afraid The Masque-rade Is O - ver and so is

love, and so is love.

THE NEARNESS OF YOU

SLOWLY

NEO WASHINGTON / HOAGY CARMICHAEL

A

Andante Moderato (♩ = 88)

It's not the pale moon that excites me, that thrills and de-lights me. Oh,

no, _____ it's just The Nearness Of You. _____ It isn't

A

your sweet conver - sa - tion that brings this sen - sa - tion. Oh,

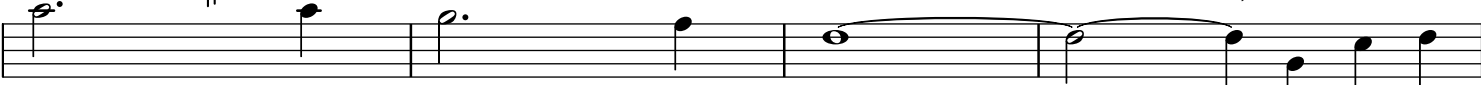
no, _____ It's just the Nearness Of You. _____ When you're in my

B DM^7 G^7 C^Δ C^7 GM^7 C^7



arms_____ and I feel you so close to me_____ all my

F^Δ $F\sharp M^7b^5$ B^7 EM^7 A^7 D^7 DM^7 G^7



wild - est dreams com true._____ I need no

A C^Δ GM^7 C^7 F^Δ $F\sharp DM^7$




soft lights to exchange me if you'll on - ly grant me the

EM^7 A^7 DM^7 G^7 EM^7b^5 A^7



right_____ to hold you ev - er so tight_____ and to feel in the

DM^7 G^7 C^Δ



night The Near - ness Of You._____

THE SHADOW OF YOUR SMILE

SLOW BOSSA

JIM FRANCIS WEBSTER / JOHNNY MANDEL

Allegro (♩ = 130) **A** $D\sharp M^7$ $G\sharp^9$ $G\sharp^7 b^9$ $C\sharp M^7$ $F\sharp^7$

The shadow of your smile, when you are gone.____ Will color all my

$F\sharp M^7$ B^7 E^Δ A^Δ

dreams, and light the dawn.____ Look in - to my

B $D\sharp M^7 b^5$ $G\sharp^7$ $C\sharp M^7$ $C\sharp M^7 / B$

eyes, my love, and see.____ All the love-ly

$A\sharp M^7 b^5$ $D\sharp^7$ $D\sharp M^7$ $G\sharp^7$

things you are to me.____ A wistful lit-tle

A $D\sharp M^7$ $G\sharp^9$ $G\sharp^7 b^9$ $C\sharp M^7$ $F\sharp^7$

star, was far too high.____ A tear drop kissed your

$F\sharp M^7$ B^7 $G\sharp M^7 b^5$ $C\sharp^7 ALT$

lips, and so did I.____ Now when I re -

C $F\sharp M^7$ $A M^7$ D^7 $G\sharp M^7$ $C\sharp^7 b^9$

mem - ber spring.____ All the joy that love can bring.____ I will be re -

$F\sharp^7$ C^7 $F\sharp M^7$ $B^7 b^9$ E^6 $(G\sharp^7)$

mem - be - ring____ The shadow of your smile. *Fine* The shadow of your

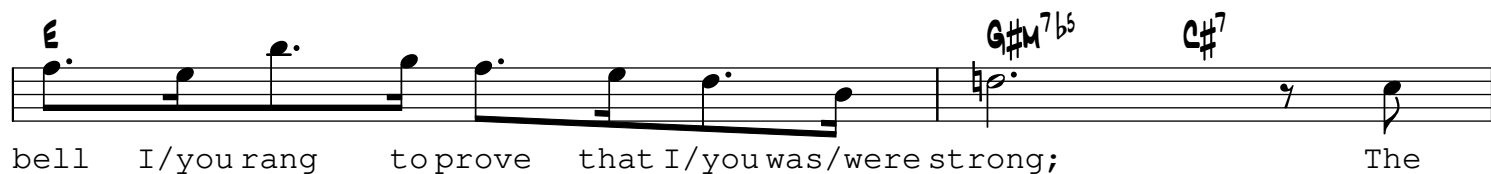
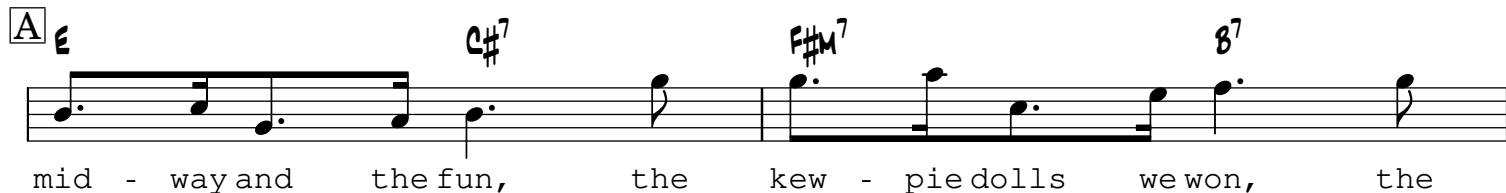
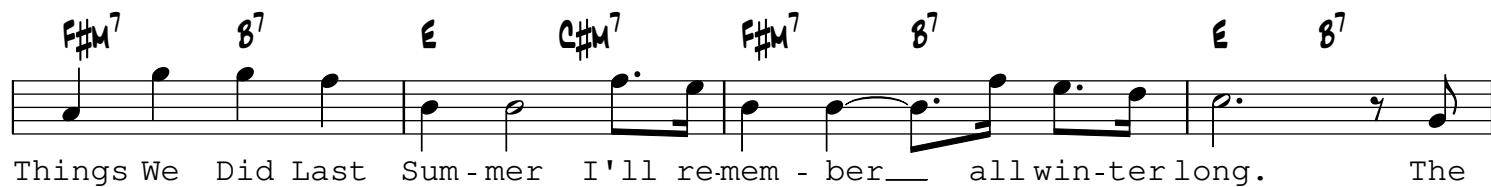
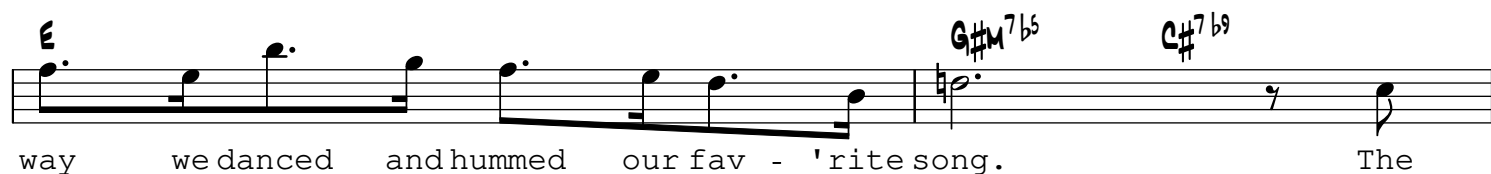
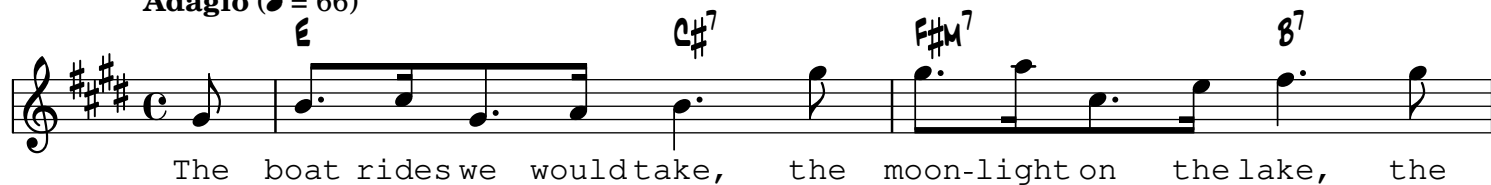
SLOW BALLAD

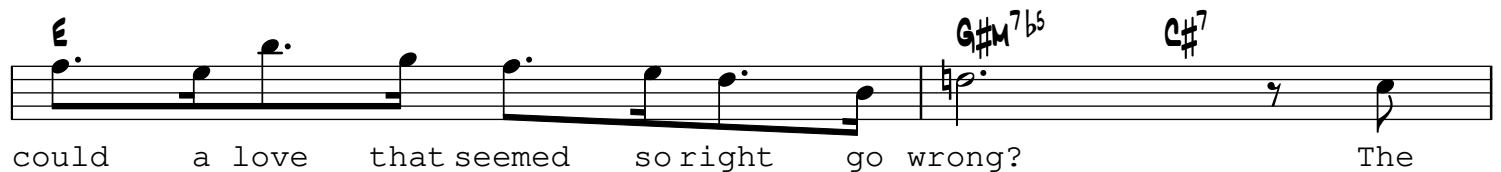
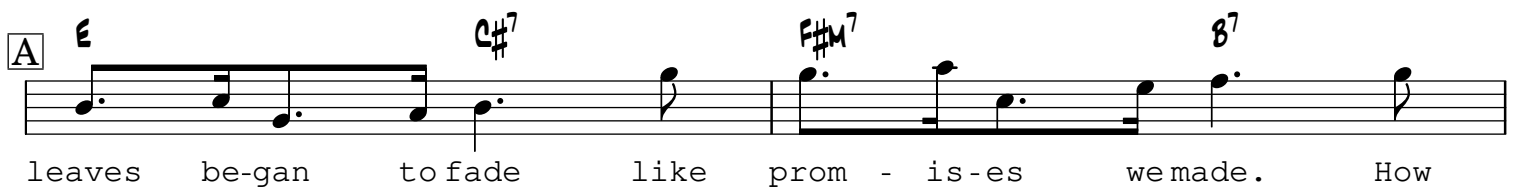
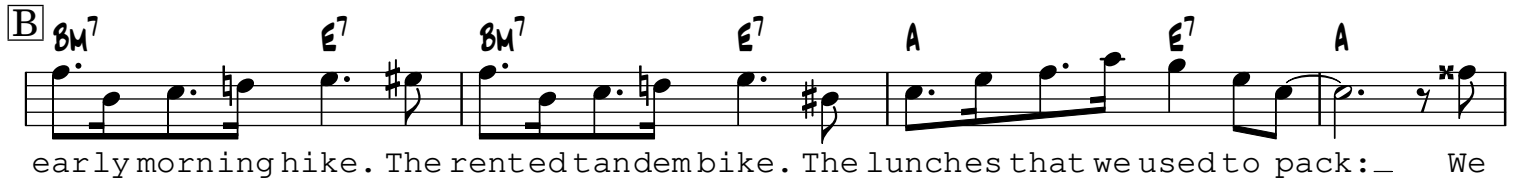
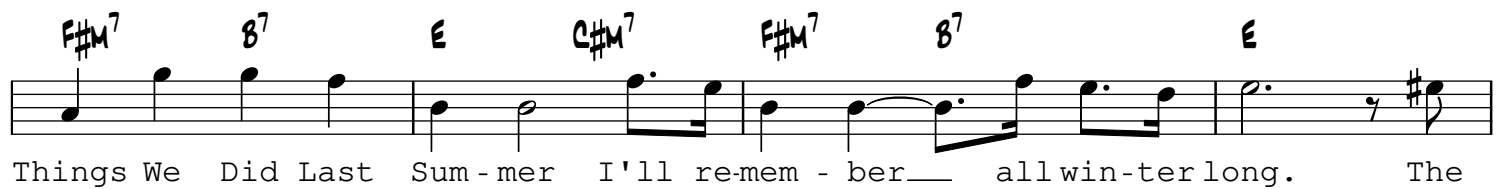
THE THINGS WE DID LAST SUMMER

SAMMY CHAN, JULE STYNE

A

Adagio (♩ = 66)





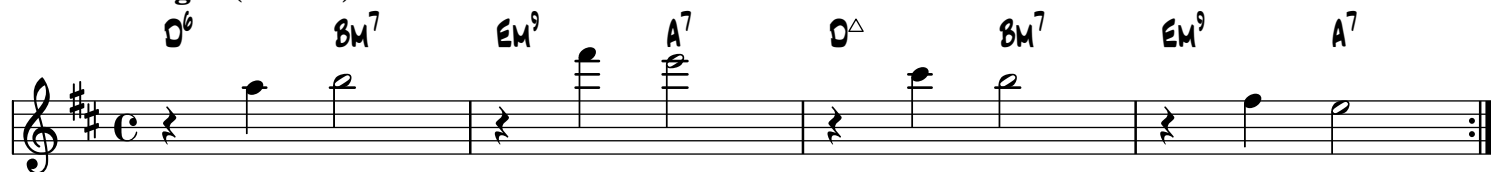
MED.-UP SWING

THE WAY YOU LOOK TONIGHT

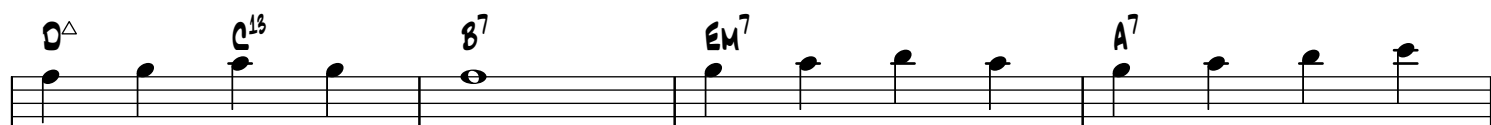
- DOROTHY FIELDS / JEROME KERN

Instr.

Allegro (♩ = 130)



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



When the world is cold, I will feel a glow just think-ing
And your cheek so soft, There is noth-ing for me but to



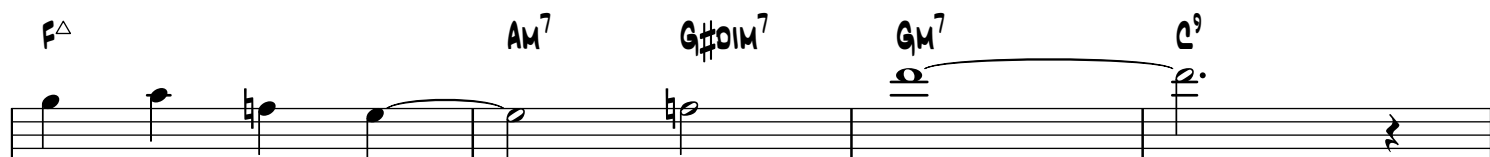
of you, And the way you look to -
love you, Just the way you look to -



night.
night. Oh, but you're



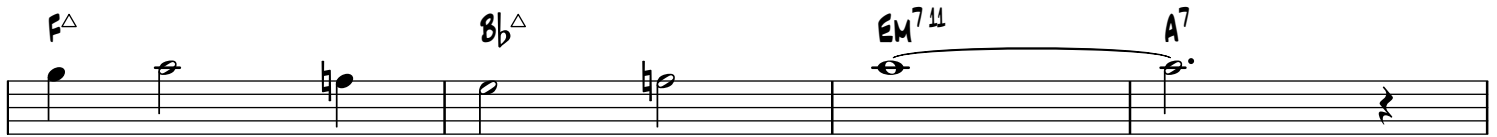
With each word your ten - der - ness grows, —



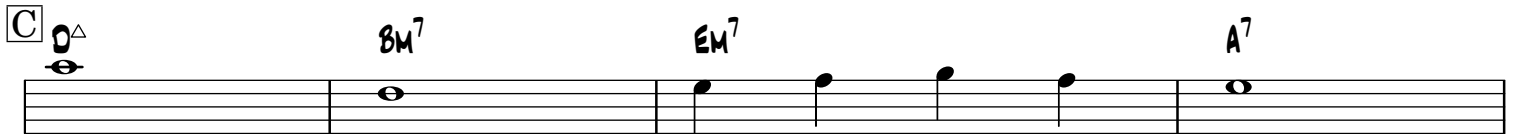
tear - ing my fear — a - part, —



And that laugh that wrin-kles your nose_____



touch - es my fool - ish heart._____



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



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



love you, Just the way you look to -



night,



Just the way you look to - night.

EASY SWING

THERE WILL NEVER BE ANOTHER YOU

LARRY GORDON / HARRY WARREN

A

Allegro (♩ = 130)

There will be man - y oth - ernights like this, _____ and

I'll be stand - ing here with some - one new, _____ There

will be oth - er songs to sing, an - oth - er fall, an - oth - erspring, but

There Will Nev - er Be An - oth - er You. _____ There

Chord symbols: C^Δ, F^Δ, B^M7^{b5}, E⁷b⁹, A^M7, G^M7, C⁷, F^Δ, B^b9, C⁶, A^M7, D⁷, D^M7/G, G⁷.

B

will be oth - er lips that I may kiss, _____ but

they won't thrill me like yours used to do. _____ Yes,

I may dream a mil - lion dreams, but how can they come true, if

there will nev - er ev - er be an - oth - er you?

Chord symbols: C^Δ, F^Δ, B^M7^{b5}, E⁷b⁹, A^M7, G^M7, C⁷, F^Δ, B^b9, E^M7, A⁷, D[#]dim⁷, C⁶, B⁷b⁹, E⁷#5, A⁷b⁹, D^M7, G⁹, C⁶.

MEDIUM SWING

THEY ALL LAUGHED

- IRA GERSHWIN / GEORGE GERSHWIN

Allegro (♩ = 130)

A E $C\sharp M$ $F\sharp M^7$ B^7

They All Laughed at Chris - topher Co-lum-bus
They All Laughed at Rock - e-fel - ler Cen-ter,

$F\sharp M^7$ $B^7 b^9$ E G^7 $F\sharp^7$ B^7

when he said the world was round.____
now they're fight - ing to get in._____

E $C\sharp M$ $F\sharp M^7$ B^7 E^6 $C\sharp M^7$ $F\sharp M^7$ B^7

They All Laughed when Ed - i - son re - corded sound._____
They All Laughed at Whitney and his cotton gin._____

A' E $C\sharp M$ $F\sharp M^7$ B^7 $A\sharp^7 b^9$ $D\sharp^7 b^9$ $G\sharp M^7$ $C\sharp^7$

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.____

B^6 $F\sharp^7$

it's the same old cry. They laughed at
that's how peo - ple are. They laughed at

B

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

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''

They all said we never could be hap-py, they laughed at us and how! But
They all said we'd never get together; dar - ling, let's take a bow. For

ho, ho, ho! Who's got the last laugh now? _____ He, he, he!
ho, ho, ho! Who's got the last laugh

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

BY GEORGE GERSHWIN / GEORGE GERSHWIN

A

Allegro (♩ = 120)


The way you wear your hat, _ the way you sip your tea, _ the mem'ry of all that

no, no! They Can't Take That Away From Me! The way your smile just beams,

_ the way you sing off key, _ the way you haunt my dreams,


no, no! They Can't Take That Away From Me! _ We may

B EM A^7 B^7b^9 EM A^7 B^7b^9 EM $F\#^7$ $F\#M^7$ B^7



nev - er, nev - er meet a - gain on the bump - y road to love, still I'll

EM A^7 B^7b^9 EM GM A^7 D^7 G^7 DM^7/G



al - ways, al - ways keep the mem - 'ry of the way you hold your knife,

A C^6 C/E E^bDM^7 DM^7 G^7 DM^7 G^{11}



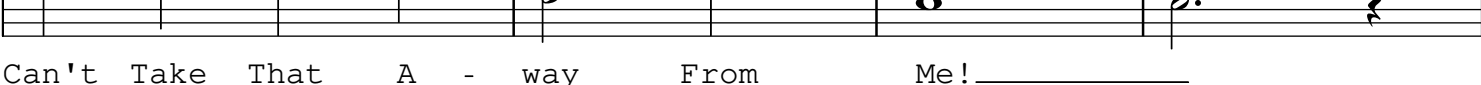
— the way we danced till three, — the way you changed my life,

C^7 B^7 GM^7 C^7 F G^7 AM FM^6



no, no! They Can't Take That Away From Me! — No! They

C DM^7 G^7 C



Can't Take That A - way From Me! —

MODERATELY

THIS CAN'T BE LOVE

- LORENZ HART / RICHARD RODGERS

Presto (♩ = 200)

A E^b A^7

This Can't Be Love be-cause I feel so well, — no
sobs, no sor - rows, no sighs; —

A E^b A^7

This Can't Be Love, I get no diz - zy spell. — My
head is not — in the skies, — my heart does

B $D^{\#}M^7$ $G^{\#7}$ $C^{\#}M^7$

not stand still, — just hear it beat! This is too

D^{13} $C^{\#7}\#5$ $F^{\#9}$ B^7b9

sweet to be love.

A E A^7

This Can't Be Love be-cause I feel so well; — but still I

E^b $F^{\#}M^7$ B^7 E B^7 E

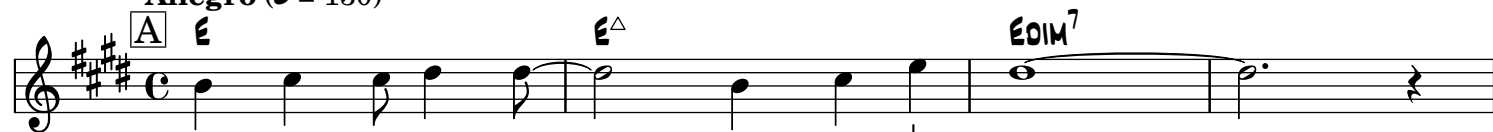
love to look — in your eyes. —

MODERATELY

UNFORGETTABLE

- IRVING GORDON

Allegro (♩ = 130)



Un - for - getta - ble, _ that's what you are, _



Un - for - getta - ble, _ tho' near or far. _



Like a song of love that clings to me, how the thought of you does things to me,



nev - er be - fore _ has some - one been more _



Un - for - getta - ble, _ in ev - 'ry way, _



and for - ev - er more, _ that's how you'll stay. _



That's why, darling, it's in - cred - ible, that some - one so Un - for - get - table,



thinks that I am Un - for - get - table too. _

MODERATELY, IN ONE

WALTZ FOR DEBBY

- GENE LEES / BILL EVANS

Presto (♩ = 200)

A EM⁷ AM⁷ DM⁷ G⁷ E⁷ EM⁷ b^b A⁷ D⁷ G⁷ C⁷ F^Δ

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

1.2. 3.
1,3 2.

DM⁷ b^b G⁷ G⁷/F EM⁷ A⁷ DM⁷ G⁷ F^Δ B⁷ B⁷/A G^Δ F^Δ E^Δ D^Δ M⁷

prince and a big purple bear, _ weary grownups all wear. _
prince and her sil - ly old

B DM⁷ G⁷ EM⁷ A⁷ b^b A⁷ DM⁷ E⁷ AM⁷ GM⁷/C

In _ the sun, _ she dances to si - lent mu - sic, songs that are
F^Δ E⁷ AM⁷ D⁹ EM⁷ E^b7 DM⁷ G⁷ D.C. al Coda

spun of gold somewhere in her own little head. _

EM⁷ A⁷ b^b A⁷ F^Δ M⁷ B⁷ EM⁷ C¹¹ C⁷

bear. _ When she goes they will cry _

F^Δ B^b9 AM AM⁷/G D⁷/F^Δ F^Δ DM⁷ C⁶/E E^b DM⁷

as they whisper "good - bye." _ They will miss her, I fear, but then,

DM⁷ G⁹ G⁷ b^b C C⁶9

so will I. _

- HERBIE HANCOCK

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'p' (piano). The melody starts with a half note G4, followed by a quarter note A4, and then a half note B-flat4. A slur covers the next two measures: a quarter note G4 and a quarter note F4. The melody continues with a half note E4, followed by a quarter note D4, and then a half note C4. A final slur covers the last two measures: a quarter note B-flat4 and a quarter note A4. The piece ends with a double bar line.

RELAXED

WHAT A DIFFERENCE A DAY MADE

STANLEY ADAMS / MARIA GREVER

Andante (♩ = 76)

What A Diff'rence A Day Made, _____ twen-ty-four lit-tle
day makes, _____ there's a rain-bow be -

ho - - urs, _____ brought the sun and the
fore me, _____ skies a - bove can't be

flow - ers _____ where there used to be rain. _____ My yester day was
storm - y _____ since that mo-ment of

[B] blue dear, _____ to-day I'm part of you dear, _____ my lonely nights are

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

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

[C] when you _____ find romance on your men - u. _____ What A Diff'rence A

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

WHAT A WONDERFUL WORLD

George David Weiss, Bob Thiele

SLOWLY

A

Andante (♩ = 76)

Chords: D, F#m G, F#m Em7, D, F#7, Bm

I see trees of green, red roses too, I see the bloom for me and you, and I

Chords: Bb, Em7/A, A7, D, D+, GΔ, A7

think to myself What A Won-der-ful World. I see

Chords: D, F#m, G, F#m

skies of blue and clouds of white, the

Chords: Em7, D, F#7, Bm

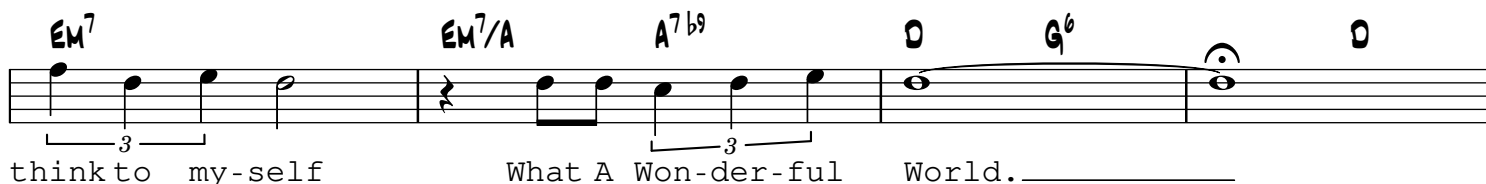
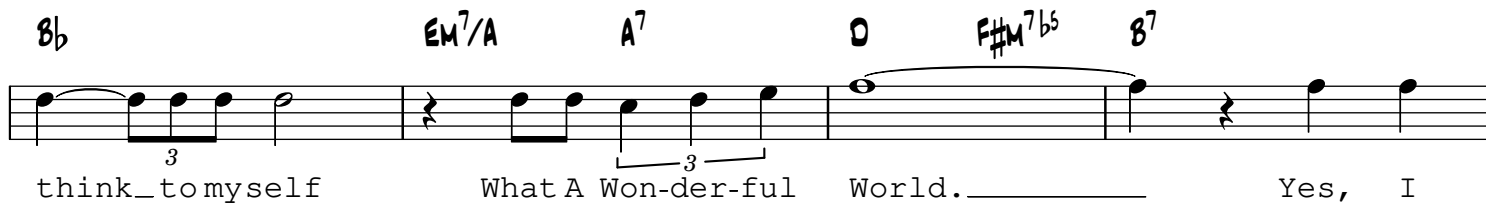
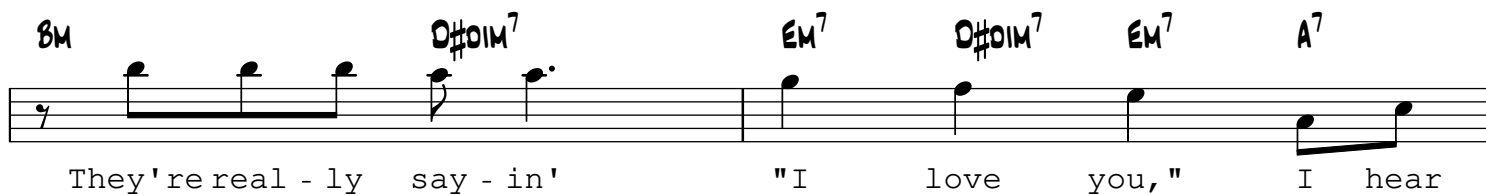
bright blessed day, the dark sacred night, and I

Chords: Bb, Em7/A, A7, D, G, D

think to myself What A Won-der-ful World. The

Chords: B A7, D

col - ors of the rain-bow, so pret - ty in the sky are



MODERATELY

WHEN I FALL IN LOVE

- EDWARD HEYMAN / VICTOR YOUNG

Andante (♩ = 88)

A  When I Fall In Love it will be for - ev - er,

 or I'll nev - er fall in love. _____ in a

B  rest - less world like this is, love is ended before it's be - gun, and too

 man - y moon - light kiss - es seem to cool in the warmth of the sun.

A  When I give my heart it will be com - plete - ly

 or I'll nev - er give my heart. _____ And the

C  mo - ment I can feel that you feel that way too, is

 When I Fall In Love with you. _____ you. _____

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