

The Fakestbook (B \flat)

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

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

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

Project Maintainer: Griffin Mareske <gmareske@gmail.com>

Typesetting copyright: © 2011-2023 their respective copyright holders.

Tune copyright: © belong to their respective holders.

Build version: v0.0.1

Git tag: 177

Git describe: v0.0.1

Git commits: 1868

Build date: Tue Feb 28 04:07:43 PM UTC 2023

Build user: griff

Build host: bigbrain

Build kernel: Linux 6.0.12-100.fc35.x86_64

Lilypond version: GNU LilyPond 2.23.12 (running Guile 2.2)

Number of tunes: 151



Table of Contents

500 Miles High / Chick Corea	6
A Cup Of Coffee, A Sandwich And You / Joseph Meyer, Billy Rose, Al Dubin	7
A Day In The Life Of A Fool / Luiz Bonfa, Carl Sigman	8
A Fine Romance / Jerome Kern, Dorothy Fields	10
A Foggy Day / George Gershwin, Ira Gershwin	12
A Night In Tunisia / John 'Dizzy' Gillespie, Frank Paparelli	13
A Nightingale Sang in Berkeley Square / Manning Sherwin, Eric Maschwitz	14
Afternoon in Paris / John Lewis	16
Alice In Wonderland / Sammy Fain, Bob Hilliard	17
All Of Me / Seymour Simons, Gerald Marks	19
All Or Nothing At All / Arthur Altman, Jack Lawrence	20
All The Things You Are / Jerome Kern, Oscar Hammerstein II	22
Alone Together / Arthur Schwartz, Howard Dietz	23
Always / Irving Berlin	24
Among My Souvenirs / Horatio Nicholls, Edgar Leslie	25
Angel Eyes / Matt Dennis, Earl Brent	26
As Time Goes By / Herman Hupfeld	28
Au Privave / Charlie Parker	29
Autumn In New York / Vernon Duke	31
Autumn Leaves / Joseph Kosma, Jacques Prevert, Johnny Mercer	33
Bessies's Blues / John Coltrane	34
Bewitched / Richard Rodgers, Lorenz Hart	35
Billie's Bounce / Charlie Parker	36
Blue Bossa / Kenny Dorham, Joan Cartwright	37
Blue In Green / Miles Davis, Bill Evans	38
Blue Monk / Thelonius Monk	39
Blue Room / Richard Rodgers, Lorenz Hart	40
Blue Skies / Irving Berlin	41
Blue Trane / John Coltrane	42
Blues For Alice / Charlie Parker	43
Bluesette / Jean 'Toots' Thielemans, Norman Gimbel	44
Body And Soul / John Green, Edward Heyman, Robert Sour, Frank Eyton	46
But Beautiful / Johnny Burke, James Van Heusen	48
But Not For Me / George Gershwin, Ira Gershwin	49
Bye Bye Blackbird / Ray Henderson, Mort Dixon	50
Can't Help Lovin' Dat Man / Jerome Kern, Oscar Hammerstein III	51
Caravan / Duke Ellington, Juan Tizol, Irving Mills	52

Chega De Saudade / Antonio Carlos Jobim, Vinicius DeMoraes, John Hendricks, Jessie Cavanaugh	3
Cocktails For Two / Arthur Johnston and Sam Coslow	56
Come Rain Or Come Shine / Harold Arlen, Johnny Mercer	57
Could It Be You / Cole Porter	58
Cry Me A River / Arthur Hamilton	59
Dancing on the Ceiling / Richard Rodgers, Lorenz Hart	61
Darn That Dream / Jimmy Van Heusen, Eddie DeLange	62
Desafinado / Antonio Carlos Jobim, Newton Mendonca, Jon Hendricks, Jessie Cavanaugh	64
Donna Lee / Charlie Parker	66
Don't Blame Me / Jimmy McHugh, Dorothy Fields	67
Don't Explain / Billie Holiday, Arthur Herzog, Jr.	68
Don't Get Around Much Anymore / Duke Ellington, Bob Russell	70
Doxy / Sonny Rollins	72
Easy Living / Ralph Rainger, Leo Robin	73
Easy To Love / Cole Porter	74
Epistrophy / Thelonius Monk	75
Flamingo / Ted Grouya, Ed Anderson	76
Fly Me To The Moon / Bart Howard	77
Gentle Rain / Louis Bonfa, Matt Dubey	79
Giant Steps / John Coltrane	80
Gloria's Step / Scott LaFaro	81
Green Dolphin Street / Bronislau Kaper, Ned Washington	82
Greensleeves / Traditional	83
Guilty / Gus Kahn, Harry Akst, Richard A. Whiting	84
Hallelujah I Love Him (Her) So / Ray Charles	85
Have you met Miss Jones? / Richard Rodgers, Lorenz Hart	87
Heart And Soul / Frank Losser, Hoagy Carmichael	88
Here's That Rainy Day / James Van Heusen, Johnny Burke	89
Honeysuckle Rose / Thomas 'Fats' Waller, Andy Razaf	90
How Deep Is the Ocean / Irving Berlin	92
How High The Moon / Morgan Lewis, Nancy Hamilton	93
How Insensitive / Antonio Carlos Jobim, Vincius De Moraes, Norman Gimbel	94
I Can't Give You Anything But Love / Jimmy McHugh, Dorothy Fields	96
I Concentrate On You / Cole Porter	97
I Could Have Danced All Night / Frederick Loewe, Alan Jay Lerner	98
I Could Write A Book / Richard Rodgers, Lorenz Hart	99
I Don't Want To Set The World On Fire / Eddie Seiler, Sol Marcus, Bennie Benjamin	100
I Got Plenty O' Nuttin' / George Gershwin, Ira Gershwin, DuBose Heyward	101

I Left My Heart In San Francisco / Geroge Cory, Douglass Cross	103
I Love You / Cole Porter	104
If You Could See Me Now / Tadd Dameron, Carl Sigman	105
I'll Be Seeing You / Irving Kahal, Sammy Fain	106
I'll Close My Eyes / Billy Reid, Buddy Kaye	107
I'll Never Smile Again / Ruth Lowe	108
I'll Remember April / Don Raye, Gene De Paul, Pat Johnson	109
I'm Beginning To See The Light / Harry James, Duke Ellington, Johnny Hodges, Don George	111
I'm Sitting On Top Of The World / Ray Handerson, Sam M. Lewis and Joel Young	112
Isn't It Romantic / Richard Rodgers, Lorenz Hart	113
It Might As Well Be Spring / Richard Rodgers, Oscar Hammerstein II	114
It Never Entered My Mind / Richard Rodgers, Lorenz Hart	116
Just Friends / John Klenner, Sam M. Lewis	117
Let's Call The Whole Thing Off / George Gershwin, Ira Gershwin	118
Like Someone In Love / Johnny Burke, Jimmy Van Heusen	119
Lost In The Stars / Kurt Weill, Maxwell Anderson	120
Love For Sale / Cole Porter	122
Lullaby of birdland / George Shearing, George David Weiss	124
Misty / Errol Garner, Johnny Burke	125
Moonlight in Vermont / Karl Suessdorf, John Blackburn	126
My Favorite Things / Richard Rodgers, Oscar Hammerstein II	127
My Foolish Heart / Victor Young, Ned Washington	129
My Funny Valentine / Richard Rodgers, Lorenz Hart	130
My One And Only Love / Guy Wood, Robert Mellin	131
My Romance / Richard Rodgers, Lorenz Hart	133
My Ship / Kurt Weil, Ira Gershwin	134
Nature Boy / Eben Ahbez	135
Nice Work If You Can Get It / George Gershwin, Ira Gershwin	136
Night And Day / Cole Porter	137
Now's The Time / Charlie Parker	138
Ol' Man River / Jerome Kern, Oscar Hammerstein II	139
Once I Loved / Antonio Carlos Jobim, Vinicius DeMoraes, Ray Gilbert	141
One By One / Wayne Shorter	142
One Note Samba / Antonio Carlos Jobim, Newton Mendonca	143
Opus One / Sy Oliver	145
Orchids In The Moonlight / Vincent Youmans, Gus Kahn, Edward Eliscu	147
Ornithology / Charlie Parker, Benny Harris	149
Polka Dots And Moonbeams / Jimmy Van Heusen, Johnny Burke	150

Poor Butterfly / Raymond Hubbell, John L. Golden	152
Prelude To A Kiss / Duke Ellington, Irving Gordon and Irving Mills	153
Quiet Nights Of Quiet Stars / Antonio Carlos Jobim, Antonio Carlos Jobim, Gene Lees	154
Red Sails In The Sunset / Hugh Williams, Jimmy Kennedy	155
'Round Midnight / Cootie Williams, Thelonious Monk, Bernie Hanighen	156
Satin Doll / Duke Ellington, Billy Strayhorn, Johnny Mercer	158
Serenade To A Cuckoo / Roland Kirk	159
Solar / Miles Davis	160
Someday My Prince Will Come / Frank Churchill, Larry Morey	161
Someone To Watch Over Me / George Gershwin, Ira Gershwin	162
Somewhere, Over The Rainbow / Harold Arlen, Edgar Yipsel 'Yip' Harburg	163
St. Thomas / Sonny Rollins	164
Stella By Starlight / Victor Young, Ned Washington	165
Stormy Weather / Harold Arlen, Ted Koehler	166
Strang Fruit / Lewis Allan	168
Strangers In The Night / Bert Kaempfert, Charles Singleton, Eddie Snyder	170
Summertime / George Gershwin, DuBose Heyward	172
Take Five / Paul Desmond	173
Take the 'A' Train / Billy Strayhorn, The Delta Rhythm Boys, Joya Sherrill	174
Tenderly / Walter Gross, Jack Lawrence	175
That's All / Alan Brandt, Bob Haymes	176
The Girl From Ipanema / Antonio Carlos Jobim, Vincius De Moraes, Norman Gimbel	178
The Man I Love / George Gershwin, Ira Gershwin	180
(I'm Afraid) The Masquerade Is Over / Allie Wrubel, Herb Magidson	182
The Nearness Of You / Hoagy Carmichael, Ned Washington	184
The Shadow of Your Smile / Johnny Mandel, Paul Francis Webster	185
The Things We Did Last Summer / Sammy Chan, Jule Styne	186
The Way You Look Tonight / Jerome Kern, Dorothy Fields	188
There Will Never Be Another You / Harry Warren, Mack Gordon	190
They All Laughed / George Gershwin, Ira Gershwin	191
They Can't Take That Away From Me / George Gershwin, Ira Gershwin	193
This Can't Be Love / Richard Rodgers, Lorenz Hart	194
Unforgettable / Irving Gordon	195
Waltz For Debby / Bill Evans, Gene Lees	196
Watermelon Man / Herbie Hancock	197
What A Difference A Day Made / Maria Grever, Stanley Adams	198
What A Wonderful World / George David Weiss, Bob Thiele	199
When I Fall In Love / Victor Young, Edward Heyman	201

500 MILES HIGH

SAMBA - CHICK COREA

Allegro (♩ = 168)

F#M **AM**

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

C^Δ **C#M⁷b⁵** **F#⁷#⁹**

good - byes And yester - day_____ will have
 and warm You'll re-cog - nise_____ this is
 can die Just re - a - lise_____ this is

B^M¹¹ **G#M⁷b⁵**

gone_____ And you'll find yourself_____ in a -
 love_____ And you'll find yourself_____ on a -
 truth_____ And above the skies_____ you will

G^M⁷ **D^M¹¹** **C#⁷ALT**

no-ther space_____ 500 miles high_____

no-ther plane_____ 500 miles high_____

al-ways stay_____ 500 miles high_____

D.S. al Coda

C#⁷ALT **D^M¹¹** **C#⁷ALT**

500 mi-les high_____

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

MODERATO

A CUP OF COFFEE, A SANDWICH AND YOU

SALLY PAGE, M. RUBIN / JOSEPH MEYER

Andante (♩ = 88)

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

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

DM^7 G^7 G^+ C $C\#DIM^7$ G^7 G^+

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

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

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

DM^7 G^7 G^+ C G^7 G^M^6

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

B F^7 B^M E^7 A^7

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

D^7 DM^7 G^7 G^+

your eyes look in-to mine The things I

A C F^M^6 C $C\#DIM^7$

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

DM^7 G^7 DM^7 G^7 $1. C$ B^7 G^7 G^+ $2. C$ F^6 C

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


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

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Built at: Tue Feb 28 04:07:43 PM UTC 2023

- CARL SIGMAN / LUIZ BONFÁ

Moderato (♩ = 120)



A Day In The Life Of A Fool, a

[illegible]

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

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

stop just a - cross from your door but

Detailed description: This musical staff for section A' contains six measures. The first measure has a whole note G4 with a slur over it. The second measure has a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together with a '3' below. The third measure has a whole note D5 with a slur over it. The fourth measure has a quarter note E5, a quarter note F5, and a quarter note G5, all beamed together with a '3' below. The fifth measure has a whole note A5 with a slur over it. The sixth measure has a quarter note B5, a quarter note C6, and a quarter note D6, all beamed together with a '3' below. The lyrics are: 'stop just a - cross from your door but'.

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

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

Detailed description: This musical staff continues section A' with three measures. The first measure has a whole note G4 with a slur over it. The second measure has a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together with a '3' below. The third measure has a whole note D5 with a slur over it. The fourth measure has a quarter note E5, a quarter note F5, and a quarter note G5, all beamed together with a '3' below. The fifth measure has a whole note A5 with a slur over it. The sixth measure has a quarter note B5, a quarter note C6, and a quarter note D6, all beamed together with a '3' below. The lyrics are: 'you're nev - er home an - y - more.'

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

So back to my room and therein the gloom I

Detailed description: This musical staff continues section A' with three measures. The first measure has a whole note G4 with a slur over it. The second measure has a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together with a '3' below. The third measure has a whole note D5 with a slur over it. The fourth measure has a quarter note E5, a quarter note F5, and a quarter note G5, all beamed together with a '3' below. The fifth measure has a whole note A5 with a slur over it. The sixth measure has a quarter note B5, a quarter note C6, and a quarter note D6, all beamed together with a '3' below. The lyrics are: 'So back to my room and therein the gloom I'.

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

cry tears of good - bye. 'Til you

Detailed description: This musical staff continues section A' with three measures. The first measure has a whole note G4 with a slur over it. The second measure has a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together with a '3' below. The third measure has a whole note D5 with a slur over it. The fourth measure has a quarter note E5, a quarter note F5, and a quarter note G5, all beamed together with a '3' below. The fifth measure has a whole note A5 with a slur over it. The sixth measure has a quarter note B5, a quarter note C6, and a quarter note D6, all beamed together with a '3' below. The lyrics are: 'cry tears of good - bye. 'Til you'.

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

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

Detailed description: This musical staff for section B contains seven measures. The first measure has a whole note G4 with a slur over it. The second measure has a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together with a '3' below. The third measure has a whole note D5 with a slur over it. The fourth measure has a quarter note E5, a quarter note F5, and a quarter note G5, all beamed together with a '3' below. The fifth measure has a whole note A5 with a slur over it. The sixth measure has a quarter note B5, a quarter note C6, and a quarter note D6, all beamed together with a '3' below. The seventh measure has a whole note E6 with a slur over it. The lyrics are: 'come back to me, that's the way it will be ev'ry day in the life of a fool.'

MODERATELY

A FINE ROMANCE

- DOROTHY FIELDS / JEROME KERN

Presto (♩ = 196)

A D^6 $D^{\#}dim^7$ A^7/E $E^{\#}dim^7$

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

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

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

B D^{Δ} D^7 B^{13} B^b^{13} A^{13} E^bM^7 A^bdim^7 A^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

D^6 B^7 $G^{\#13}$ G^{13} $F^{\#7}$ B^7 E^7 A^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 D^6 $D\#dim^7$ A^7/E $E\#dim^7$

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

$F\#M^7$ B^7 EM^7 A^7

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

C D^6 D^7 B^7 EM^7 B^7 EM^7 $E\#dim^7$

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

$F\#M^7$ B^7 EM^7 A^7/b^9 D^6 B^7 EM^7 A^7 D^6 G^7 D^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 G^{Δ} Bm^7b5 E^7b9 AM^7 D^7

A Fog - gy Day in Lon - don town

G EM^7b5 A^7 AM^7 D^7

had me low and had me down.

G^{Δ} DM^7 G^7 C^{Δ} CM^6

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

G^{Δ} Bm^7 E^7 A^9 AM^7 D^7

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

B G^{Δ} Bm^7b5 E^7b9 AM^7 D^7

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

G EM^7b5 A^7 AM^7 D^7

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

DM^7 G^7 C^{Δ} F^7

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

G AM^7 Bm^7 CM^6 Bm^7 EM^7 AM^7 D^7

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

1. G AM^7 D^7 2. G C^7 CM^6 G^{Δ}

where. A where.

BRIGHT SWING

A NIGHT IN TUNISIA

JOHN DIZZY GILLESPIE, FRANK PAPARELLI

Allegro (♩ = 130)

A F⁷ EM⁶ F⁷ EM⁶

F⁷ EM⁶ FM⁷b⁵ B⁷b⁵b⁹ EM⁶ 1. 2.

B BM⁷b⁵ E⁷b⁹ AM⁶ E⁷b⁹ AM⁶

AM⁷b⁵ D⁷b⁹ G^Δ F⁷b⁵ B⁷b⁹

A F⁷ EM⁶ F⁷ EM⁶

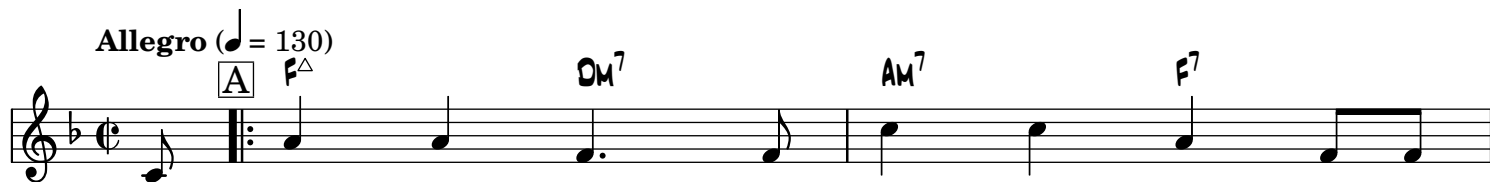
F⁷ EM⁶ F⁷b⁵ B⁷b⁵ EM^Δ

A NIGHTINGALE SANG IN BERKELEY SQUARE

SLOWLY

© 1910 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



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

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

$C\sharp M^7$ $C O M^7$ $G M^7$ C^7

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

A F^Δ $D M^7$ $A M^7$ F^7 $B\flat$ A^7 $D M^7$ $B\flat M^6$

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

F C^7 F^7 $B\flat M^7$ $E\flat^7$ F $D M^7$ $G M^7$ C^7 $\overset{1.}{F}$ $D M^7$ $G M^7$ C^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._

$\overset{2.}{F}$ $D M^7$ $G M^7$ C^7 $C^7/B\flat$ $A M^7 \flat^5$ D^7 $G M^7 \flat^5$ $B\flat/C$ C^7 F $D M$ $D M^7/C$ $B\flat M^6$ F^6

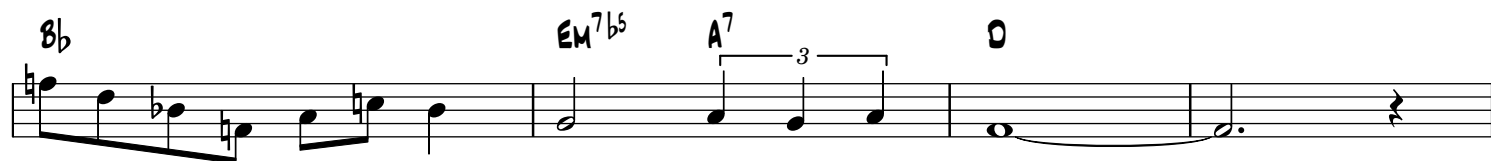
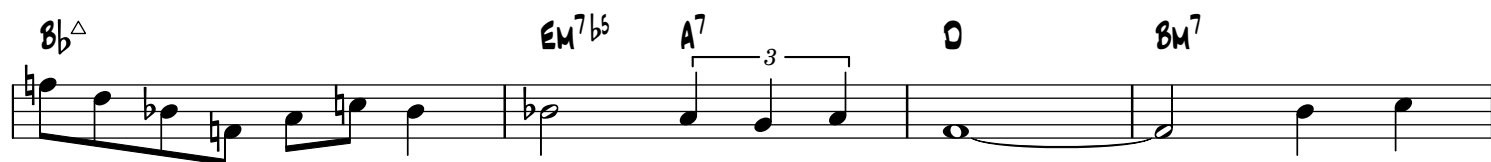
Square. I know, 'cause I was there that night in Ber-k'ly Square._

SWING

AFTERNOON IN PARIS

- JOHN LEWIS

A
Allegro (♩ = 130)



MED.

ALICE IN WONDERLAND

- BOB HILLIARD / SAMMY FAIN

Allegro (♩ = 130)

A EM^7 A^7 D^Δ G^Δ

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

$C\sharp M^7 b^5$ $F\sharp^7$ $B M^7$ F^7

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

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

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

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

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

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

where do stars go

EM^7 A^7 D^Δ G^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 D^{Δ} $F^{\#7}$

All of me _____ why not take all of me _____

B^7 EM

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

$F^{\#7}$ BM

Take my lips _____ I want to lose them _____

E^7 EM^7 A^7

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

B D^{Δ} $F^{\#7}$

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

B^7 EM

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

G GM D^{Δ} $F^{\#M^7}$ B^7

You took the part that once was my heart So

EM^7 A^7 D^6 (FOIM) EM^7 A^7

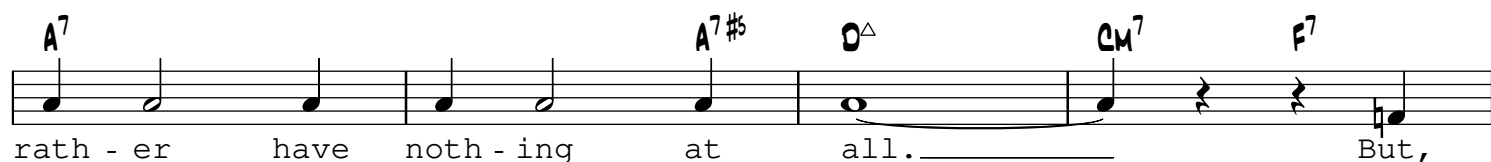
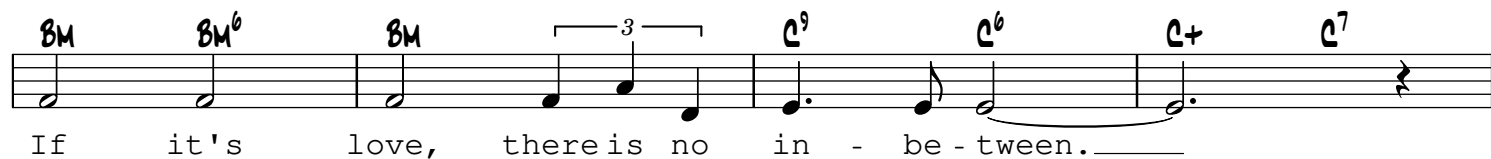
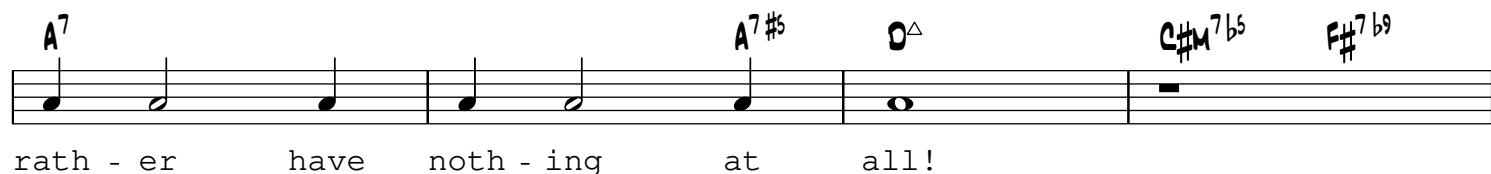
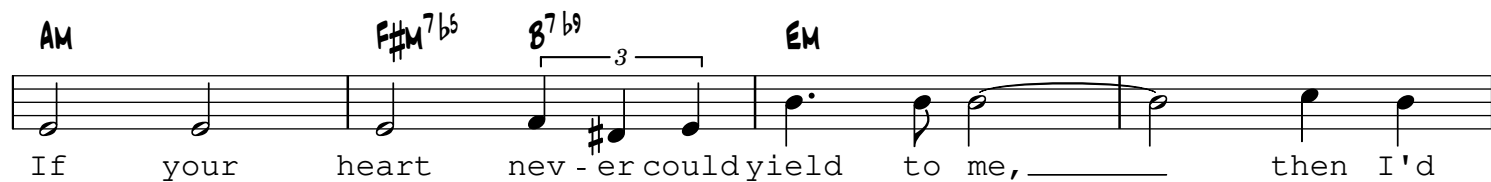
why not take all of me _____

MODERATELY SLOW

ALL OR NOTHING AT ALL

- JACK LAWRENCE / ARTHUR ALTMAN

Allegro (♩ = 168)



B Bb $Bb+$ Bb^6 $Bb+$ Bb $Bb+$ Bb^6 $Bb+$ F^7

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

Bb $Bb+$ Eb Bb F^9 $F+$ F^7

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

CM^7 F^7 CM^7 F^7 CM^7 F^7 AM^7b^5 D^7

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

GM Eb^7 D^7 $F\#^7$

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

A BM BM^7 BM^6

fell un - der the spell of your call. _____

BM C^9 C^6 $C+$ C^7

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

AM $F\#M^7b^5$ B^7b^9 EM $C\#M^7b^5$ $F\#^7$

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

BM EM^7b^5 A^7sus D D^6

All _____ Or Noth-ing At All! _____

MODERATELY

ALL THE THINGS YOU ARE

OSCAR HAMMERSTEIN II / JEROME KERN

Allegro (♩ = 130)

A $G M^7$ $C M^7$ F^7 $B^b \Delta$

You are the prom-ised kiss of springtime That

$E^b \Delta$ A^7 $D \Delta$

makes the lone - ly win - ter seem long.

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

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

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

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

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

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

$G \# M^7 b^5$ $C \#^7$ $F \# \Delta$ $D^7 \#^5$

things I know are what you are.

C $G M^7$ $C M^7$ F^7 $B^b \Delta$

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

$E^b \Delta$ $E^b M^7$ $A b^9$ $B^b \Delta$ $C \# D M^7$

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

$C M^7$ F^9 $B^b \Delta$

All The Things You Are, are mine.

BALLAD

ALONE TOGETHER

- HOWARD DIETZ / ARTHUR SCHWARTZ

Allegro (♩ = 130)

A **EM** **F#M7b5** **B7b9** **EM** **F#M7b5** **B7b9**

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

EM **Bm7b5** **E7b9** **AM** **AM7**

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

C#M7 **F#7** **AM7** **D7** **G** **G7** **F#M7b5** **B7**

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

1. EΔ **F#M7b5** **B7** **2. EΔ**

geth-er A geth-er. Our

B **Bm7b5** **E7b9** **AM**

love is as deep as the sea, Our

AM7b5 **D7b9** **G** **G7** **F#M7b5** **B7b9**

love is as great as a love can be, And

A **EM** **F#M7b5** **B7b9** **EM** **F#M7b5** **B7b9**

we can wea - ther the great un - known,

EM **C7** **B7** **EM** **(F#M7b5 B7)**

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

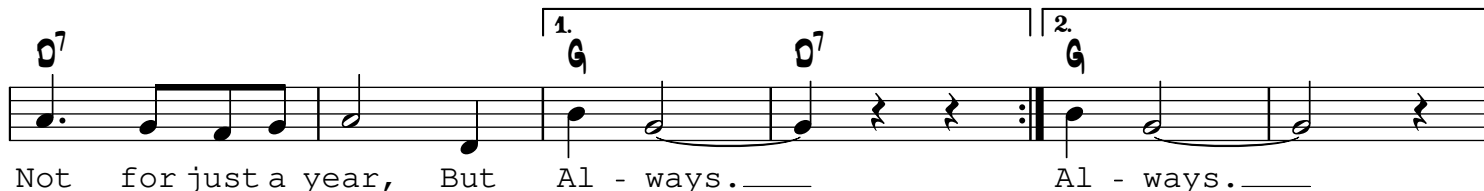
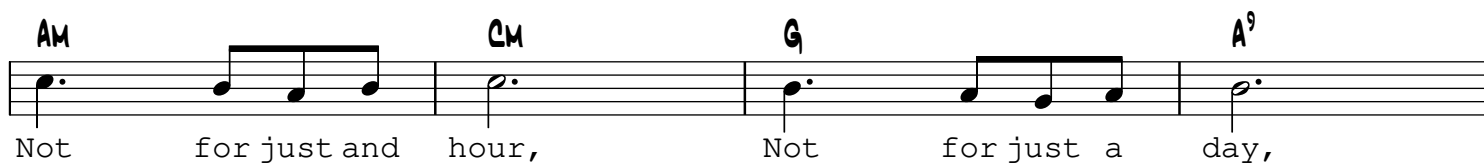
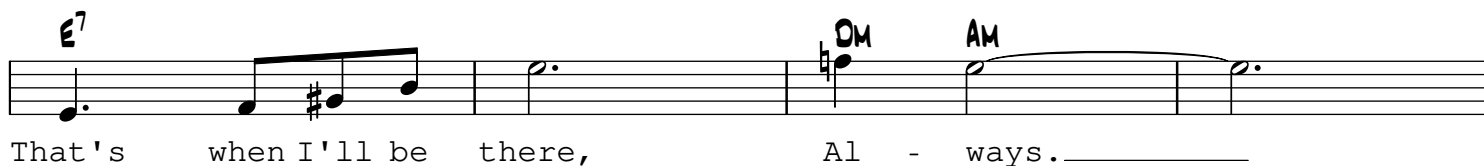
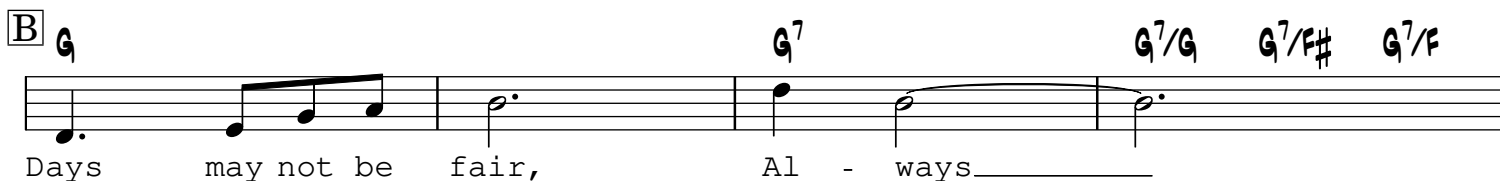
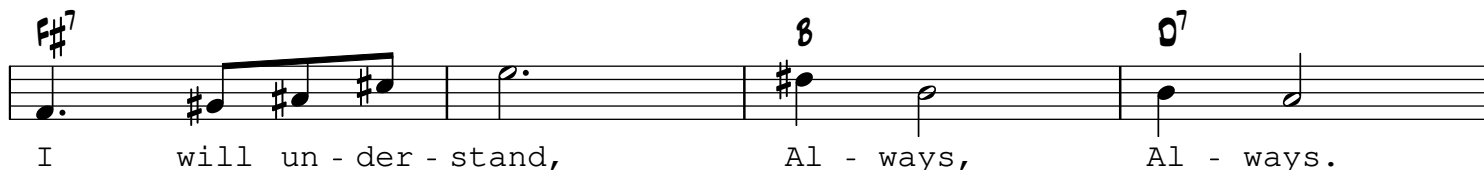
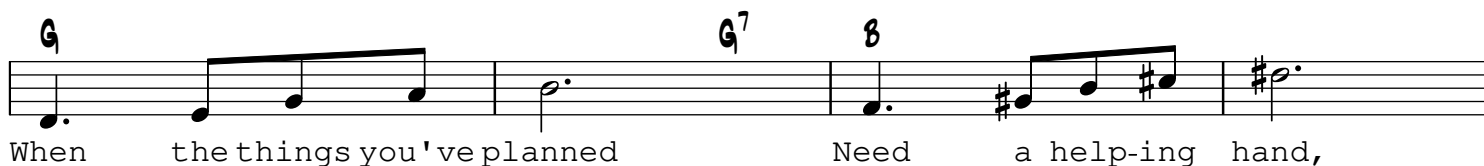
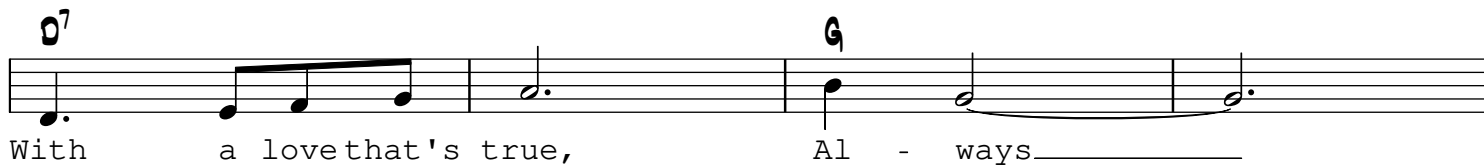
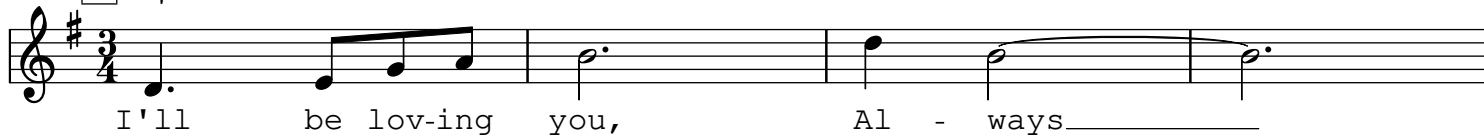
ALWAYS

WALTZ

- IRVING BERLIN

Andante (♩ = 88)

A G



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

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Built at: Tue Feb 28 04:07:43 PM UTC 2023

AMONG MY SOUVENIRS

MODERATELY

- EDGAR LESLIE / HORATIO NICHOLLS

Andante (♩ = 88)

A F D⁷ b⁹ G^M7 C⁷ C[#]9 F

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

F F/A A b^o D^M7 G^M7 C⁷ F

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

A F D⁷ b⁹ G^M7 C⁷ C[#]9 F

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

F F/A A b^o D^M7 G^M7 C⁹ F

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

B F⁷ B^b6 G^M7 C⁷ C[#]9 F

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

F C⁷ E^o D^M7 A⁷ D^M7 G⁹ C⁷ #

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

A F D⁷ b⁹ G^M7 C⁷ C[#]9 F

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

F F/A A b^o D^M7 G^M7 C⁹ 1. F D^M7 G^M C⁷ 2. F B^b M⁶ F

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

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

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Built at: Tue Feb 28 04:07:43 PM UTC 2023

SLOW BLUES

ANGEL EYES

- EARL BRENT / MATT DENNIS

Andante (♩ = 88)

A DM^7 Bb^7/D DM^6 Bb^9/D

Try to think_ that love's not a - round_
An-gel Eyes_ that old dev - il sent, -

DM^9 Bb^7b5 F^{13} Bb^{Δ} A^7b5 EM^{11}

still it's un - com - fort'bly near._
they glow un - bear - a - bly bright..

DM^9 Bb^7/D DM^6 Bb^9/D

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

E^7b9 Bb^9 A^7b9 DM^7 Bb^9 A^7b9 DM

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

B CM^9 $F7b9$ $Bb\Delta^9$ $G7b9$ CM^9 $F7b9$ $Bb\Delta^9$ $Eb\Delta^9$

drink up___ all you peo - ple,___ or-der an-ything you see.___ Have

BM^9 $E7b9$ $A\Delta$ $D\Delta^9$ $D\#M^7$ $G\#7\#5$ EM^7 $A7\#5$

fun,___ you happy peo-ple___ the drink and the laugh's on me.___

A DM^9 $Bb7/O$ DM^6 $Bb9/O$ DM^9 $BM7b5$ EM^7 $A7b5$ A^7

Pardon me,___ but I gotta run,___ the fact's un-commonly clear.___

DM^9 $Bb7/O$ DM^6 $Bb9/O$ $E7b9$ $Bb9$ $A7\#5$

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

DM DM/C $Bb9$ $A7\#5$ $DM\Delta$

— 'Scuse me while I di - s - ap - pear.___

BALLAD

AS TIME GOES BY

- HERMAN HUPPELO

Andante (♩ = 76)

A G^M7 C^7 CM^6 C^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

F^6 G^M7 $G\#DM7$ AM^7

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

G^7 G^M7 C^7 1. F^Δ G^M7 C^7 2. F^6 CM^7 F^7

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

B $B\flat^\Delta$ D^7 G^M $B\flat DM$

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

DM $B\flat^7$ G^7 C^7 CDM C^7

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

A G^M7 C^7 CM^6 C^7 F^6 G^M7 $G\#DM^7$ AM^7

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

G^7 AM^7 D^7 G^M7 C^7 F^6 $E\flat^7$ F^6 (C^7)

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

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

UPBEAT SWING

AU PRIVAVE

- CHARLIE PARKER

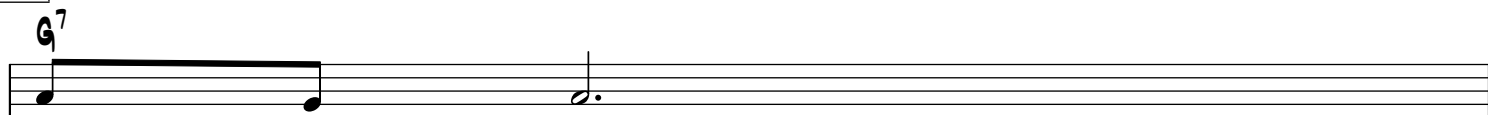
Prestissimo (♩ = 220)

[A] G⁷ AM B^bDM G⁷ DM G⁷
 [A] G⁷ G⁷ B^M E⁷
 AM D⁷ G⁷ E⁷ 1. AM D⁷ 2. A⁷ D⁷
 [A] G⁷ DM C[#]7
 C⁷ G E⁷
 AM D⁷ G⁷ AM D⁷
 [A] G⁷ C⁷ G⁷ G⁷#

30



End




BRIGHTLY

AUTUMN IN NEW YORK

- VERNON DUKE

Andante (♩ = 76)

A AM⁷ BM⁷ C⁶ D⁷ G^Δ AM⁷ BM⁷ E⁷ b⁹




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

AM⁷ BM⁷ C⁶ D⁷ BM⁷ b⁵ E⁷



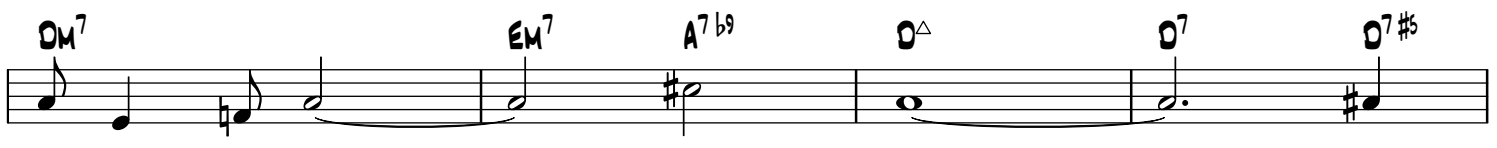
Autumn In New York, it spells the thrill of first night - ing.
Autumn In New York, it lifts you up when you're run - down.

B AM⁷ CM⁷ F⁷ Bb^Δ EM⁷ b⁵



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

DM⁷ EM⁷ A⁷ b⁹ D^Δ D⁷ D⁷ #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.

MED. JAZZ

AUTUMN LEAVES

JACQUES PREVERT, JOHNNY MERCER / JOSEPH KOSMA

Allegro (♩ = 130) **A** $B\flat M^7$ E^7 A^Δ D^Δ

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

$G\sharp M^7 \flat 5$ $C\sharp^7$ $F\sharp M$

Leaves,____ of red and gold. I see your

A $B\flat M^7$ E^7 A^Δ D^Δ

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

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

hands____ I used to hold. Since you

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

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

$B\flat M^7$ E^7 A^Δ $F\sharp^7 \flat 9$

hear____ old win - ter's song.____ But I

$G\sharp M^7 \flat 5$ $C\sharp^7 \flat 9$ $F\sharp M$ $F\sharp M/E$ $D\sharp M^7 \flat 5$ D^Δ

miss you most of all my dar - ling,____ When

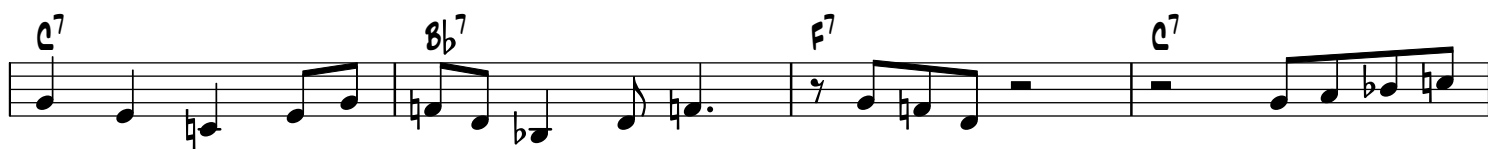
$G\sharp M^7 \flat 5$ $C\sharp^7 \flat 9$ $F\sharp M$ $B\flat M$ $F\sharp M$

Au - tumn Leaves start to fall.____

BLUES

BESSIE'S BLUES

- JOHN COLTRANE

Presto (♩ = 200)

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

MODERATELY SLOW

BEWITCHED

- LORENZ HART / RICHARD RODGERS

A
Moderato (♩ = 100)



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



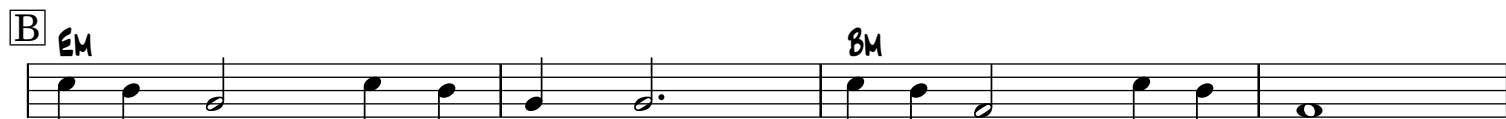
witched, bothered and be-wild-ered am I. _____



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



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



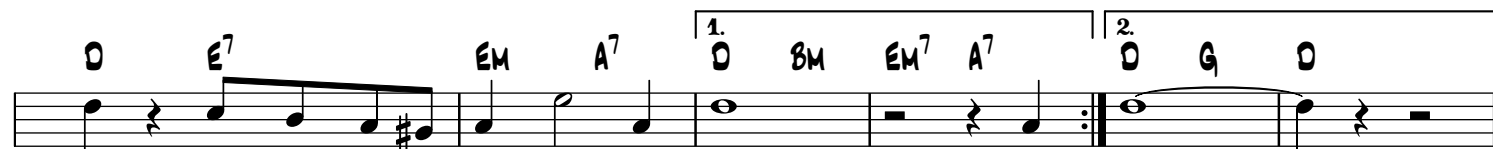
Lost my heart, but what of it? He is cold I a - gree,



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



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



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

BLUES

BILLIE'S BOUNCE

- CHARLIE PARKER

A
Allegro (♩ = 130)

Chords: D7, G7, C7, C#dim7, G7, G7, C7, G7, Bm, E7, Am, D7, G7, E7, Am, D7, B, G7, DM, G7, C7, C7, G7, Bm, E7, Am, D7, G7, D7.

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

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

BLUE BOSSA

BOSSA NOVA

- JOAN CARTWRIGHT / KENNY DOZHAM

Allegro (♩ = 150)

A **DM⁷** **GM⁷**

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__

EM⁷b⁶ **A⁷** **DM⁷**

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__

FM⁷ **Bb⁷** **Eb^Δ**

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__

EM⁷b⁶ **A⁷** **1.2. DM⁷ EM⁷b⁶ A⁷ 3. DM⁷**

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__

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

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

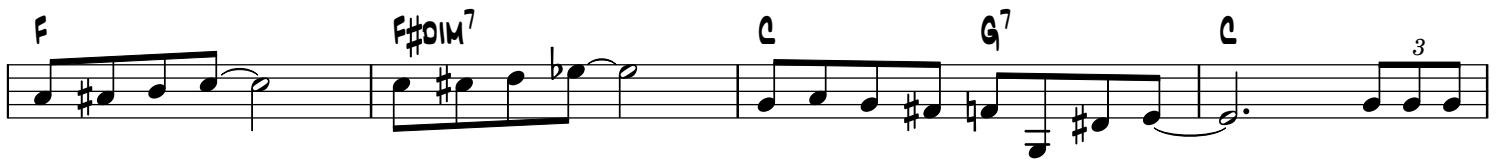
Built at: Tue Feb 28 04:07:43 PM UTC 2023

BLUE IN GREEN - MILES DAVIS, BILL EVANS



BLUE MONK

BLUES - THELONIOUS MONK



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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

BLUE ROOM

JAZZ

- LORENZ HART / RICHARD RODGERS

Allegro (♩ = 130)

A G⁶ EM⁷ AM⁷ D⁷ G^Δ EM⁷ AM⁷ D⁷

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

G^Δ G⁷ C^Δ AM⁷ G⁶ A⁷ AM⁷ D⁷ G 1. 2. AM⁷ D⁷ G

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 D⁷ G^Δ

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

D⁷ AM⁷ D⁷ EM⁷ A⁷ AM⁷ D⁷

With Mister and Mis - sus On little blue chairs.

A G⁶ D⁷ G^Δ EM⁷ AM⁷ D⁷

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

G^Δ G⁷ C^Δ AM⁷ G AM⁷ D⁷ G

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

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

BLUE SKIES

- IRVING BERLIN

Andante (♩ = 88)

A **B_M** **F[♯]+/**A[♯]** **D/**A** **E⁹/**G[♯]** **G_M********

Blue Skies smiling at me, nothing but

D/A** **G⁹ **A⁺ **D********

blue skies do I see.

A **B_M** **F[♯]+/**A[♯] **D/**A** **E⁹/**G[♯]** **G_M**********

Blue - birds singing a song, nothing but

D/A** **G⁹ **A⁺ **D********

blue - birds all day long.

B **D** **G_M **D** **G_M **D** **G_M **D********

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

D **G_M **D** **G_M **D** **A⁷ **D** **F[♯]⁷********

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

A **B_M** **F[♯]+/**A[♯] **D/**A** **E⁹/**G[♯]** **G_M**********

Blue days all of them gone, nothing but

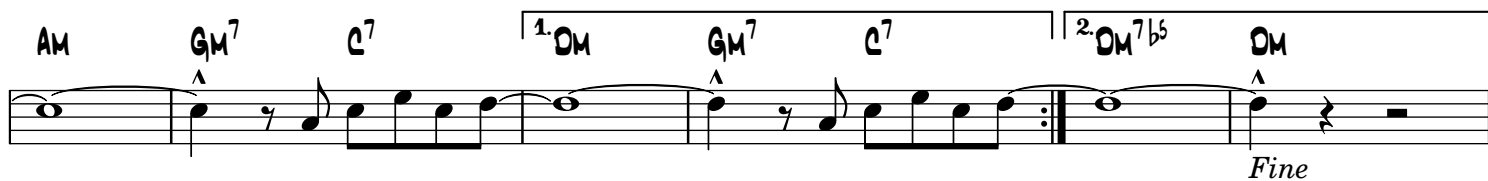
D/A** **G⁹ **A⁺ **D********

blue skies from now on.

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

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Built at: Tue Feb 28 04:07:43 PM UTC 2023

FIERCELY**BLUE TRANE****- JOHN COLTRANE****Allegro** (♩ = 130)

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

JAZZ

BLUES FOR ALICE

- CHARLIE PARKER

Allegro (♩ = 130)

A G^{Δ} $F^{\#}M^7b^5$ B^7b^9 E^M7 A^7 D^M7 G^7

C⁷ C^M7 F^7 B^M7 E^7 B^bM7 E^b7

A^{M7} D^7 G E^M7 A^M7 D^7

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

BLUESETTE

MODERATE WALTZ

- NORMAN GIMBEL / JEAN TOOTS THIELEMAN

Allegro (♩ = 168)

[A] A

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

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

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.

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

[A] A

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

Hum

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

[A] A

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

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.

BOOY AND SOUL

SLOWLY, WITH EXPRESSION

GERALD ALTMAN, ROBERT SOUL, FRANK EYTON / JOHN GREEN

Andante (♩ = 80)

A $F\sharp M^7$ C^9 $F\sharp M^7$ $B\flat^7$

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

$E\flat^\Delta$ $A\flat^7$ $G\sharp M^7$ $F\sharp DIM^7$

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;

$F\sharp M^7$ $F\sharp M^7/E\flat$ $D\sharp M^7\flat^5$ G^7 $C\sharp M^7$ $F\sharp M^7$ $B\flat^7\sharp^5$ $E\flat^6$ $G\sharp M^7$ $C^7\flat^9$ $E\flat^6$ $F\sharp M^7$ B^7

1. $E\flat^6$ $G\sharp M^7$ $C^7\flat^9$ 2. $E\flat^6$ $F\sharp M^7$ B^7

3 To Coda ϕ

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

B **E** **F#M⁷** **E/G#** **AM⁷** **D⁷**

I can't believe it, it's hard to con-ceive it that

G#M⁷ **C#M⁷** **F#M⁷** **B⁷** **E**

you'd turn a - way ro - mance.

EM⁷ **A⁹** **D^Δ** **F#M⁷**

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

EM⁷ **A⁷** **A⁷#5** **D⁹** **C#⁹** **C⁹** **F#⁹#11**

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

Φ **E^b**

Soul!

BUT BEAUTIFUL

SLOWLY

- JOHNNY BURKE, JAMES VAN HEUSEN

Allegro (♩ = 130)

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

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

$A^{\Delta 9}$ $C\#M^7b5$ $F\#^7$ B^9

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

B E^7 E^7/O $C\#M^7$ $F\#M^7$ B^9 E^7 A

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

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

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

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

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

$A^{\Delta 9}$ $C\#M^7b5$ $F\#^7$ B^9

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

C E E^7/O $C\#M^7$ $F\#M^7$ B^9 $C\#^7\#5$ $C\#^7$ $F\#M^7$ D^9 G^7

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

A $F\#^7$ B^9 E^7 B^9 1A B^9 E^7 2A

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

MODERATELY

BUT NOT FOR ME

- IRA GERSHWIN / GEORGE GERSHWIN

Moderato (♩ = 116) **A** A⁷ AM⁷ D⁷ G^Δ EM⁷

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

A⁷ AM⁷ D⁷ G^Δ DM⁷ G⁷

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

B

1. C^Δ CM⁷ F⁷ G^Δ

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

EM⁷ A⁷ AM⁷ D⁷

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

C

2. C^Δ CM⁷ F⁷ G^Δ EM⁷

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

AM⁷ D⁷ G^Δ

not for me

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

MODERATELY

BYE BYE BLACKBIRD

- MORT DIXON / RAY HENDERSON

Moderato (♩ = 116)

A G E⁷ AM⁷ D⁹ G

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

G/B BbD1M⁷ AM⁷ D⁷

Bye Bye Black - bird, _____

B AM F/A AM⁶ F/A AM⁷ D⁷

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

AM⁷ D⁷ G^Δ G⁶

Bye Bye Black - bird. _____

C G⁷ BbM⁷b⁵ E⁷

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

AM AM⁷b⁵ D⁷

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

D G F⁷ E⁷

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

AM⁷ D⁷ 1. G EM⁷ AM⁷ D⁷ 2. G C CM⁶ G⁶

black - bird _____ bye bye. _____

MODERATELY AND RATHER FREELY

CAN'T HELP LOVIN' DAT MAN

BOB HART HAMMERSTEIN III / JEROME KERN

Andante Moderato (♩ = 88)

A D^{Δ} Bm^7 Em^7 A^7 D^{Δ} Am^7 D^7b^9 G^6 C^9

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

$F\#m^7$ Bm^7 Bb^7 E^7b^9 A^7b^9 D^{Δ} $F\#m^7$ Em^7 $A^7\#5$

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

A D^{Δ} Bm^7 Em^7 A^7 D^{Δ} Am^7 D^7b^9 G^6 C^9

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

$F\#m^7$ Bm^7 Bb^7 E^7b^9 A^7b^9 D^{Δ} Em^7 Am^7 D^7b^9

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

B G^6 $G\#dim^7$ D^{Δ} E^7

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

$F\#m^7$ F^{Δ} Em^7 E^9 Em^7/A A^7

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

A D^{Δ} Bm^7 Em^7 A^7 D^{Δ} Am^7 D^7b^9 G^6 C^9

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

$F\#m^7$ Bm^7 Bb^7 E^7b^9 A^7b^9 D^{Δ} F^9 Bb^{Δ} Eb^{Δ} D^{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



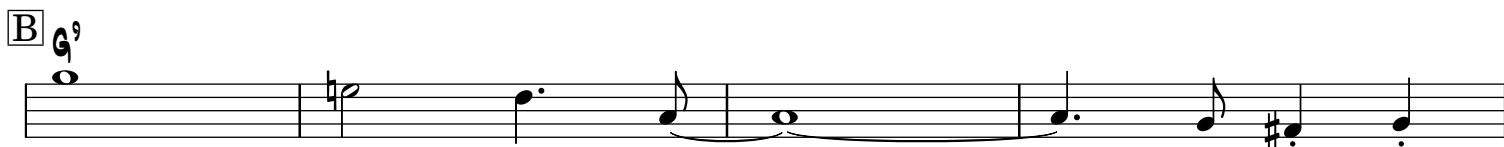
bright _____ The ma - gic of their fa - ding
 creep _____ Ac - ross the sand so I may



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



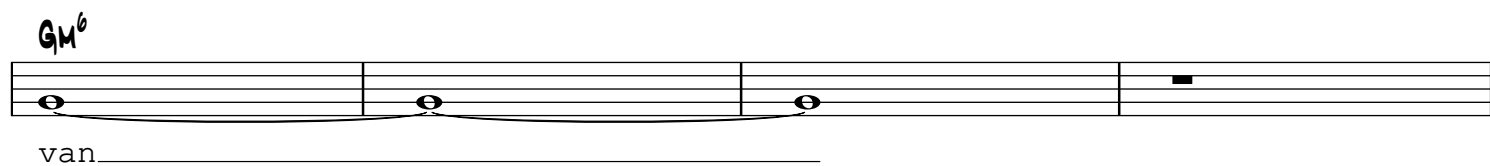
van _____
 van _____



You are so exciting, _____



This is so inviting _____



CHEGA DE SAUDADE

BOSSA NOVA

JESSIE CAVANAUGH / ANTONIO CARLOS JOBIM

Presto (♩ = 200)

A EM^7 EM^7/O $C\sharp M^7b5$ $F\sharp^7b9$

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

$F\sharp M^7b5$ B^7b9 EM $F\sharp M^7b5$ B^7b9

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

EM EM/O $C\sharp M^7b5$ $F\sharp^7$ B^M

Home is where the heart is, the fun - ny

C^Δ $F\sharp M^7b5$ B^7b9

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

A' EM^7 EM^7/O $C\sharp M^7b5$ $F\sharp^7b9$

No more tears and no more sighs, and

$F\sharp M^7b5$ B^7b9 EM E^7

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

AM AM/G $B^7/F\sharp$ B^7 EM EM/O

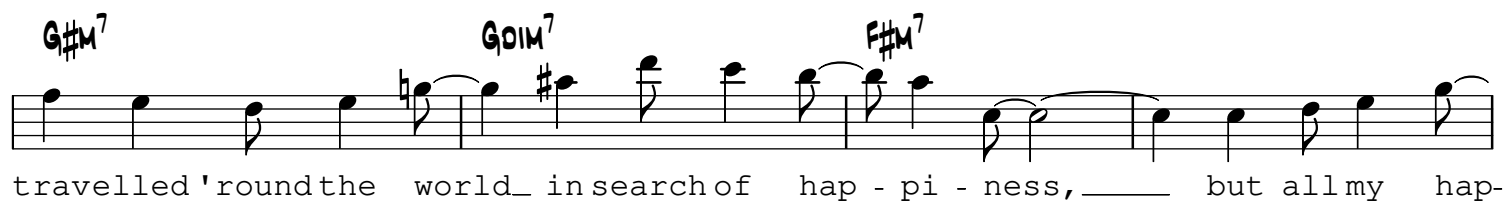
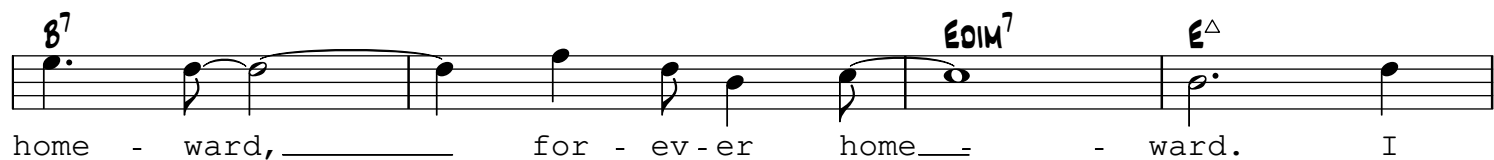
beck - ons me I swear I'm gon - na re - fuse, I'm gon - na

$C\sharp M^7b5$ $F\sharp^7b9$ B^7b9 EM $F\sharp M^7$ $B^7\sharp5$

settle down and there'll be No More Blues.

B E^Δ $E\sharp DIM^7$ $F\sharp M^7$

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



A''



MODERATELY

COCKTAILS FOR TWO

- ARTHUR JOHNSTON AND SAM COSLOW

Allegro (♩ = 130)

A D A7# D

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

A7 ADIM7 A7

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

EM7 A7 EM7 A7# 1. D D#DIM7

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

A7 2. AM7

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

B D7 D7# GΔ G6 C9 Bm7

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

Bdim7 EM7 A7 EM7 A7 D D#DIM

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

A A7 D A7# D A7 ADIM7

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

A7 EM7 A7 EM7 A7 D6 GM D

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



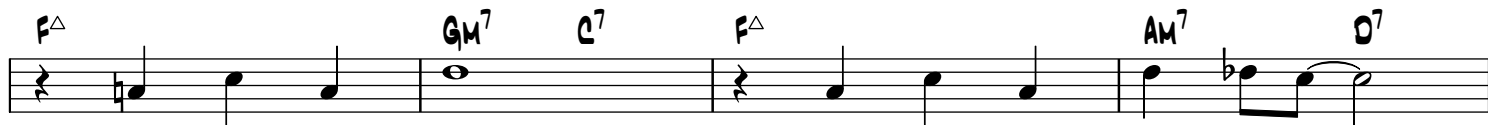
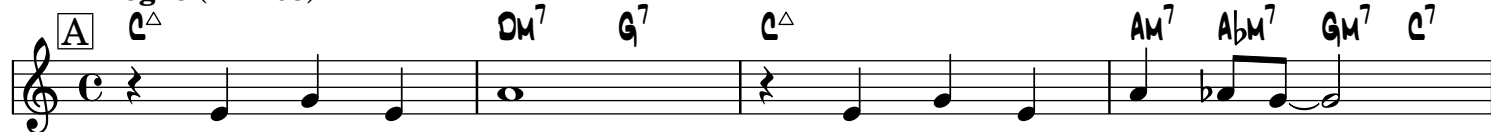
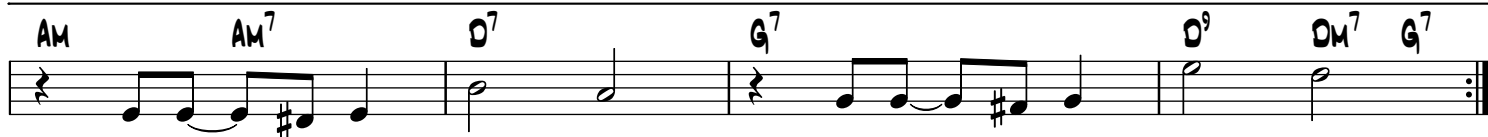
I'm with you always, I'm with you rain or shine!

BALLAD

COULD IT BE YOU

- COLE PORTER

Allegro (♩ = 168)

**B****C***Fine*

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

SLOWLY AND RHYTHMICALLY

CRY ME A RIVER

- ARTHUR HAMILTON

Andrante Moderato (♩ = 88)

A DM $DM^{\#5}$ DM^{\flat} DM^7 GM^7 C^7 $C^7\#5$ F^{Δ} EM^7 A^7

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

AM^7 $D^7\#5$ G^9 GM^7 GM^7/C F^{\flat} $E^7\flat9$ A^7

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

A DM $DM^{\#5}$ DM^{\flat} DM^7 GM^7 C^7 $C^7\#5$ F^{Δ} EM^7 A^7

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

AM^7 $D^7\#5$ G^9 GM^7 GM^7/C F^{\flat} $BM^7\flat5$ $E^7\flat9$

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

B AM DM^6 E^7 AM $F\sharp M^7 b^5$ DM^6/F E^7

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

AM DM^6/F E^7 $6/4$ E^7

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

A EM^7 A^7

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

A DM $DM\sharp^5$ DM^6 DM^7 GM^7 C^7 $C^7\sharp^5$ F^Δ EM^7 A^7

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

AM^7 $D^7\sharp^5$ G^9 GM^7 GM^7/C $1. F^6$ $A^7\sharp^5 b^9$ $2. F^6$

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 G^{Δ} $G^{7\#5}$ C^{Δ} $C^{\#}D1M$ B^M7 B^bD1M

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

AM^7 D^7 B^M7^b5 E^{7b9} AM^7 D^7 G^6

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

B AM^7 D^7 G^{Δ} B^M7^b5 E^7

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

AM^7 D^7 B^M7^b5 E^7 AM^7 D^7

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

A G^{Δ} $G^{7\#5}$ C^{Δ} $C^{\#}D1M$ B^M7 B^bD1M

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

AM^7 D^7 G *Fine* (AM^7) D^7

just for__ my love__

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

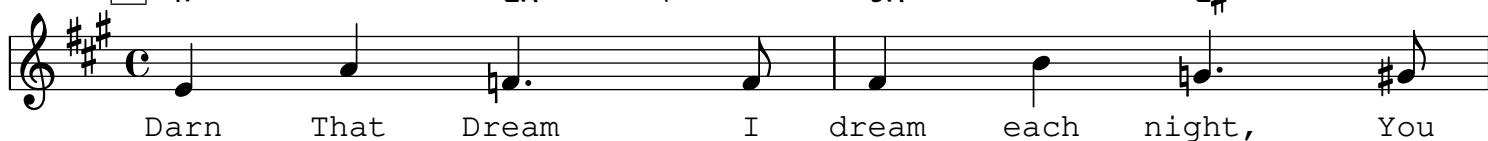
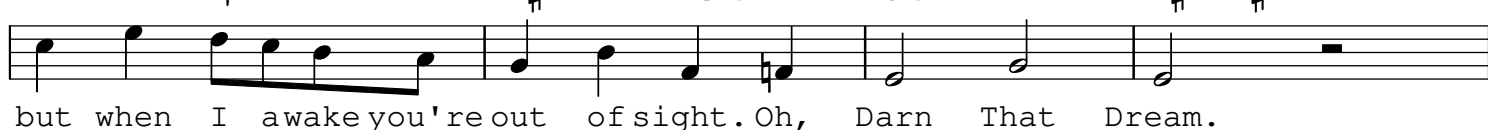
DARN THAT DREAM

SLOWLY

- EDDIE DELANGE / JIMMY VAN HEUSEN

Adagio (♩ = 72)

[A] A

C^M7F⁷B^M7C[#]7^{b9}F[#]M⁷F[#]M⁷/ED[#]M⁷D^ΔC[#]M⁷^{b9}F[#]7^{b9}B^M7G⁷C[#]M⁷C^oM⁷B^M7E⁷C[#]M⁷F[#]7B^M7E⁷

[A] A

C^M7F⁷B^M7C[#]7^{b9}F[#]M⁷F[#]M⁷/ED[#]M⁷D^ΔC[#]M⁷^{b9}F[#]7^{b9}

Bm^7 G^7 $C\sharp m^7$ $C\flat m^7$ Bm^7 $E^7 b^9$ A C^7
 then I tumble out of Par - a - dise. Oh, Darn That Dream.

B F^6 Dm^7 Gm^7 C^7 F^Δ $D^7 b^9$ Gm^7 C^9 $C^7 b^9$
 Darn that one-track mind of mine, _it can't under-stand that you don't care._

F^6 Dm^7 Am^7 Am^7/G $F\sharp m^7 b^5$ Bm^7 E^7 F^9 E^9
 Just to change the mood I'm in, _I'd welcome a nice _old night-mare.

A A Cm^7 F^7 Bm^7 $C\sharp^7 b^5$ $F\sharp m^7$ $F\sharp m^7/E$ $D\sharp m^7$ D^Δ $C\sharp m^7 b^5$ $F\sharp^7 b^9$
 Darn That Dream and bless it too, without that dream I never would have you.

Bm^7 G^7 $C\sharp m^7$ $C\flat m^7$ Bm^7 $E^7 b^9$ A
 But it haunts me and it won't come true, Oh, Darn That Dream.

DESAFINADO

MEDIUM BOSSA NOVA

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

Allegro (♩ = 130)

A G^{Δ} $A^7 b^b$

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

AM^7 D^7 D^7/C $BM^7 b^b$ $E^7 b^b$

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

AM^7 $B^7 b^b$ E^7 $E^7 b^b$

a sympho - ny con - duc - ted by the lighting of the moon,

$A^7 b^b$ $A^b \Delta$

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

A G^{Δ} $A^7 b^b$

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

AM^7 D^7 D^7/C $BM^7 b^b$ $E^7 b^b$

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

AM^7 CM^7 F^7 G^{Δ} $C\#M^7 b^b$ $F\#^7 b^b$

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

B B^{Δ} COM^7 $C\#M^7$ $F\#^7$

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

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

Now the song is dif-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 G^

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.____

- CHARLIE PARKER

[illegible]

Built at: Tue Feb 28 04:07:43 PM UTC 2023

SWING

DON'T BLAME ME

- DOROTHY FIELDS / JIMMY McHUGH

Allegro (♩ = 130)

A D⁶ G^{M7} C⁷ F^{#M7} B⁷ E^{M7} A⁷ D^Δ B^{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

E^{M7} A⁷ F^{#M7} b⁵ B⁷ 1. E^{M7} A⁷ D⁶ E^{M7} A⁷ 2. E^{M7} A⁷ D⁶ A^{M7} D⁷

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 G F^{#7} B^{M7}

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

E⁷ E^{M7} B^{b7} A⁷

Makes me want_____ Some-one like you to love.

A D F^{#M7} b⁵ B⁷ E^{M7} A⁷ D^Δ B^{M7}

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

E^{M7} A⁷ F^{#M7} b⁵ B⁷ E^{M7} A⁷ D⁶

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

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

DON'T EXPLAIN

SLOWLY

- ARTHUR HERZOG, JR. / BILLIE HOLIDAY

Adagio (♩ = 72)

A EM EM/D AM⁶/C B⁷ EM EM/D F⁷/C⁷ C⁷ b⁵ B⁹

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

F⁹ E⁹ #⁵ E⁷ #⁵ b⁹ E^b ⁹ D⁹ G^Δ C^Δ B^M⁷ CM⁶/E^b D⁷ b⁹ C⁷ B⁷

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

A EM EM/D AM⁶/C B⁷ EM EM/D F⁷/C⁷ C⁷ b⁵ B⁹

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

F⁹ E⁹ #⁵ E⁷ #⁵ b⁹ E^b ⁹ D⁹ G C⁷ #^M b⁵ F⁷ b⁹ B⁷ b⁹

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

B EM⁷ AM⁷ D⁷ G^Δ

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

All my thoughts are of you for I'm so complete-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!_____

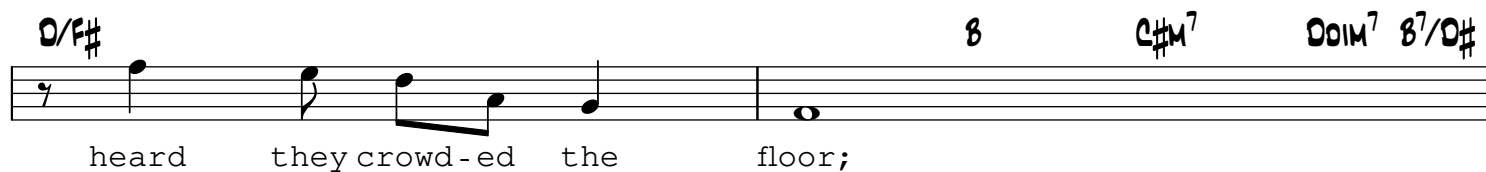
MEDIUM SWING

DON'T GET AROUND MUCH ANYMORE

L. HARRIS / RUSSELL / DUKE ELLINGTON

A

Allegro (♩ = 130)



A



B Am^7 D^7 G^6 C^9 D^Δ

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

D^7 $D^7\#5$ E^7 $G\#^7b5$ $C\#^7$ $F\#M^7$ $F\#DM^7$ E^7 A^7 D EM^7 $E\#DM^7$ $D/F\#$

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

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

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

A^7 1. D

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

2. $D/F\#$ $F\#DM^7$ EM^7 D $D^7\#9$

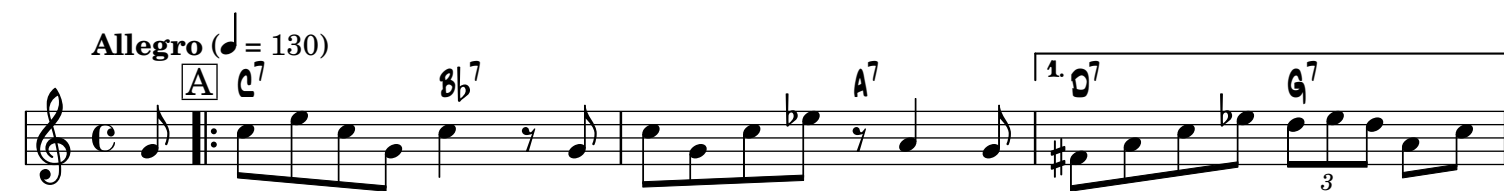
more.

MEDIUM GROOVE

DOXY

- SONNY ROLLINS

Allegro (♩ = 130)



MEO

EASY LIVING

- RALPH RAINGER, LEO ROBIN

Moderato (♩ = 108)

A G^{Δ} $G^{\#}OIM^7$ AM^7 $A^{\#}OIM^7$

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

G^{Δ}/B DM^7 G^7 C^{Δ} F^7

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

G^{Δ} EM^7 AM^7 D^7 $B^7\#$ E^9 $A^7\#$ D^9

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

1.

AM^7 D^7b^9 G C^7 FM^7 Bb^7

ev - er I do for you For

B E_b^{Δ} CM^7 FM^7 Bb^7 Bb^7/A_b GM^7 C^7 FM^7 Bb^7

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

E_b^{Δ} E_b/O CM^7 CM^7/Bb AM^7b^5 D^7

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

A G^{Δ} $G^{\#}OIM^7$ AM^7 $A^{\#}OIM^7$ G^{Δ}/B DM^7 G^7 C^{Δ} F^7

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

G^{Δ} EM^7 AM^7 D^7b^9 G (Bb^7) E_b^{Δ} D^7

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

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

BALLAD

EASY TO LOVE

- COLE PORTER

Moderato (♩ = 108)

A *EM*⁷ *AM*⁷ *EM*⁷ *A*⁷

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

D^Δ *G*^Δ *F#M*⁷ *G*⁷

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

B

*EM*⁷ *A*⁷ *D*^Δ *BM*⁷

So worth the yearn - ing for, _____

*EM*⁷ *A*⁷ *F#M*⁷ *B*⁷

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

*B*⁷

shame that

C

*EM*⁷ *GM*⁶ *D*^Δ *F#M*⁷ *FDM*

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

*EM*⁷ *A*⁷ *D*⁶ *Fine*

oh, so Eas - y To Love! _____

EPISTROPHY

BOP

- THELONIOUS MONK

Allegro (♩ = 130)

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

$E\sharp^7$ $F\sharp^7$ $E\sharp^7$ $F\sharp^7$ $E\sharp^7$ $F\sharp^7$ $E\sharp^7$ $F\sharp^7$

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

$D\sharp^7$ E^7 $D\sharp^7$ E^7 $D\sharp^7$ E^7 $D\sharp^7$ E^7

C $G\sharp^7$

$C\sharp^7$ $E\flat^7$ E^7

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

$D\sharp^7$ E^7 $D\sharp^7$ E^7 $D\sharp^7$ E^7 \emptyset $D\sharp^7$ E^7

\emptyset $D\sharp^7$ E^7 $A\flat^7 \sharp^11$

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

FLAMINGO

SLOWLY

- ED ANDERSON / TED GOWDY

Allegro (♩ = 130)

A G^{Δ} EM^7 AM^7 $D^7\#$ GM^7 C^7 $D^7\#$

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 -

E_b^9 AM^7 D^7 D^7/C

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

1. BM^7 E^7 AM^7 D^7 2. G C^9 G DM^7 G^7

by. _____ Fla true. _____ The

B CM CM^{Δ} CM^7 F^9 B_b^6 DM^7b^5 G^7

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

CM^7 F^7 CM^7 CM^7/B_b AM^7 D^7

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

A G^{Δ} EM^7 AM^7 $D^7\#$ GM^7 C^7 $D^7\#$

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

E_b^9 AM^7 AM^7/D G^{Δ} C^{Δ} G^{Δ}

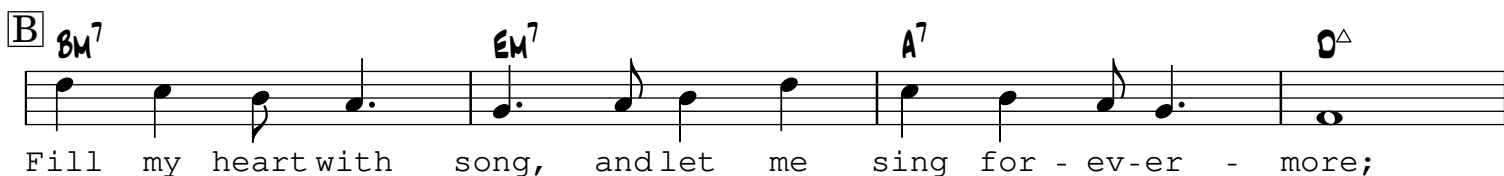
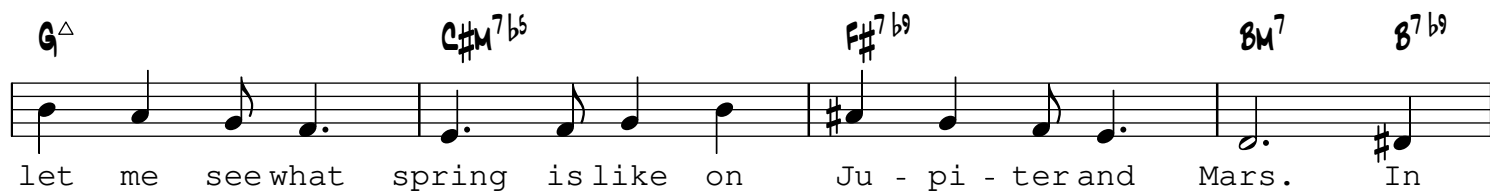
lov - er and has - ten to me. _____

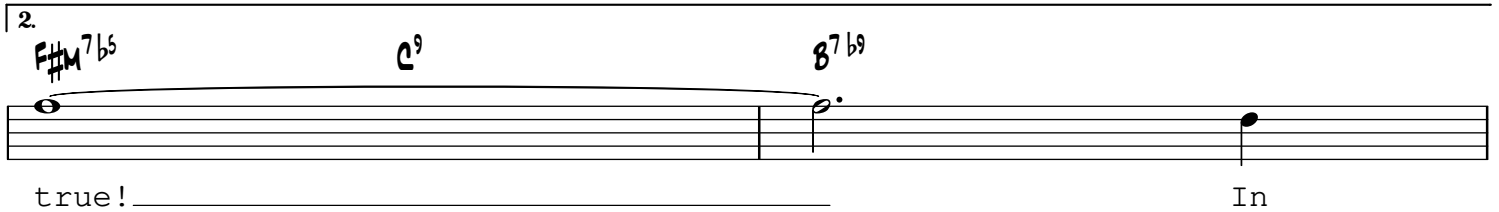
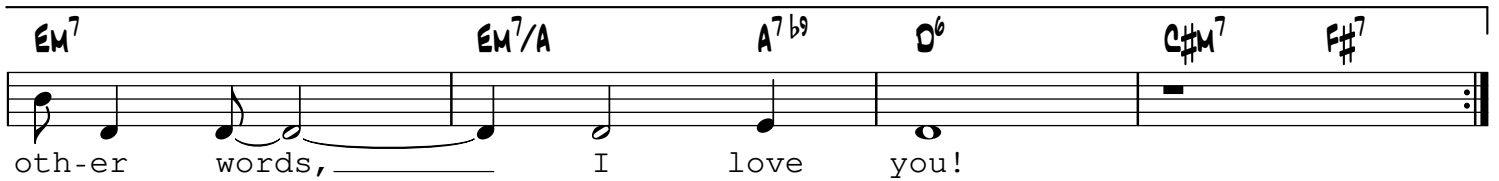
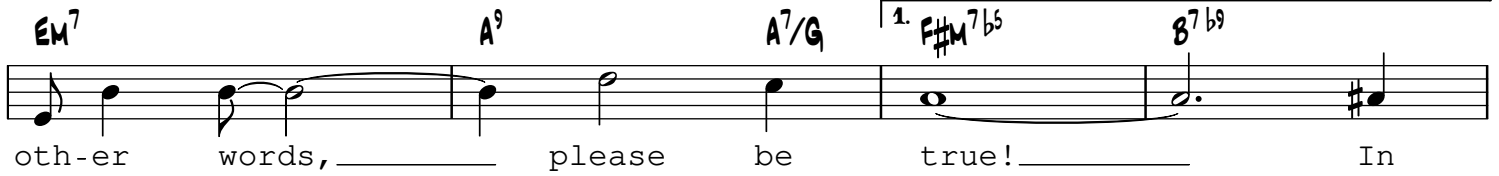
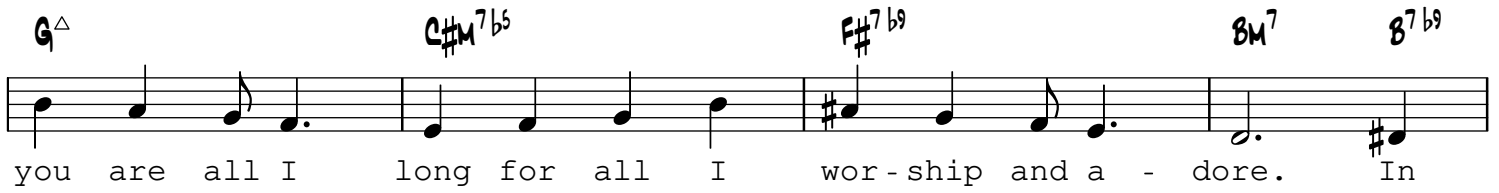
MODERATELY, WITH A BEAT

FLY ME TO THE MOON

- BART HOWARD

Allegro (♩ = 130)





BOSSA

GENTLE RAIN

- MATT DUBEY / LOUIS BONFA

Allegro (♩ = 130)

A $B\flat^6$ $C\sharp M^7\flat^5$ $F\sharp^7$

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

$B\flat^7$ E^7 $A\flat^7$ D^7 G^6

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

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

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

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

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

G^6 $F\sharp M^7$ $B\flat$ $(F\sharp^7)$

Rain, like the Gentle Rain,

GIANT STEPS

FAST

- JOHN COLTRANE

Prestissimo (♩ = 240)

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

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

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

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

LATIN SWING

GREEN DOLPHIN STREET

- NEO WASHINGTON / BRONISLAW KAPER

Allegro (♩ = 160)

A D^{Δ}

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

E^7/D E^b/D D^{Δ}

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

B

1. EM^7 A^7 D^{Δ}

Green Dol - phin Street sup - plied the setting _____

GM^7 C^7 F^{Δ} (A^7)

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

C

2. EM^7 EM/D $C\#M^7b5$ $F\#^7b9$ BM^7 BM/A $G\#M^7b5$ $C\#^7$

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

$F\#M^7$ B^7 EM^7 A^7 D^{Δ} (EM^7) A^7

found on Green Dol - phin Street _____

GREENSLEEVES

SLOWLY - TRADITIONAL

A
Andante (♩ = 76)

Chords: F#M, E, E#DIM, F#M, G#7, C#

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

Chords: F#M, C#7, F#M, Bm, F#M, A, E, E#DIM

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

Chords: F#M, G#7, C#, F#M, C#7, F#M, Bm, F#M

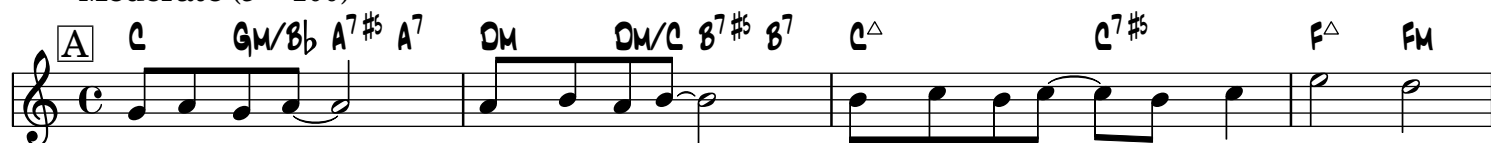
Green - sleeves was my delight. who but my la - dy Green - sleeves.

GUILTY

SLOWLY

- GUS KAHN, HARRY AKST, RICHARD A. WHITING

Moderato (♩ = 100)



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



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



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



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



Maybe I'm right, _ mayby I'm wrong. lov-ing you dear, like I do. _



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

MODERATELY **HALLELUJAH I LOVE HIM (HER) SO** **- RAY CHARLES**

MODERATELY

- RAY CHARLES

Allegro (♩ = 130)

The first line of music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "Let me tell you 'bout a boy I know._". Above the staff, there are several annotations: a box labeled "A" above the first measure, a "G" above the second measure, a "G/B" above the third measure, a "C" above the fourth measure, a "C#dim7" above the fifth measure, and a "D7" above the sixth measure. The melody consists of eighth and quarter notes, with a final measure containing a whole note and a fermata.

He is my ba - by and he lives next door_____

he brings my coffee in my favorite cup — That's why I

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

B C^6 $C\sharp DIM^7$ G G^7

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

C^9 B^9 A^7 D^7

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

A G G/B C $C\sharp DIM^7$ D^7 G G/B C $C\sharp DIM^7$ D^7

In the evening when the sun goes down, _ when there is nobody else a-round _

G G^7 $G^7\sharp$

he kiss - es me _ and he holds me tight. _

C $C\sharp DIM^7$

He tells me "Ba - by ev - 'rything's all right." That's why I

G B^7 EM C^7 A^7 D^7sus G C^7 G

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

MEDIUM SWING

HAVE YOU MET MISS JONES?

L. LORENZ HART / RICHARD RODGERS

Allegro (♩ = 160)

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

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

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

She was just Miss Jones to me.

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

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

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

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

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

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

E^{Δ} $B^{\flat}M^7$ $E^{\flat}7$ $A^{\flat}\Delta$ $A^{\#}M^7$ D^7

once I owned the earth and sky!

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

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

$B^{\#}M^7$ $E^7\flat^9$ $A^{\#}M^7$ D^7 1. G $E^{\#}M^7$ $A^{\#}M^7$ D^7 2. G

die, Miss Jones and I. I.

HEART AND SOUL

- FRANK LOSSEE, HOAGY CARMICHAEL

Andante Moderato (♩ = 88)

A G EM⁷ AM⁷ D⁷ G EM⁷ AM⁷ D⁷

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

G EM⁷ AM⁷ D⁷ G AM⁷ D⁹

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

A G EM⁷ AM⁷ D⁷ G EM⁷ AM⁷ D⁷

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

G EM⁷ AM⁷ D⁷ G G⁷

Glad - ly, that magic night we kissed... there in the moonmist.

B C B⁷ E⁷ A⁷ D⁷ G⁷ F⁷ B⁷

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

C B⁷ E⁷ A⁷ D⁹ G⁷ F⁷ D⁷

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

A G EM⁷ AM⁷ D⁷ G EM⁷ AM⁷ D⁷

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

G EM⁷ AM⁷ D⁷ B⁷ E⁷ AM⁷ A⁷ D⁷ G

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

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

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Built at: Tue Feb 28 04:07:43 PM UTC 2023

HERE'S THAT RAINY DAY

SLOWLY

- JOHNNY BURKE / JAMES VAN HEUSEN

Allegro (♩ = 130)

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

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

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

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

B DM^7 G^9 C^{Δ} $F^{\#9}$ F^{Δ}

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

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

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

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

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

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

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

C D^{Δ} $B^{\#}M^7$ E^7 E^7/D $C^{\#}M^7$ $F^{\#}M^7$ B^7b^5 B^7

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

$B^{\#}M^7$ E^7 $B^{\#}M^7$ E^7b^9 $1. A$ $F^{\#}M^7$ $B^{\#}M^7$ E^9 $2. A$ C^6 F^{Δ} $B^b\Delta$ A^6

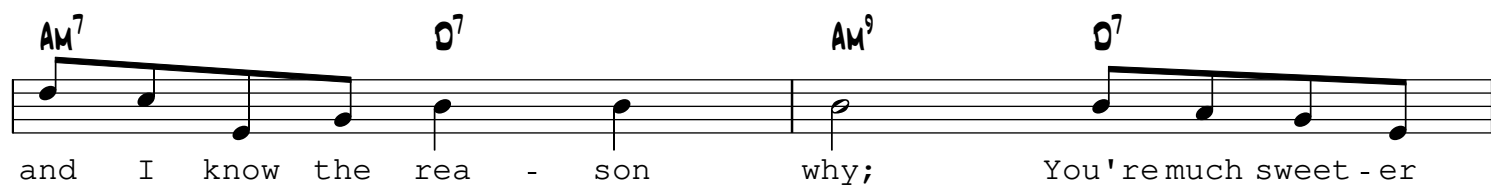
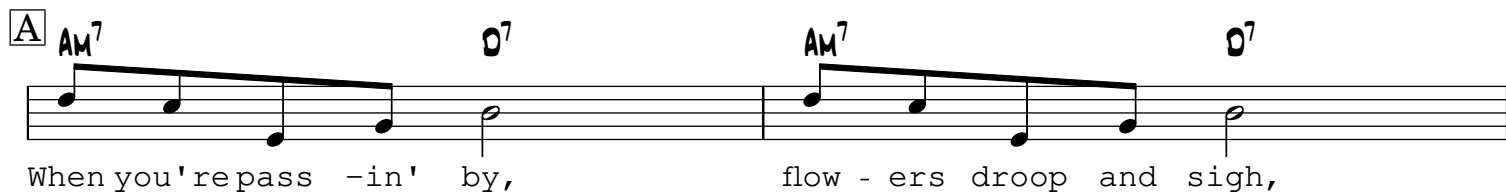
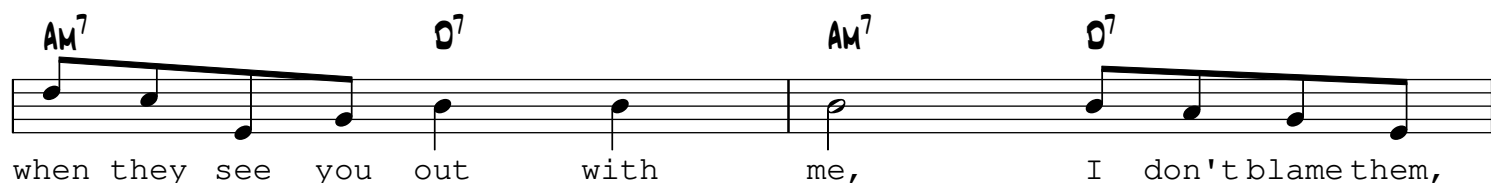
Funny that rainy day is here. _____ here. _____

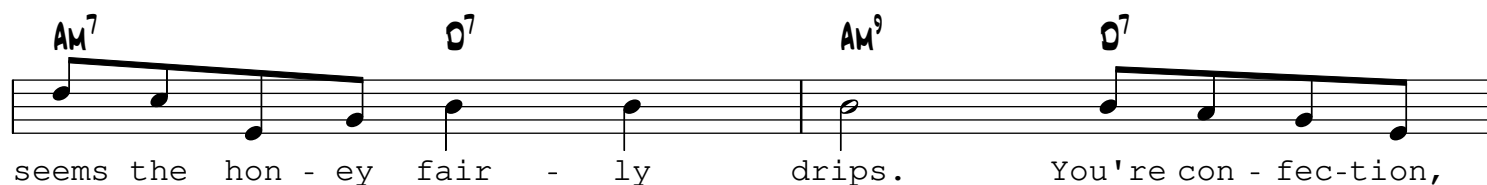
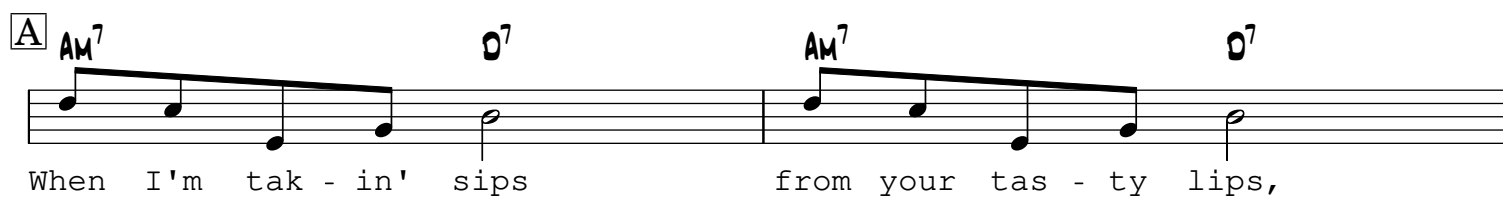
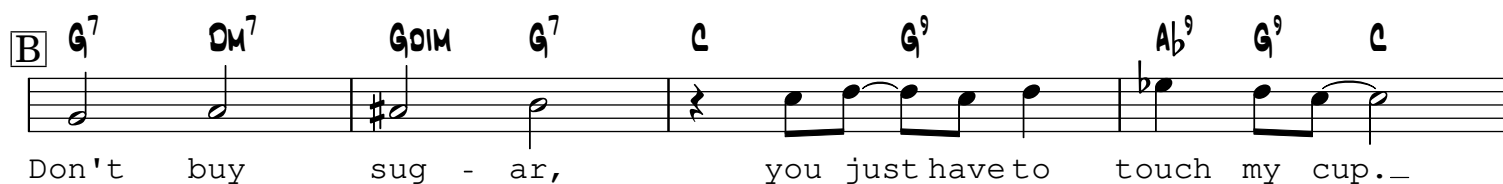
HONEYSUCKLE ROSE

MEDIUM, WITH A LIFT

- ANDY RAZAF / THOMAS FATS WALLER

Allegro (♩ = 130)





HOW DEEP IS THE OCEAN

SLOWLY

- IRVING BERLIN

Andante (♩ = 88)

A DM^7 EM^7b^b A^7 DM^7 BM^7b^b E^7

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

AM^7 BM^7b^b E^7 AM^7 D^7 GM^7 C^7

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

B F^Δ CM^7 F^7 Bb^7

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

DM^7b^b G^7 C^7 EM^7b^b A^7

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

A DM^7 EM^7b^b A^7 DM^7 BM^7b^b E^7

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

AM^7 BM^7b^b E^7 AM^7 D^7 GM^7 C^7

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

C F^7 AM^7b^b D^7 GM^7 Bb^7 Eb^7

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

F^Δ G^7 GM^7 C^7 F^Δ

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

MODERATELY

HOW HIGH THE MOON

- NANCY HAMILTON / MORGAN LEWIS

Allegro (♩ = 130) A A^{Δ}

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

G^{Δ} GM^7 C^7

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

F^{Δ} BM^7b^5 E^7 AM^7 BM^7b^5 E^7

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

$A^{\Delta 9}$ BM E^7 $C\sharp M^7$ C^7 BM^7 BM^7/E E^7

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

B A^{Δ}

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

G^{Δ} GM^7 C^7

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

F^{Δ} BM^7b^5 E^7 A^{Δ} BM^7 E^7b^9

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

$C\sharp M^7$ C^7 BM^7 BM^7/E E^7b^9 $1. A^6$ E^7 BM^7/E E^7 $2. A$

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

HOW INSENSITIVE

MODERATELY

JOVINO DE LIMAES, NORMAN GIMBEL / ANTONIO CARLOS JOBIM

Allegro (♩ = 130)

A **EM⁷** **E♭DIM⁷**

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

DM⁶ **A⁷**

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

C^Δ **F^Δ**

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

F#M^{7b5} **B^{7b9}** **EM⁷** **E♭⁷**

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

B DM^7 $C\#DM^7$

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

C^Δ $F\#M^7b5$ B^7b9 EM^7 Eb^7

_____ and stare in i- cy si - lence? _____ What
 _____ and stare in i- cy si - lence? _____ What

DM^7 G^7 $C\#M^7$ $F\#^7b9$

_____ was I to say? _____ What can you say.
 _____ was I to do? _____ What can one do_

AM^6 B^7 EM^7 $F\#M^7b5$ B^7b9

1. _____
 _____ when a love af - fair is o - ver? _____
 _____ when a love_

2. B^7 EM EM^6

_____ af - fair is o - ver? _____

DREAMILY

I CAN'T GIVE YOU ANYTHING BUT LOVE

CARLOS DELLOS / JIMMY McHUGH

Andante Moderato (♩ = 88)

A A A/C# CDM7 BM7 E7

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

A F#M7 BM7 E7

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

B A7 D^Δ D7 C#7 C7

Dream awhile, scheme awhile we're sure to find_____

B7 E7

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

A' A A/C# CDM7 BM7 E7

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

EM7 A7 D^Δ

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

D^Δ D#DM7 A^Δ9/E F#7

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

BM7 B7 E7 A A/C# D DM A/E E7 A⁶

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

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

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Built at: Tue Feb 28 04:07:43 PM UTC 2023

SLOWLY

I CONCENTRATE ON YOU

- COLE PORTER

Allegro (♩ = 130)

A F^{Δ} F^{Δ} C^7 FM^7 $Ebm^7 Ab^9$ Db^6 $Bbm^7 Bbm^7/Ab$

Whenever skies look grey to me— and trouble begins to brew,—

GM^7b^5 C^7 FM^6 $DM^7b^5 G^7$ C^7 F^6 $GM^7 C^7$

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

A F^{Δ} F^{Δ} C^7 FM^7 $Ebm^7 Ab^9$ Db^6 Db/C

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

Bbm^7 Eb^7 Ab^{Δ} $C^{\sharp} G^7$ C^7 $F^6 Bb^6 F F^7$

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

B Bb^{Δ} Bbm^7 F $AM^7 D^7$ GM^7 C^7 F^{Δ} F^7

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

Bb^{Δ} Eb^7 $Ab^{\Delta} Ab/G FM^7$ FM/Eb DM^7b^5 G^7 C C^{Δ} C^7

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

A F F^{Δ} Bm^7b^5 E^7 CM^7 F^7 Bb^{Δ} $EM^7b^5 A^7$

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

AM^7b^5 $D^7\sharp^5$ GM $G^{\sharp}DM^7 G^7b^5/Db$ C^7 F $GM^7 C^7$

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

2. F^6 Bb^6 F^6 GM^7 C^7b^9 $F^{\sharp}9$ F^69

I concentrate, and concentrate on you.——

Copyright Â© 1939 by Chappell & Co., Inc.

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

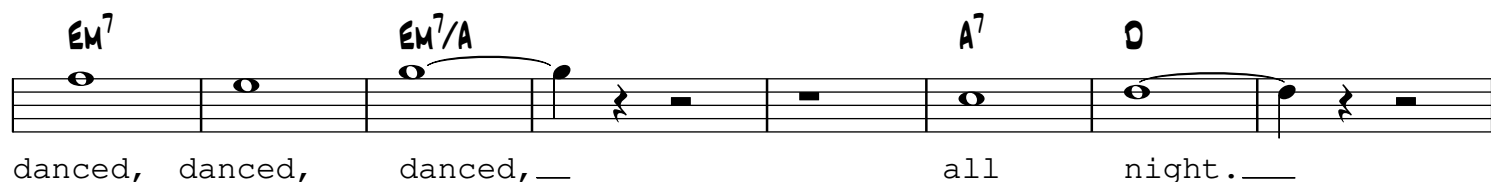
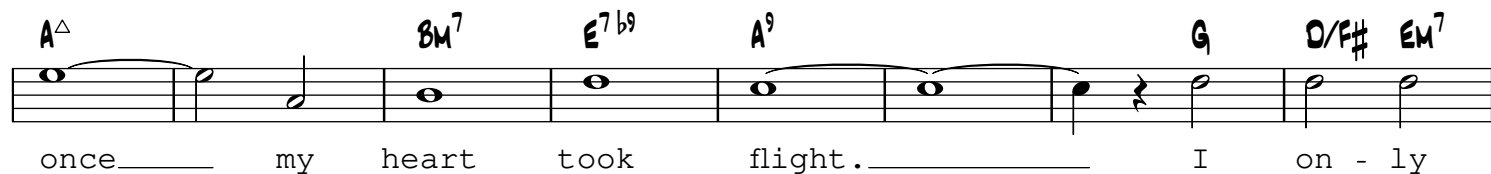
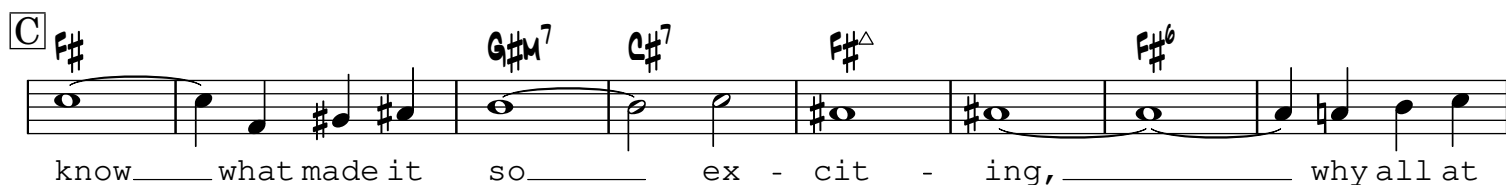
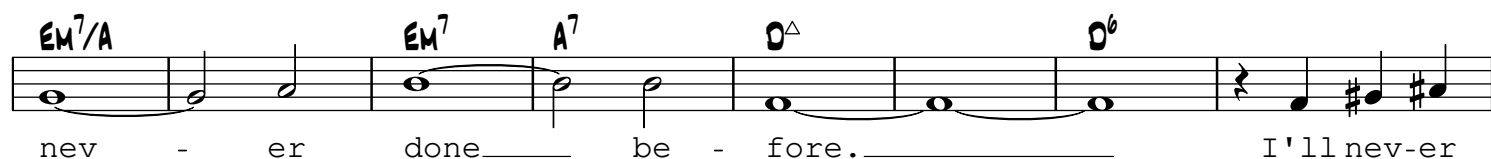
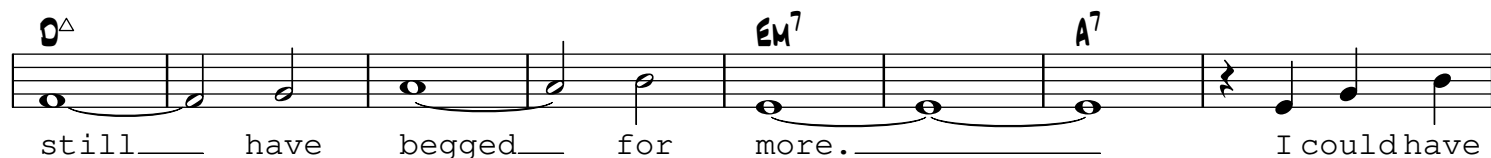
Built at: Tue Feb 28 04:07:43 PM UTC 2023

MODERATELY

I COULD HAVE DANCED ALL NIGHT

ALAN JAY LERNER / FREDERICK LOEWE

A
Prestissimo (♩ = 240)



BALLAD

I COULD WRITE A BOOK

- LORENZ HART / RICHARD RODGERS

Allegro (♩ = 130)

A D^{Δ} $B^{\Delta 7}$ $E^{\Delta 7}$ $A^{\Delta 7}$ D^{Δ} $A^{\Delta 7}$

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

D^{Δ} $A^{\Delta 7}$ D^{Δ} $D^{\Delta} \dim^7$ $E^{\Delta 7}$ $A^{\Delta 7}$

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

B ^{1.} $D/F^{\#}$ $B^{\Delta 7}/F$ $E^{\Delta 7}$ $A^{\Delta 7}$ $B^{\Delta 7}$ $E^{\Delta 7} b^9$ A^{Δ} $C^{\Delta 7}$

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

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

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

C ^{2.} B^{Δ} $B^{\Delta \Delta}$ $B^{\Delta 7}$ $B^{\Delta 6}$ $A^{\Delta 7}$ $D^{\Delta 7}$ G^{Δ} $G^{\Delta 7}$ $C^{\Delta 7}$

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

D^{Δ} $B^{\Delta 7}$ $E^{\Delta 7}$ $A^{\Delta 7}$ $D^{\Delta 6}$ $(E^{\Delta 7})$ $A^{\Delta 7}$

make two lov - ers of friends. If they

MODERATELY

I DON'T WANT TO SET THE WORLD ON FIRE

- LYRIC: BOB DYLAN, MUSIC: BENNIE BENJAMIN

Allegro (♩ = 130)

A G G/B B♭DIM7 AM CM

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

D7 AM9 D7 B7 E7 A7 D7

just want to start_ a flame in your heart_____

A G G/B B♭DIM7 AM CM

In my heart I have but one de - sire_____ and

D7 AM9 D7 G F6 F#6 G6

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

B DM7 G7 DM7 G7 CΔ

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

EM A7 EM A7

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

EM A7 D7 D7#

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

A G G/B B♭DIM7 AM CM

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

D7 AM9 D7 1. G B♭DIM7 AM D7 2. G

just want to start_ a flame in your heart_

I GOT PLENTY O' NUTTIN'

MODERATELY

JOHN GERSHWIN, DUBOSE HAYWARD / GEORGE GERSHWIN

A
Allegro (♩ = 130)

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

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

A
folks wid plenty o' plenty got a lock on de door, fairsomebody's a
folks wid plenty o' plenty got to pray all de day, Seems wid plenty you

go - in' to rob 'em while dey's out a mak - in' more. What for?
sure got to wor - ry how to keep the debbela - way, a - way.

B
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

C#M **F#M/C#** **C#M⁶** **F#M/C#** **C#M** **BM⁷**

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

E **BM⁷** **E⁷**

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

A' **A** **BM⁷** **C#M** **BM⁷** **A** **BM⁷** **A** **C#⁷**

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

F# **B** **F#** **B** **F#** **B** **F#** **D#**

got a gal, got my song, got heb ben the whole day long. 3 Nouse complainin'!

D# **E** **A** **BM⁷** **A** **EM⁷** **A** **BM⁷**

Got my gal, _____ got my Lawd, _____

A **D** **1. A** **C#M** **BM⁷** **2. A** **D⁷** **E⁷** **A**

— go my song. _____ song. _____

I LEFT MY HEART IN SAN FRANCISCO

SLOWLY

Diana Ross 1966 / GEORGE CORRY

A

Andante Moderato (♩ = 88)

I Left My Heart In San Francisco, _ high on a hill, it callsto

B

me. To be where little cable cars _ climb halfway to the stars! tomorrow

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

cisco, _ a-bove the blue _ and wind-y sea. When I come home to

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

I LOVE YOU

SLOWLY

- COLE PORTER

A

Allegro (♩ = 160)

Musical notation for section A of 'I Love You'. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro (♩ = 160)'. The notation includes various chords: AM7b5, D7b9, GΔ, AM7, D7, GΔ, AM7b5, D7b9, GΔ, C#M7, F#7, BΔ, C#M7, F#7, and BΔ. The lyrics are: '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

Musical notation for section B of 'I Love You'. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various chords: AM7, D7, GΔ, BΔ, E7b9, A7, D7, AM7b5, D7b9, GΔ, BΔ, E7, A7, AM7, D7, and G6. The lyrics are: 'spring a - gain And birds on the wing a - gain Start to sing a - gain The old me - lo - dy. I love you, That's the song of songs And it all be - longs To you and me.'

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

BALLAD

IF YOU COULD SEE ME NOW

- CARL SIGMAN / TAOO CAMERON

Adagio (♩ = 76)

A F^{Δ} Bb^7

If you could see me now you'd know how blue I've been.
If you could see me now you'd find me be - ing brave,

F^{Δ} Bb^7

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

AM^7 $G\#M^7$ $C\#^7$ GM^7 C^7 1. $A^7\#$ D^7 GM^7 C^7 2. BM^7b5 BbM^7 AM^7 DM^7 CM^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 BM^7 E^7 $C\#M^7$ $F\#^7$ BM^7 E^7 $C\#M^7$ $F\#^7$

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

BM^7 DM^7 G^7 C^{Δ} AM^7 DM^7 G^7 GM^7 C^7

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

A F^{Δ} Bb^7

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

F^{Δ} Bb^7

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

AM^7 $G\#M^7$ $C\#^7$ GM^7 C^7 F (Ab^{Δ} $C\#^{\Delta}$ $F\#^{\Delta}$ F^{Δ})

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

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

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

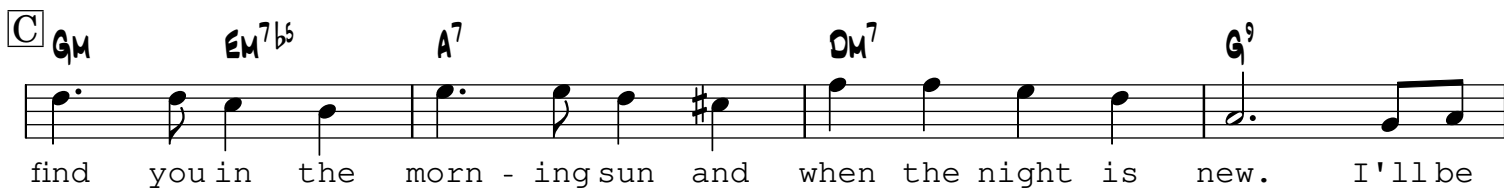
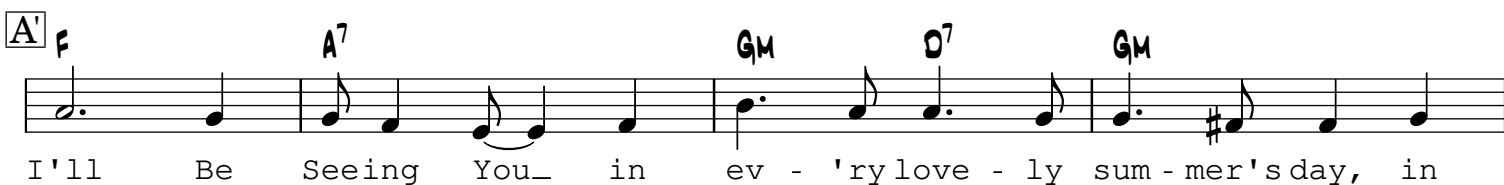
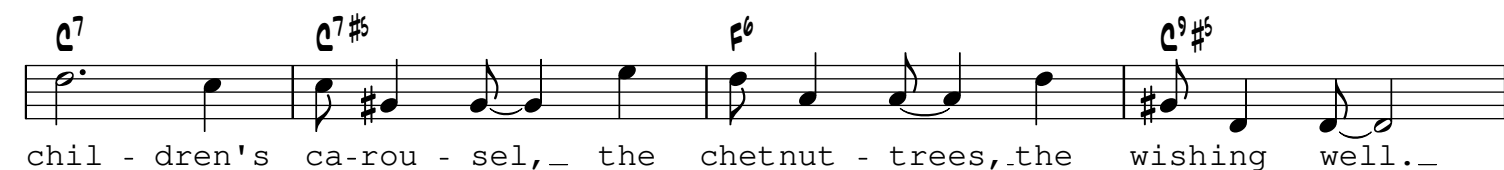
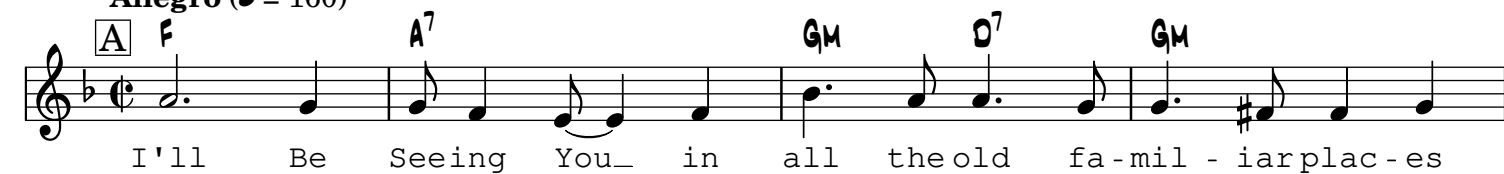
Built at: Tue Feb 28 04:07:43 PM UTC 2023

MODERATELY

ILL BE SEEING YOU

- IRVING KAHAL, SAMMY FAIN

Allegro (♩ = 160)



MEDIUM SWING

ILL CLOSE MY EYES

- BUDDY KAYE / BILLY REID

Allegro (♩ = 150) **A** G^{Δ} $F^{\#}M^{7b5}$ B^{7b9}

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

EM^7 A^7 DM^7 G^7

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

C^{Δ} F^7 G^{Δ}

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

$C^{\#}M^{7b5}$ $F^{\#7}$ BM^7 B^bDM^7 AM^7 Ab^7/O

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

B G^{Δ} $F^{\#}M^{7b5}$ B^{7b9}

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

EM^7 A^7 DM^7 G^7

— Oh, to share each love - ly day_ And

C^{Δ} F^7 BM^{7b5} E^{7b9}

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

AM^7 D^7 G^{Δ} E^7 AM^7 D^7

Eyes And I'll see you with my heart_

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

MODERATELY

ILL NEVER SMILE AGAIN

- RUTH LOWE

Allegro (♩ = 130) **A** G^M7 C^7 F^Δ G^M7 A^M7 A^bOIM^7

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

G^M7 C^7 F

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

B $C^\#7^\#5$ C^7 F G^M7^b5 $C^7^\#5$ F^Δ E^9

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

A E^7 A A^bOIM^7 G^M7 C^7 F^Δ A^M7 A^bOIM

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

A G^M7 C^7 F^Δ G^M7 A^M7 A^bOIM^7

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

G^M7 C^7 F^7

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

C $B^b\Delta$ B^b6 E^b9 F A^M7 D^7

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

G^M7 $C^\#7^\#5$ C^7 F A^bOIM^7 C^7/G F^Δ A^M7 A^bOIM^7 F

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

MODERATELY

ILL REMEMBER APRIL

- DON RAYE, GENE DE PAUL, PAT JOHNSON

Allegro (♩ = 130)

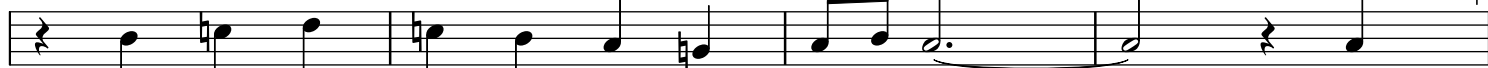
A A

A⁶D⁹

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

G^ΔF#M⁷B⁷

To Coda ♪



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

B^{M7b5}E⁷E⁷/DC#M⁷F#⁹

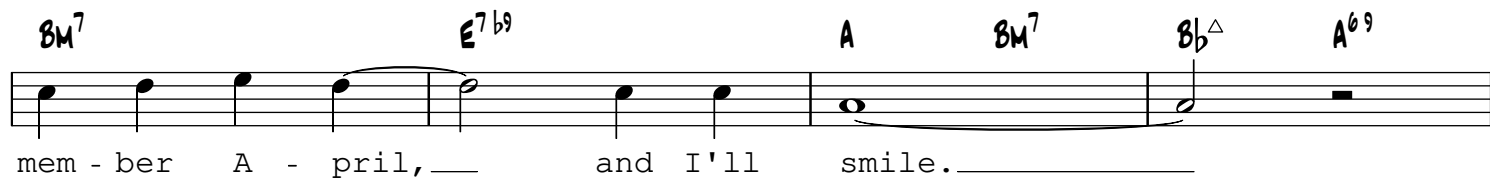
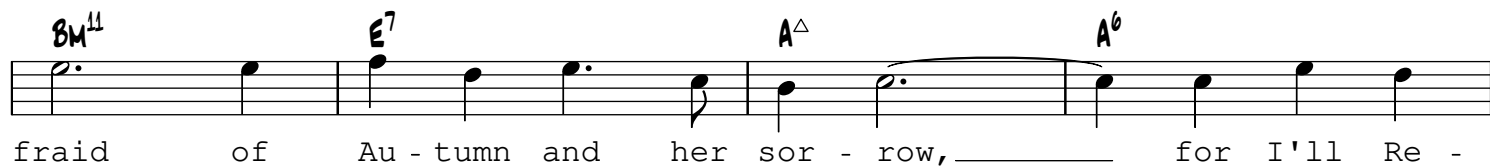
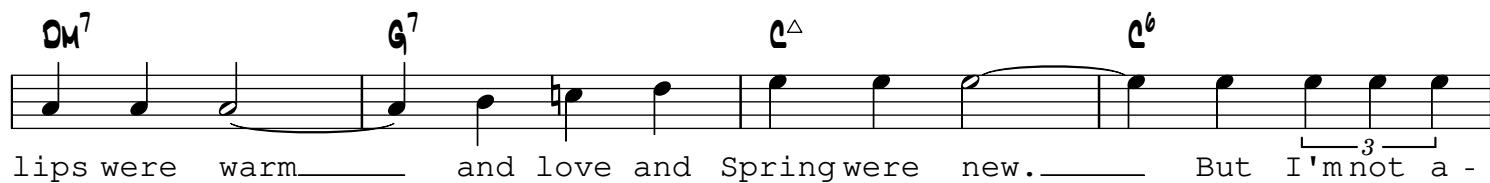
lone, where we have walked to - geth - er, _____ I'll Re -

B^{M7}E⁷b⁹A^ΔA⁶

mem - ber A - pril _____ and be glad. _____ I'll

B D^{M7}G⁷C^ΔA^{M7}

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



MEDIUM BOUNCE

I'M BEGINNING TO SEE THE LIGHT

LYRICS BY LARRY FARMER, MUSIC BY LARRY FARMER, JOHNNY HODGES, DON GEORGE

A
Allegro (♩ = 130)

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It features a variety of chords including A6, D9, A6, DM7, G7, CM7, F7, C#M7, F#7, B9, BM7, E7, A, BM7, E7, C#9, C9, B9, CM7, F7, BM7, E7, A6, D9, C#M7, F#M7, D#M7b5, DM7, G7, CM7, F7, BM7b5, E7b9, D#M7b5, D9, C#M7, F#7b5b9, B9, BM7, E7, A, BM7, E7, A, Bb, A9, and A6. The melody includes a repeat sign at the beginning and a double bar line with repeat dots at the end. The lyrics are written below the staff, with some words hyphenated across lines.

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, _ shad-owbox-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 WUKU YOUNG / RAY HANDEYSON

A

Built at: Tue Feb 28 04:07:43 PM UTC 2023

EASY SWING

ISN'T IT ROMANTIC

- LORENZ HART / RICHARD RODGERS

Andante (♩ = 108)

A



Isn't It Romantic? Mu-sic in the night, a dream that can be heard. Isn't It Ro-
 Isn't It Romantic? 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

JOHN MERSTEIN II / RICHARD RODGERS

Andante (♩ = 88)

A

A⁶ **D⁹** **C#M⁷** **F#⁷** **B^M⁷** **E⁷**

I'm as restless as a wil-low in a wind-storm, I'm as

A **EM⁷** **A⁷**

jump - y as a pup - pet on a string. I'd

D **D#M⁷** **G#⁷** **C#M⁷** **F#⁷** **B^M⁷** **E⁷** **E⁷/D** **C#M⁷** **F#⁷** **B^M⁷** **E⁷**

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

A **A⁶** **D⁹** **C#M⁷** **F#⁷** **B^M⁷** **E⁷**

star - ry eyed and vague - ly dis - con - tent - ed, like a

A **EM⁷** **A⁷**

night - ingale without a song to sing. Oh,

D **D#M⁷** **G#⁷** **C#M⁷** **F#⁷** **B^M⁷** **E⁷** **A** **EM⁷** **A⁷**

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

B D EM^7 A^7 D

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

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

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

A A^6 D^9 $C\sharp M^7$ $F\sharp^7$ BM^7 E^7 A EM^7 A^7

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

D $D\sharp M^7$ $G\sharp^7$ $A^6/C\sharp$ $F\sharp M^7$ BM^7 E^9 E^7/D $C\sharp^7$ $F\sharp^7$

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

B^7 DM^7 G^7 $C\sharp M^7$ $F\sharp M^7$ $F\sharp M^7/E$ $B^7/D\sharp$ DM^7 G^9

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

$C\sharp M^7$ $F\sharp M^7$ BM^7 E^7 A D^6 A

Might _____ As Well _____ Be Spring! _____

MODERATELY SLOW

IT NEVER ENTERED MY MIND

LORENZ HART / RICHARD RODGERS

Andante (♩ = 76)

A G BM G BM G BM G BM

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

G BM G BM AM⁷ AM F⁷/A D⁷

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

A G BM G BM G BM G BM

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

G BM G BM AM⁷ BM D⁷

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

B G G⁶ AM⁷ D⁷ G^Δ G⁶ AM⁷ D⁷

You have what I lack my-self, - and

G⁶ D⁷ G C[♯]DM⁷ D⁷ C BM⁷ C BM D⁷

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

A G BM G BM G BM G BM

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

G BM BM⁷ b⁵ E⁷ AM⁷ D⁷ sus D⁷ G G^Δ

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

AM⁷ D⁷ 1. G⁶ A⁷ D⁷ 2. G⁶

It Nev-er En-tered My Mind. -

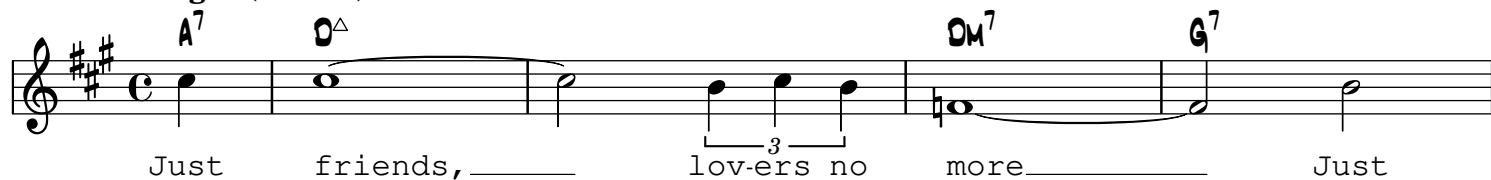
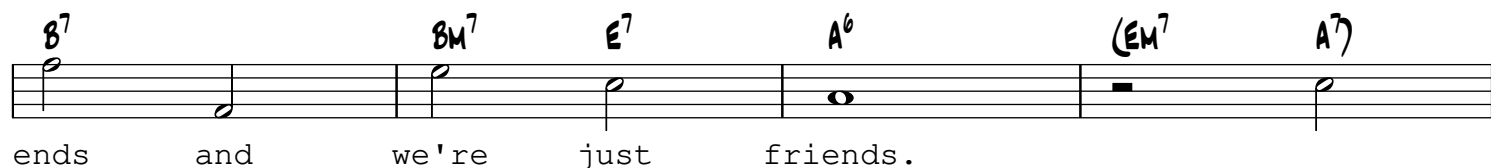
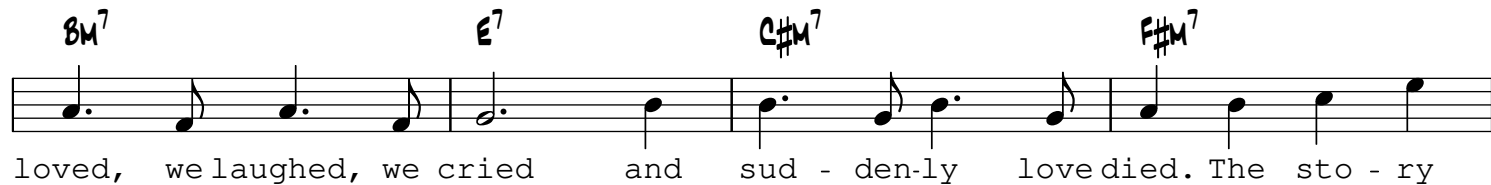
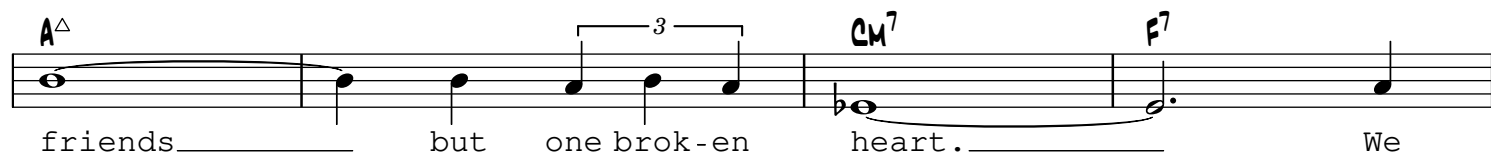
MEDIUM SWING

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]



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



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

[A']



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



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

[B]



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



oh! If we ev - er part, then that might break my heart!

[A'']



MODERATELY

LIKE SOMEONE IN LOVE

- JOHNNY BURKE, JIMMY VAN HEUSEN

Allegro (♩ = 130)

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

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

EM^7 A^7 $A^9\#5$ D^{Δ} AM^7 D^9 $D^9\#5$

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

B G^6 $G+$ $C\#M^7$ $F\#^7$ B^{Δ} B^6

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

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

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

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

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

EM^7 A^7 $A^9\#5$ D^{Δ} AM^7 D^9 $D^9\#5$

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

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

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

$F\#M^7$ B^7 EM^7 A^7b9 D BM^7 E^9 A^7 D GM^6 D

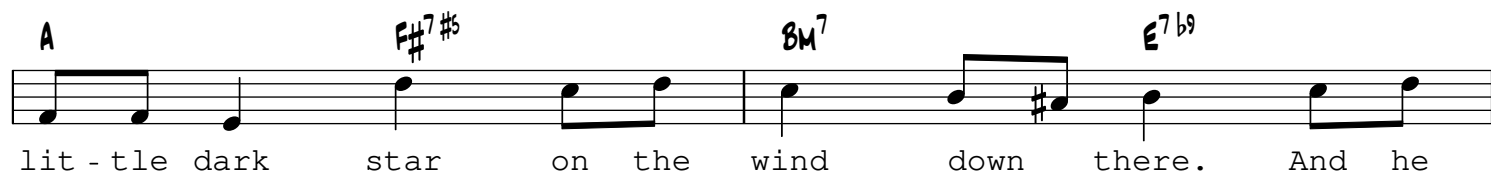
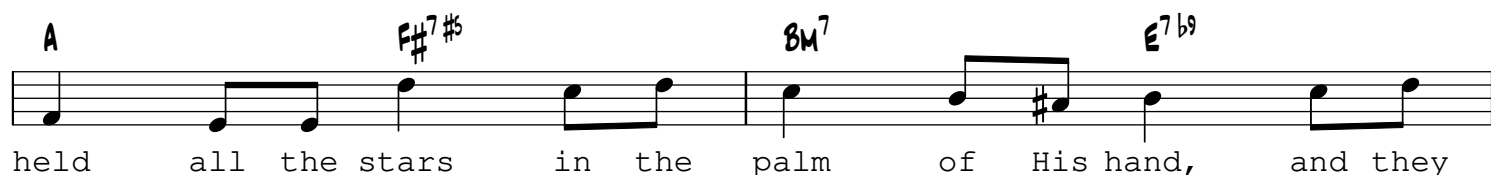
feeling Like Some-one In Love. Love. _____

MODERATELY

LOST IN THE STARS

- MAXWELL ANDERSON / KURT WEILL

A
Andante Moderato (♩ = 88)



A **A** **COM⁷** **E⁷/B** **E⁷**

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

A **F[#]7^{#5}** **BM** **DM⁶**

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

A **DM⁶**

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

A **DM⁶**

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

E⁷ **BM⁷** **E⁷** **A**

And we're lost out here ³in the stars,

F[#]M⁷ **F⁷** **A** **COM⁷**

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

E⁷/B **BM⁷** **E⁷** **A** **F[#]M⁷** **F⁷**

And we're lost out here ³in the stars, little stars, big stars,

A **COM⁷** **E⁷/B** **E⁷** **A** ³ **F⁷** **A⁶**

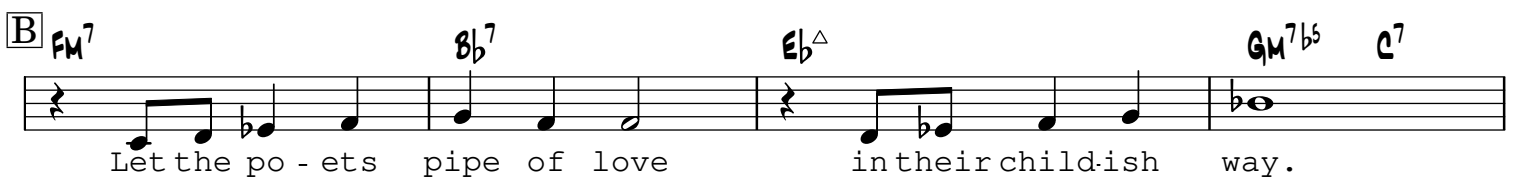
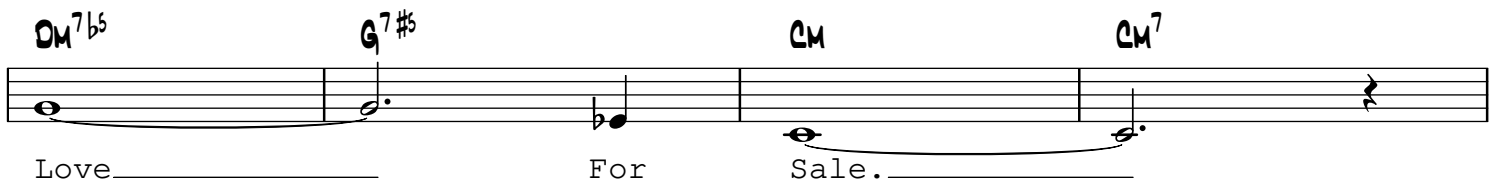
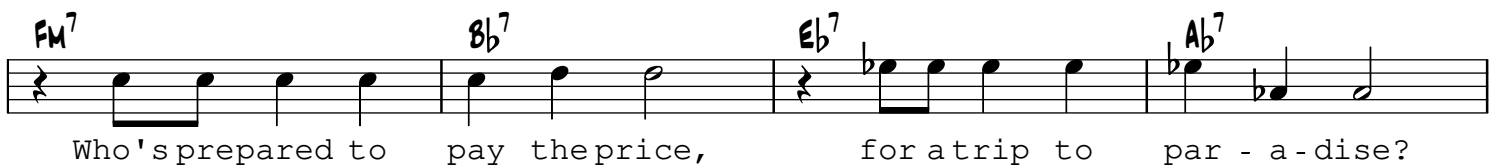
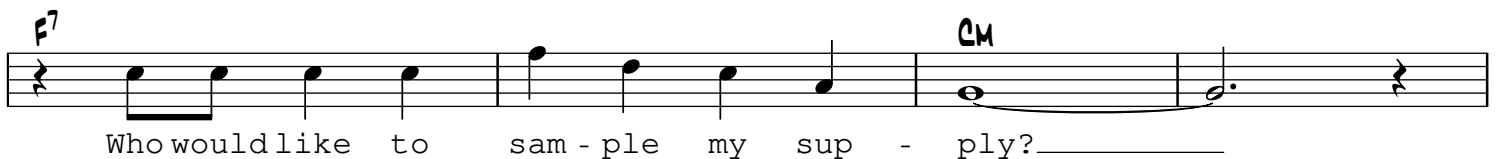
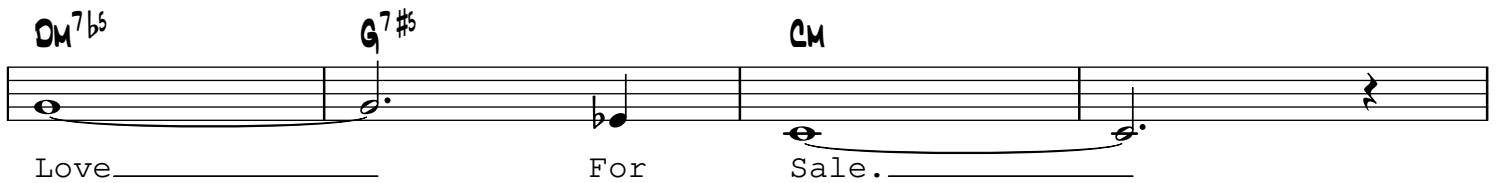
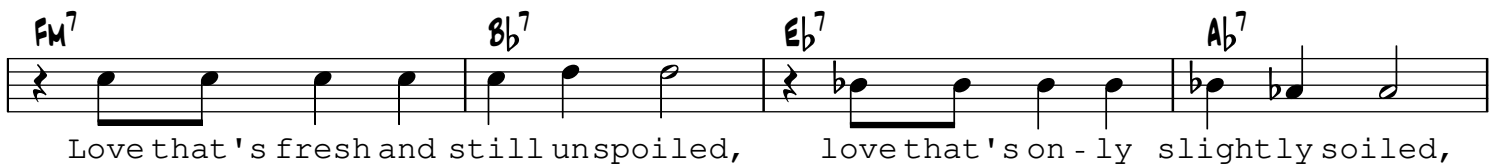
blowing through the night. And we're lost out here in the stars. _____

WITH SWINGING RHYTHM

LOVE FOR SALE

- COLE PORTER

Allegro (♩ = 130)



Musical score for the song "Love For Sale". The score is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: "I know ev - ery type of love bet-ter far than they. If you want the thrill of love, I've been thruthe mill of love; Old love, new love, Ev-'ry love but true love. Love_____ For Sale,_____ Ap-pe-tiz - ing young Love For Sale._____ If you want to buy my wares, Follow me and climb the stairs, Love_____ For Sale._____ Love_____ For Sale._____ Sale._____". The score includes various chords: FM7, Bb7, EbΔ, CM7, C7, FM, AM7b5, D7, GM7b5, C7b9, F7, CM, F7, CM, FM7, Bb7, Eb7, Ab7, DM7b5, G7#5, CM, CM7/Bb, AM7b5, AM7b5/G, F7, FM7, FM7/Eb, DM7b5, CM, F7, and C. The score also includes a triplet of eighth notes in the second line and a first/second ending for the final line.

I know ev - ery type of love bet-ter far than they.
 If you want the thrill of love, I've been thruthe mill of love;
 Old love, new love, Ev-'ry love but true love.
 Love_____ For Sale,_____
 Ap-pe-tiz - ing young Love For Sale._____
 If you want to buy my wares, Follow me and climb the stairs,
 Love_____ For Sale._____
 Love_____ For Sale._____
 Sale._____

RELAXED SWING

LULLABY OF BIRDLAND

GEORGE DAVID WEISS / GEORGE SHEARING

Allegro (♩ = 130)

A $G^{\flat 6}$ $E^{\flat 7 \flat 5}$ $A^7 \flat 9$ $D^7 \flat 9$ $G^{\flat 7}$ $E^{\flat \Delta}$ $C^{\flat 7}$ F^7

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

$D^{\flat 7}$ $G^{\flat 7}$ $C^{\flat 7}$ $F^7 \flat 9$ $B^{\flat \Delta}$ $E^{\flat 9}$ $A^{\flat 7 \flat 5}$ D^7

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

A $G^{\flat 6}$ $E^{\flat 7 \flat 5}$ $A^7 \flat 9$ $D^7 \flat 9$ $G^{\flat 7}$ $E^{\flat \Delta}$ $C^{\flat 7}$ F^9

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

$D^{\flat 7}$ $G^{\flat 7}$ $C^{\flat 7}$ $F^7 \flat 9$ $B^{\flat \Delta}$ F^7 B^{\flat}

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

B $D^{\flat 7 \flat 5}$ $G^7 \flat 9$ $C^{\flat 7}$ $F^7 \flat 9$ $B^{\flat \Delta}$

And there's a weepy old wil - low; he really knows how to cry!_

$D^{\flat 7 \flat 5}$ $G^7 \flat 9$ $C^{\flat 7}$ $F^7 \flat 9$ $B^{\flat \Delta}$ D^7

That's how I'd cry in my pil - low if you should tell me farewell and goodbye!_

A $G^{\flat 6}$ $E^{\flat 7 \flat 5}$ $A^7 \flat 9$ $D^7 \flat 9$ $G^{\flat 7}$ $E^{\flat \Delta}$ $C^{\flat 7}$ F^9

Lulla-by Of Birdland whis-per low, kiss me sweet and we'll go_

$D^{\flat 7}$ $G^{\flat 7}$ $C^{\flat 7}$ $F^7 \flat 9$ $B^{\flat \Delta}$ $E^{\flat 9}$

fly-in' high in Birdland, high in the sky up a - bove all be-cause

$A^{\flat 7 \flat 5}$ D^7 $B^{\flat \Delta}$ $C^{\flat 7}$ F^9 $B^{\flat \Delta}$ $C^{\flat 7}$ B^{Δ} $B^{\flat \Delta 9}$

we're in love! all be-cause we're in love.

SLOWLY, WITH A SMOOTH SWING

MISTY

- JOHNNY BURKE / ERROL GARNER

Andante (♩ = 88) F^{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 -

Bb^{Δ} 3 Bbm^7 Eb^9

tree and I feel like I'm cling - ing to a cloud, I
play, or it might be the sound of your hel - lo, that
lone, nev - er know - ing my right foot from my left, my

F^{Δ} DM^7 GM^7 C^7b9 A^7 D^7
To Coda \oplus

3

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

G^7 C^7 C^9 $F\#^7\#9$ F Bbm^7 Eb^9 F^6 3 Bbm^7

Walk my near. You can say that you're

B CM^7 F^7b9 Bb^{Δ} Bb^6

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

Bm^7 E^7 DM^7 G^7 AM^7 D^7 GM^7 C^7b9 C^9 $F\#^7\#9$

D.S. al Coda

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

Coda F Ab^9 GM^7 $F\#^{\Delta}$ F^{Δ}

love.

MOONLIGHT IN VERMONT

FREELY - JOHN BLACKBURN / KARL SUSSDOERF

Allegro (♩ = 130)

A F⁶ D^{M7} G^{M7} F^{#7#9} F⁶ D^{M7} E^{b9} G^{M7} C^{7sus} F G^{M7} C⁷

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

A F⁶ D^{M7} G^{M7} F^{#7#9} F⁶ D^{M7} E^{b9} G^{M7} C^{7sus} F

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

B B^{M11} E⁷ A^Δ A^{#DIM7} B^{M11} B^{b9#11} A^Δ A⁶

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

C^{M11} F⁷ B^{bΔ} B^{DIM7} C^{M11} F⁹ B^b C^{7#5b9}

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

A F⁶ D^{M7} G^{M7} F^{#7#9} F⁶ D^{M7} E^{b9} G^{M7} C^{7sus} F

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

D^{M7} G⁹ F^{#9} F^{Δ9}

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

MY FAVORITE THINGS

LIVELY, WITH SPIRIT

OSCAR HAMMERSTEIN II / RICHARD RODGERS

Allegro (♩ = 130)

A $F\sharp M^7$ $G\sharp M^7$ $F\sharp M^7$ $G\sharp M^7$

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

D^{Δ}

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

$B M^7$ E^7 A^{Δ} D^{Δ}

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

A^{Δ} D^{Δ} $G\sharp M^7 b5$ $C\sharp^7$

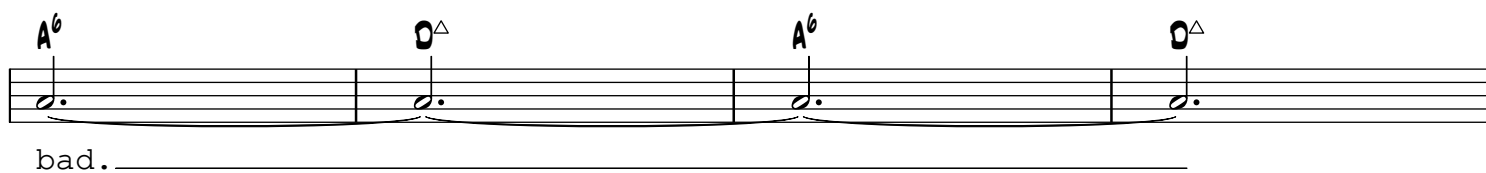
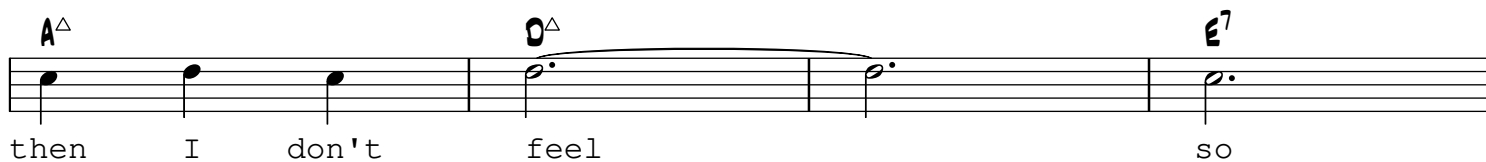
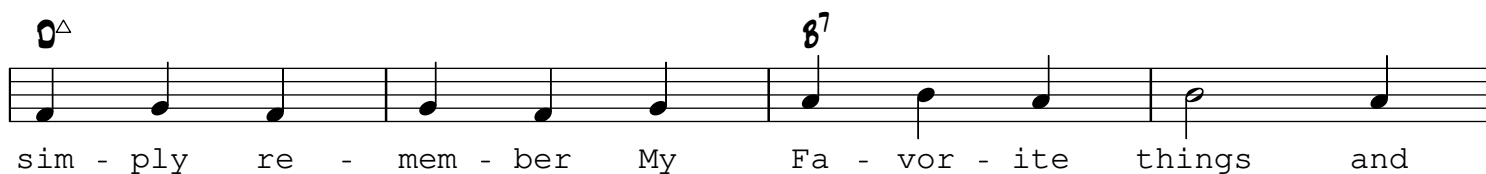
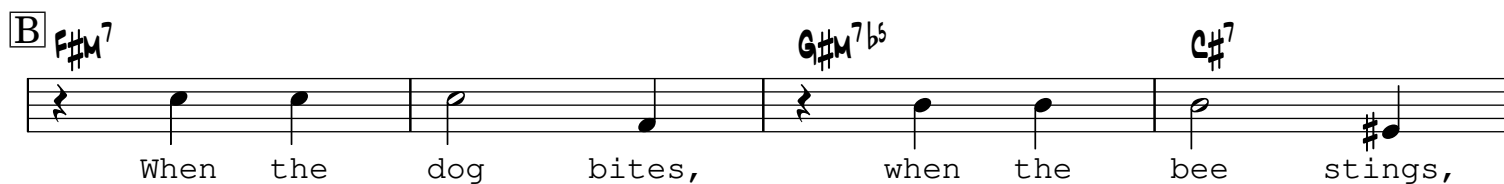
these are a few of My Fa - vor - ite Things.
these are a few of My Fa - vor - ite Things.

A $F\sharp^{\Delta}$ $G\sharp M^7$ $F\sharp^{\Delta}$ $G\sharp M^7$

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

B^{Δ}

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



SLOWLY EXPRESSIVELY

MY FOOLISH HEART

- NED WASHINGTON / VICTOR YOUNG

Moderato (♩ = 108)

A C^{Δ} F^{Δ} EM^7 A^7 DM^7 G^7b^9

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

C^{Δ} $E^7\#^9$ AM^7 DM^7 G^7

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

C^{Δ} C^7 C^7b^5

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

F^b BM^7b^5 E^7b^9

see on an eve - ning such as this, for they

AM^7 $E^7\#^9$ AM^7 D^7 G^{Δ} G^7

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

B C^{Δ} F^{Δ} EM^7 A^7 DM^7 G^7b^9

lips_ are much too close to mine, be - ware_ My Foolish Heart but

C^{Δ} $E^7\#^9$ AM^7 DM^7 BM^7b^5 E^7b^5

should_ our ea - ger lips combine then let_ the fire start for

AM^7 Ab^7 C^{Δ} F^{Δ} EM^7b^5 A^7

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

DM^7 DM^7/G C AM^7 DM^7 G^7 C

love_ this time, it's love, My Foolish Heart. The Heart.

MY FUNNY VALENTINE

SLOWLY

- LORENZ HART / RICHARD RODGERS

Allegro (♩ = 130)

A **DM** **A⁷/C[#]** **DM⁷/C** **B^M7^b5**

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

B^bΔ **G^M9** **EM⁷b⁵** **A⁷b⁹**

you make me smile with my heart. _____

A **DM** **A⁷/C[#]** **DM⁷/C** **G/B**

Your looks are laugh - a - ble, un - pho - to - graph - a - ble,

B^bΔ **B^M7^b5** **E⁷b⁵b⁹** **AM⁷** **D⁷b⁵b⁹** **G^M7^b5** **C⁷b⁹**

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

B **FΔ** **G^M7** **AM⁷** **G^M7** **F** **G^M7** **AM⁷** **G^M7**

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

FΔ **A⁷#5** **A⁷** **DM⁷** **CM⁷** **B⁷b⁹** **B^bΔ** **EM⁷b⁵** **A⁷b⁹**

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

A **DM** **A⁷/C[#]** **DM⁷/C** **G/B**

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

B^bΔ **EM⁷b⁵** **A⁷b⁹** **DM⁷** **C[#]9** **CM⁹** **B⁷b⁵#9**

stay lit - tle val - entine, stay! _____

B^bΔ **G^M7** **C⁷** **F**

Each day is Val - entine's day. _____

MY ONE AND ONLY LOVE

SLOWLY

- ROBERT MELLIN / GUY WOOD

Moderato (♩ = 100)

A **D** **B^M7** **E^M7** **A⁹** **A[#]DM⁷**

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

B^M **B^M7/A** **G^Δ** **C[#]M⁷b⁵** **F[#]M⁷** **B⁷b⁹**

A - pril breeze on the wings of spring.

E^M7 **E^M7/D** **C[#]M⁷b⁵** **F[#]7** **B^M7** **F⁹** **E^M7** **A⁷** **A⁷/G** **F[#]M** **B⁷b⁹** **E^M7** **A⁹**

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

A **D** **B^M7** **E^M7** **A⁹** **A[#]DM⁷**

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

B^M **B^M7/A** **G^Δ** **C[#]M⁷b⁵** **F[#]M⁷** **B⁷b⁹**

hush of night while you're in my arms.

B

A

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 re - frain. Wide a -

C

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

mance doesn't need a thing but you. _____

MY SHIP

MODERATELY SLOW

- IRA GERSHWIN / KURT WEIL

A Moderato (♩ = 100)

My Ship has sails that are made of silk, the decks are trimmed with gold. And of
jam and spice there's a par - a - dise in the hold. _____ My
Ship's a - glow with a mil-lion pearls and ru-bies fill each bin; the
sun sits high in a sap-phire sky when my ship comes in. I can
B wait the years 'til it ap-pears one fine day one spring, but the
pearls and such the won't mean much if there's miss-ing just one thing. I
A do not care if that day ar-ives, that dream need nev - er be, if the
ship I sing doesn't also bring my own true love to me. My own true love to me, if the
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 C[#]7 F[#]7 B⁷ E⁷ A⁷ D⁷ B⁷ B⁷ b⁹

Hold-ing hands at mid-night 'neath a star - y sky.

A/E B^M A/C[#] D⁶ A/C[#] C^{dim}7 B^M7 A

Nice Work_ If You Can Get it, and you can get it if you try._

A C[#]7 F[#]7 B⁷ E⁷ A⁷ D⁷ B⁷ B⁷ b⁹

Strolling with the one girl, sigh-ing sigh aft-er sign,

A/E B^M A/C[#] D⁶ A/C[#] C^{dim}7 B^M7 A

Nice Work_ If You Can Get It, and you can get it if you try._

B F[#]M D⁹ F[#]M⁷ B⁷

Just im-ag - ine some - one_ waiting at the cottage door,

E^M E^M/G B⁷/F[#] B⁷ B^M7 E⁷ [#] E⁷ [#]/D

where two hearts be - come one._ Who could ask for an - y thing more?

A C[#]7 F[#]7 B⁷ E⁷ A⁷ D⁷ B⁷ B⁷ b⁹

Lov - ing one who loves you, and then tak-ing that vow,

A/E B^M A/C[#] G⁷ F[#]7 B^M7 B^M/E E⁷ [#] A F⁷ E⁷ A⁶

Nice Work. If You Can Get It, and if you get it, _ won't you tell me how?_____

NIGHT AND DAY

- COLE PORTER

A
Allegro (♩ = 130) EM^7b^5 A^7 D^Δ

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

EM^7b^5 A^7 D^Δ

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

$G\#M^7b^5$ GM^7 $F\#M^7$ $F\#M^7$

near to me or far _____ No mat - ter, dar - ling Where you are _____
 roa - rin' tra - fic's boom _____ In the si - lence of my lone - ly room _____

EM^7 A^7 D^Δ 1. 2. C^7

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

B F^Δ D^Δ

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

F^Δ D^Δ

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

$G\#M^7b^5$ GM^7 $F\#M^7$ $F\#M^7$

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

EM^7 A^7 EM^7 D^6 (E^7) A^7

Day and night _____ Night And Day _____

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

FAST BLUES

NOW'S THE TIME

- CHARLIE PARKER

Presto (♩ = 190)

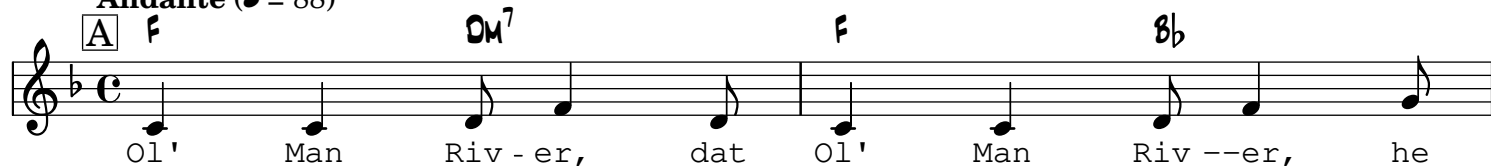


VERY SLOWLY

OL MAN RIVER

- OSCAR HAMMERSTEIN II / JEROME KERN

Andante (♩ = 88)



Ol' Man Riv--er, he jus' keeps rollin' a - long.

B

 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.

A''

 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 LUIZ MARLOS DEMORAES, RAY GILBERT / ANTONIO CARLOS JOBIM

Allegro (♩ = 144)

A AM^7 $D^7\#5$ G^Δ $G\#DIM^7$

Once _____ I loved, _____ And I
Then _____ one day, _____ From my

AM^7 $A\#DIM^7$ BM^7 BM^7/A

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; _____

GM^7 $C^7\#5$ F^Δ

Once _____ I cried _____ at the
Now _____ I know _____ that no

$F\#M^7b5$ B^7b9 $1. E^\Delta$

thought I was fool-ish and proud and let you say good - bye. _____
mat-ter what-ev-er be-falls I'll nev-er

E^7b9 $2. E^\Delta$ A^7

B D^Δ G^7 C^Δ

let you go, — I will hold you close,

Make _____ you stay; _____ Be-cause

$C\#DIM^7$ CM^6 BM^6 Bb^7b5

love is the saddest thing when it goes a-way, _____ Because

A^7 AM^7 B^7b9 EM^6 (E^7)

love is the saddest thing when it goes a-way, _____

ONE BY ONE

SHUFFLE

- WAYNE SHORTER

Allegro (♩ = 128)

A $B\flat M^7\flat 5$ $E^7\sharp 5\sharp 9$ $B\flat 7$ $A M^7$ $G M^7$ C^7 $F^{\Delta 9}$ $D M^{11}$ G^9 $C^{\Delta 9}$

$B\flat M^7\flat 5$ $B\flat 7$ $A M^7$ C^7/G $F^{\sharp} M^7\flat 5$ $E^7\sharp 5\sharp 9$ $A M^{11}$

B $F^{\sharp} M^7\sharp 9$ $B^7\sharp 5\sharp 9$ $E M^7$ $C^{\sharp} M^7\flat 5$ $F^{\sharp} M^7\flat 5$ $B^7\sharp 5\sharp 9$ $E M^7$

$B\flat M^7\flat 5$ $B\flat 7$ $A M^7$ C^7/G $F^{\sharp} M^7\flat 5$ $E^7\sharp 5\sharp 9$ $A M^{11}$

A $B\flat M^7\flat 5$ $E^7\sharp 5\sharp 9$ $B\flat 7$ $A M^7$ $G M^7$ C^7 $F^{\Delta 9}$ $D M^{11}$ G^9 $C^{\Delta 9}$

$B\flat M^7\flat 5$ $B\flat 7$ $A M^7$ C^7/G $F^{\sharp} M^7\flat 5$ $E^7\sharp 5\sharp 9$ $A M^{11}$

SAMBA ONE NOTE SAMBA NEWTON MENDONÇA / ANTONIO CARLOS JOBIM

Allegro (♩ = 130) A

EM⁷ Eb⁷ DM⁷ C#⁷ b5

This is just a lit-tle sam-ba built up-on a sin-gle note._ Oth-er

EM⁷ Eb⁷ DM⁷ C#⁷ b5

notes are bound to fol-low but the root is still that note._ Now the

GM⁷ C⁷ F^Δ Bb⁷

new one is_the consequence_ of the one we've just been through_ as I'm

EM⁷ Eb⁷ DM⁷ C#⁷ b5 C⁶

bound to be_the un_a - void-a-ble con - se-quence of you._

B FM⁷ Bb⁷

There's so man - y peo-ple who can talk and talk and talk and just say

Eb^Δ

no - thing or near - ly no - thing



OPUS ONE

MODERATE JUMP TEMPO

- SY OLIVER

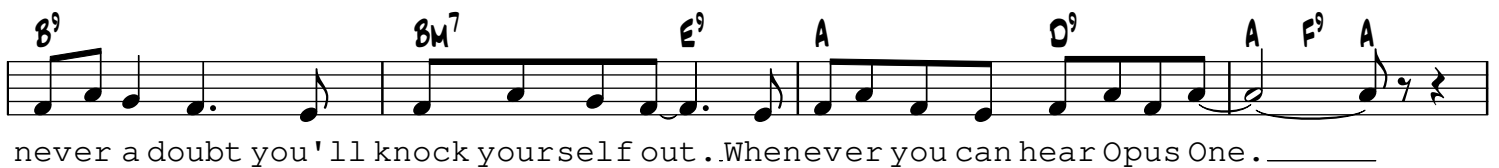
A

Allegro (♩ = 168)



A





WITH A TANGO BEAT

ORCHIDS IN THE MOONLIGHT

- BY VINCE, EDWARD ELISCU / VINCENT YOUMANS

Moderato (♩ = 108)

When orchids bloom in the moon - light___ and lovers vow to be true;

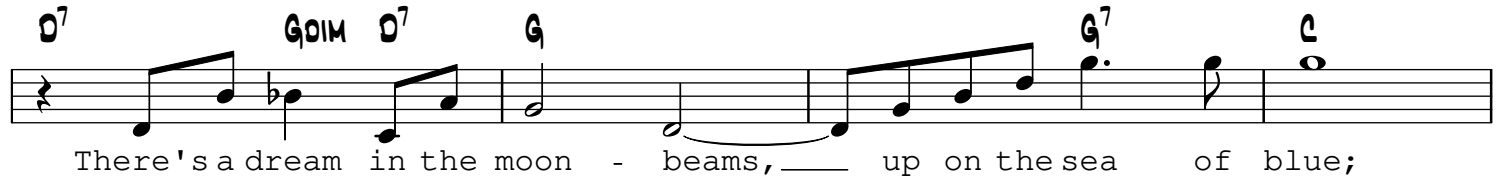
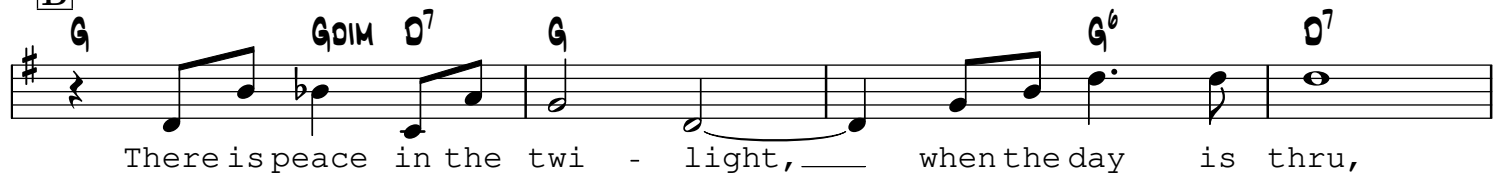
I still can dream in the moon - light,___ of one dear night that we knew.

When orchids fade in the dawn - ing,___ they speak of tears and "Goodbye!"

Tho' my dreams_ are shattered, like the pet - als scattered,

still my love_ can nev - er die.

B



FAST SWING

ORNITHOLOGY

- CHARLIE PARKER, BENNY HARRIS

Presto (♩ = 200)

[A] A^Δ

G^Δ

[B] F7

2. A

POLKA DOTS AND MOONBEAMS

SLOWLY, WITH EXPRESSION

MUNNY BURKE / JIMMY VAN HEUSEN

Adagio (♩ = 76)

A G EM⁷ AM⁷ D⁷ D⁷/C

A coun-try dance was be - ing held in a gar-den,

B^M7 EM⁷ AM⁷ F[#]M⁷b⁵ B⁷b⁹

I felt a bump and heard an "Oh, beg your par-don,"

EM EM^Δ/D[#] EM⁷/D B^M7 B^bM⁷ AM⁷ D⁷ D⁹/C B^M7 E⁷b⁹ AM⁷ D⁷

suddenly I saw Polka Dots And Moonbeams all around a pugnosed dream._

A G EM⁷ AM⁹ D⁷ D⁷/C

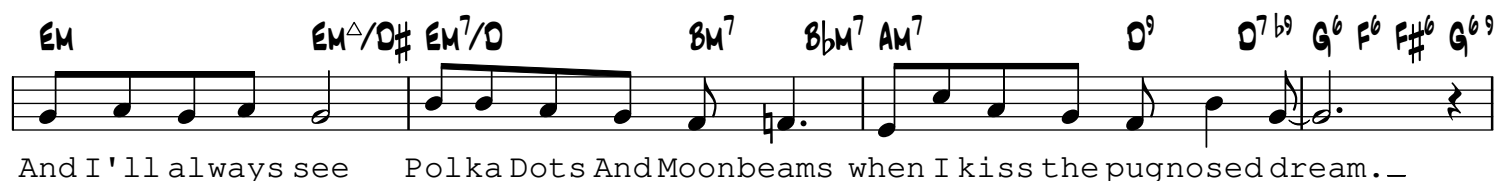
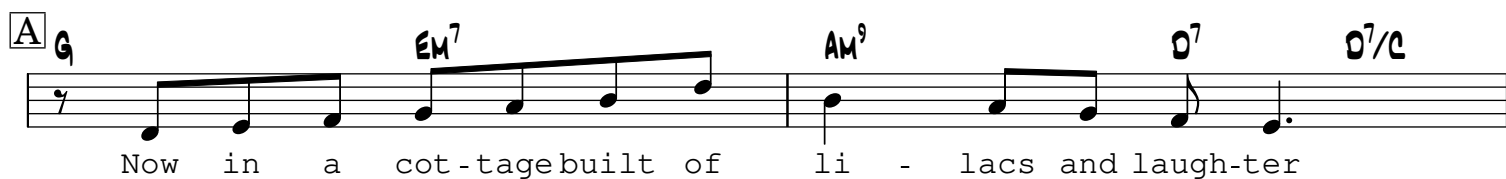
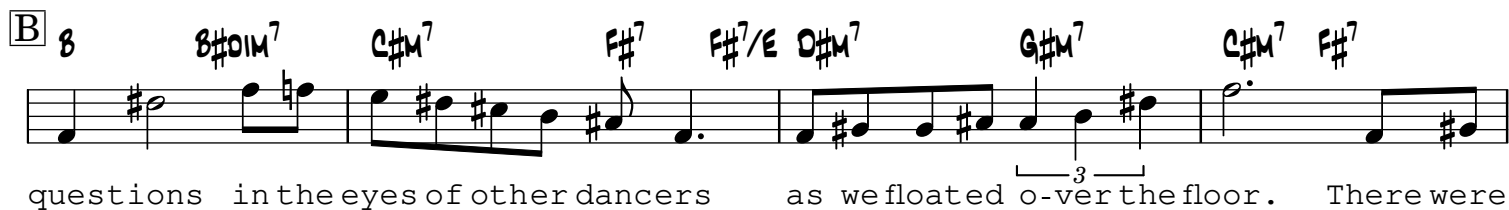
The mus - ic start-ed and was I the perplexed one,

B^M7 EM⁷ AM⁷ F[#]M⁷b⁵ B⁷b⁹

I held my breath and said "may I have the next one."

EM EM^Δ/D[#] EM⁷/D B^M7 B^bM⁷

In my frightened arms Pol - ka Dots And Moon - beams



MODERATELY SLOW

POOR BUTTERFLY

- JOHN L. GOLDEN / RAYMOND HUBBELL

Andante (♩ = 88) **A** CM^7 F^7 Bb^Δ

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

$D^7\#$ G^7

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

B CM^7 F^7 AM^7b5 $D^7\#$ GM^7

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

C^7 CM^7 F^7

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

A CM^7 F^7 Bb^Δ

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

$D^7\#$ G^7

come _____ to me by and bye. _____ But if

C CM^7 Ebm^7 Ab^7 Bb^Δ DM^7 G^7

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

CM^7 F^7 Bb

die." Poor But - ter - fly. _____

PRELUDE TO A KISS

SLOWLY

IRVING BERLIN AND IRVING MILLS / DUKE ELLINGTON

Andante Moderato (♩ = 88)

A E⁹ A⁷# D⁹ G^Δ C^{#7} F^{#7} B⁷ E^M

If you hear a song in blue like a flow-er cry-ing for the dew_

E^{M7} A⁷ D E⁷ E^{M7} A⁷b⁹ D B⁷ E⁹ A⁷#

that was my heart ser-e-nad-ing you_ my Prelude To A Kiss._ If you hear a

D⁹ G^Δ C^{#7} F^{#7} B⁷ E^M E^{M7} A⁷ D E⁷

song that grows from my tender senti-mental woes. That was my heart trying to compose_

B E^{M7} A⁷b⁹ D F# D# G#^{M7} C^{#7} F# D#

a Prelude To A Kiss._ Though it's just a simple melody with nothing fancy,

G#^{M7} C^{#7} F# D# G#^{M7} C^{#7} F# B⁷ E⁹

nothing much you could turn it to a symphony a Schubert tune with a

A E^{M7} E#^{M7} F#^{M7} B⁷b⁹ E⁹ A⁷# D⁹ G^Δ C^{#7} F^{#7}

Gershwin touch. Oh! How my love song gen-tly cries for the ten-der-ness with -

B⁷ E^M E^{M7} A⁷ D E⁷ E^{M7} A⁷b⁹ D

in your eyes my love is a prelude that nev-er dies_ a Prelude To A Kiss._

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

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Built at: Tue Feb 28 04:07:43 PM UTC 2023

MODERATELY SLOW

QUIET NIGHTS OF QUIET STARS

ANTONIO CARLOS JOBIM, MARK LEES / ANTONIO CARLOS JOBIM

Allegro (♩ = 130)

[A] E^9 $BbDIM^7$

Qui-et Nights Of Qui - et Stars, qui-et chords from my— guitar

AM^7 D^7 Ab^7 G^7 G^Δ

float - ing on the si - lence that sur - rounds us.

GM^7 C^{13} $F\#M^7$ $B^7\#5$

Qui-et thoughts and qui - et drea, — qui-et walks by qui - et streams,

E^9 EM^7 $BbDIM^7$

and a window look-ing on the moun - tains and the sea. — How lovely!

[A'] E^9 $BbDIM^7$

This is where I want to be. — Here, with you so close to me — un - til

AM^7 D^7 Ab^7 G^7 G^Δ

— the fin - al flicker of life's em - ber.

GM^7 C^{7b9} $F\#M^7$ B^7

I, who was lost and lone - ly, — believing life was on - ly —

EM^7 A^{7b9} $F\#M^7$ $B^7\#5$

a bitter tragic joke, have found with you, —

EM^7 A^9 D^6

the meaning of ex - istence. Oh, — my love. —

SLOWLY

RED SAILS IN THE SUNSET

JIMMY KENNEDY / HUGH WILLIAMS

Moderato (♩ = 100)

A A D DM⁶ A

Red Sails In The Sun - set way out on the sea,

A A#DIM⁷ BM⁷ E⁷ BM⁷ E⁷ A

oh! car-ry my loved one home safe-ly to me.

A A D DM⁶ A

He sailed at the dawn-ing, all day I've been blue.

A A#DIM⁷ BM⁷ E⁷ BM⁷ E⁷ A

Red Sails In The Sun - set I'm trusting in you.

B D DM⁶ A E⁷ A

Swift wings you must bor - row, make stright for the shore.

D DM⁶ A B⁷ BM⁷ E⁷

We mar-ry to - mor - row and he goes sailing no more.

A A D DM⁶ A

Red Sails In The Sun - set way out on the sea,

A A#DIM⁷ BM⁷ E⁷ BM⁷ E⁷ A 1. A BM⁷ E⁷ 2. A

oh! car-ry my loved one home safely to me. me.

BALLAD

ROUND MIDNIGHT

— BOB DYLAN / COOTIE WILLIAMS, THELONIOUS MONK

A

FM

DM7b5

Gm7b5

C7

It be-gins to tell, 'round midnight, mid - night.
 Mem-ories al-ways start 'round midnight, mid - night.

FM7

Bb7

C#m7

F#7

CM7

F7

I do pretty well, till af - ter sun - down,
 Haven't got the heart to stand - those me - mories,

Bbm7

Eb7

FM7

Bb7

1. C#7

3

Sup-per-time I'm fee - lin' sad;
 When my heart is still with you, But it really gets bad, 'round
 And ol'

C7

2. C#7

C7

FM7

midnight. mid - night knows it, too. When a

lin' I need you, lately I find You're out of my heart, And I'm out of my mind.

A FM OM⁷b⁵ GM⁷b⁵ C⁷

Let our hearts take wings' 'round midnight, mid - night.

Let the angels sing, for your re-tur-ning.

SATIN DOLL

SMOOTHLY

MUNNY MERGER / DUKE ELLINGTON, BILLY STRAYHORN

Allegro (♩ = 130)

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

Cig-a-rette holder which wigs me, o-ver her shoulder, she digs me.
Ba-by shall we go out skippin' careful a-mi - go, you're flippin'.

$B\flat M^9$ E^9 $B\flat M^9$ $E\flat^9$ D EM^7 $F\sharp M^7$ B^7 D G^7 D

Out cATTin' that Sat-in Doll. _____ She's
Speaks lat-in that Sat-in Doll.

B AM^7 D^7 AM^7 $D^7\flat^9$ G^Δ AM^7 $B\flat M^7$ CM^7

no - bod-y's fool, so I'm play-ing it cool as can be. _____ I'll

$B\flat M^7$ E^7 $B\flat M^7$ $E^7\flat^9$ A^7 EM^7 A^7 (Spoken)

give it a whirl, but I ain't for no girl catchin' me. _____ Switch E. Rooney

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

Tel - ephone num-bers well you know, do-ing my rhumbas with u-no,

$B\flat M^9$ E^9 $B\flat M^9$ $E\flat^9$ D $D^7/F\sharp$ G $B\flat/A\flat$ D/A A^7 $D^{\flat 9}$

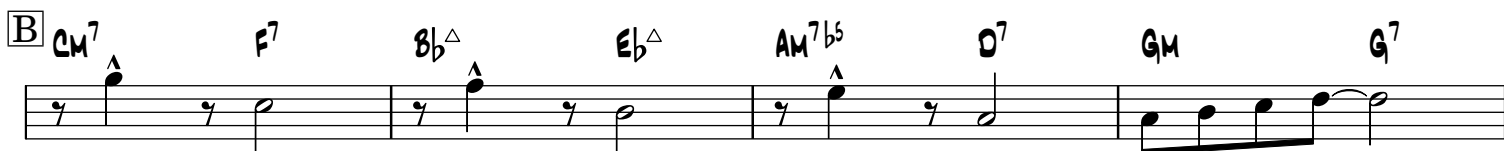
and that 'n' my Sat - in Doll. _____

MEO

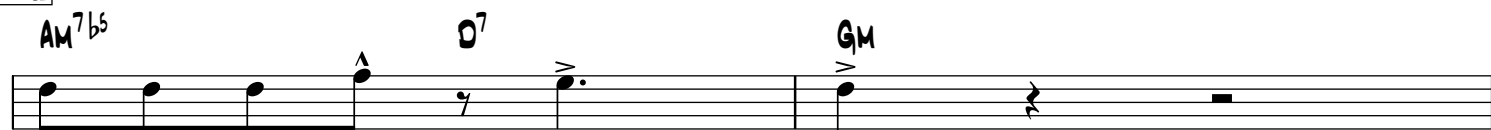
SERENADE TO A CUCKOO

- ROLAND KIRK

Allegro (♩ = 130)



End



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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

JAZZ

SOLAR

- MILES DAVIS

Allegro (♩ = 130)



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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

MED. JAZZ WALTZ

SOMEDAY MY PRINCE WILL COME

JOE MURRAY / FRANK CHURCHILL

Allegro (♩ = 130)

Some - - day my prince will come
He'll whis - per I love you

Some - - day I'll find my love And how
And steal a kiss or two Though he's

thrilling that moment will be When the prince
of my dreams comes to me

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

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

JAZZ BALLAD

SOMEONE TO WATCH OVER ME

I. A. GERSHWIN / GEORGE GERSHWIN

Andante (♩ = 92)

A $B\flat^{\Delta}$ $B\flat^7$ EM^7b5 $E\flat DIM^7$

There's a some - bo - dy I'm lon-gin' to see
I'm a lit - tle lamb who's lost in the wood

DM^7 $C\sharp DIM^7$ CM^6 DM^7 $G^7\sharp5$

I hope that he, turns out to be
I know I could, al - ways be good

CM^7 DM^7 $E\flat^6$ $EDIM^7$ $F^7sus4\flat$ $1. DM^7 G^7 CM^7 F^7$ $2. B\flat^{\Delta} FM^7 B\flat^7$

Someone who'll watch over me me Although he
To one who'll watch over

B $E\flat^{\Delta}$ $EDIM^7$ $B\flat^{\Delta}/F$

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

EM^7b5 A^7 DM^7 G^7b9 CM^7 F^7b9

my heart he car - ries the key

A $B\flat^{\Delta}$ $B\flat^7$ EM^7b5 $E\flat DIM^7$ DM^7 $C\sharp DIM^7$ CM^6 DM^7 $G^7\sharp5$

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

CM^7 DM^7 $E\flat^6$ $EDIM^7$ $F^7sus4\flat$ $B\flat^{\Delta}$ G^7 CM^7 F^7

Some - one to watch o - ver me

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

BALLAD

SOMEWHERE, OVER THE RAINBOW

J. P. HARTZBURG / HAROLD ARLEN

Andante (♩ = 80)

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

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

$G M^7$ $B\flat M^7$ $A M^7$ $D^7\flat 9$ $G M^7$ $C^7\flat 9$ F^{Δ} $G M^7$ $C^7\flat 9$ F^{Δ} $G M^7$ $C^7\flat 9$

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 F^{Δ} $G M^7$ $C^7\flat 9$ $A M^7$ $D^7\flat 9$ $G M^7$ $C^7\flat 9$

day I'll wish upon a star And wake up where the clouds are far Behind me. Where

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

trou - bles melt like le - mon drops A - way a - bove the chim - ney tops That's

$A M^7$ D^9 $G M^7$ $C^7\flat 9$

where you'll find me.

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

Some - where o - ver the rain - bow Blue - birds fly.

$G M^7$ $B\flat M^7$ $A M^7$ $D^7\flat 9$ $G M^7$ $C^7\flat 9$ F^{Δ} $G M^7$ $C^7\flat 9$

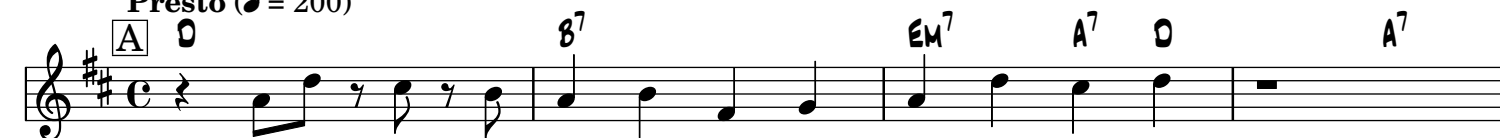
Birds fly o - ver the rain - bow. Why then, oh why can't I?

LATIN/CALYPSO

ST. THOMAS

- SONNY ROLLINS

Presto (♩ = 200)



SLOWLY, WITH EXPRESSION

STELLA BY STARLIGHT

- NED WASHINGTON / VICTOR YOUNG

Allegro (♩ = 130)

A $F\sharp M7b5$ $B7b9$ $DM7$ $G7$

The song a rob - in sings, Through

$GM7$ $C7$ $F\Delta$ $Bb7$

years of end - less springs, The

$C\Delta$ $F\sharp M7b5$ $B7b9$ $EM7$ $CM7$ $F7$

mur - mur of a brook at even - ing tides. That

$G\Delta$ $F\sharp M7b5$ $B7$ $BM7b5$ $E7b9$

rip - ple through a nook where two lov - ers hide. That

B $A7\sharp5$ $DM7$

great sym - pho - nic theme, That's Stel - la by

$Bb7$ $C\Delta$

star - light, And not a dream, My

$F\sharp M7b5$ $B7b9$ $EM7b5$ $A7b9$

heart and I ag - ree, She's eve - ry -

$DM7b5$ $G7b9$ $C\Delta$

thing on this earth to me.

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

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

STORMY WEATHER

SLOWLY

- TED KOEHLER / HAROLD ARLEN

Andante (♩ = 80)

Don't know why _____ there's no sun up in the sky, Storm-y
bare _____ gloom and mis-'ry ev - 'rywhere, Storm-y

Weath - er, _____ since my man and I _____ ain't to -
Weath - er, _____ just can't get my poor _____ self to -

gether, _____ keeps rainin' all the time. _____ Life is
gether, _____ I'm wear-y all the

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

When he went a - way _____ the blues walked in and met me.

Chords: D^Δ, A/C^Δ, B^M7, A^Δ

If he stays a - way_ old rock - in' chair will get me.

Chords: D, D^Δoim⁷, A/E, F^Δ7, B^M7, C^Δ7, F^ΔM⁷, B⁷, B^M7, E⁷

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

Chords: A, A^Δoim⁷, B^M7, E⁹, A, F^Δ7, B^M7, E⁹

on, ___ ev'rything I had is gone, Stormy Weather, ___ since my man and I ___ ain't to-

Chords: A, F^Δ7, B^M7, E⁷ #5 b9, A, B^M7, E⁷ #5 b9

gether, ___ keeps rainin' all_ the time. ___ Keeps rainin' all_ the

Chords: A, B^M7, B^bΔ, A^Δ, D, A⁶

time. _____

STRANG FRUIT

Andante Moderato

- LEWIS ALLAN

Andante Moderato (♩ = 88)

A **DM** **A7#5** **A7** **DM** **A7**

Southern trees bear a strange fruit, blood on the leaves and blood at the root,

EM7b5 **A7b9** **EM7b9** **A7**

Piu mosso (a little faster)

black bod - y swing - ing in the south - ern breeze;

DM **A7** **DM**

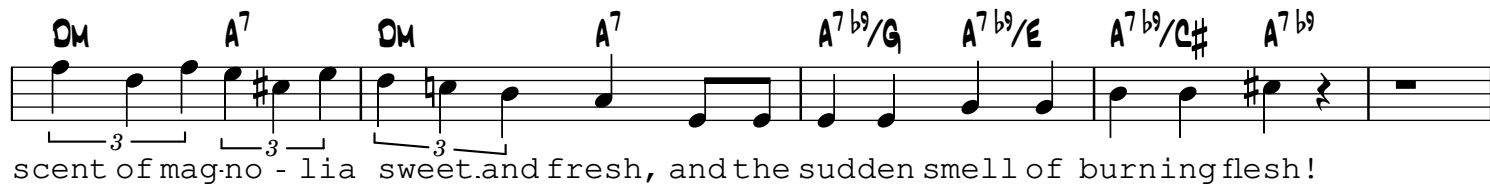
Strange Fruit hang - ing from the pop - lar trees...

DM **A7/E** **DM/F** **DM**

(Humming)

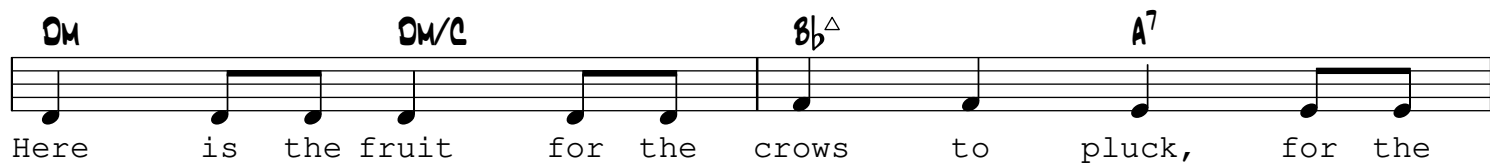
DM **A7/E** **DM/F** **DM** **EM7b5** **A7b9**

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



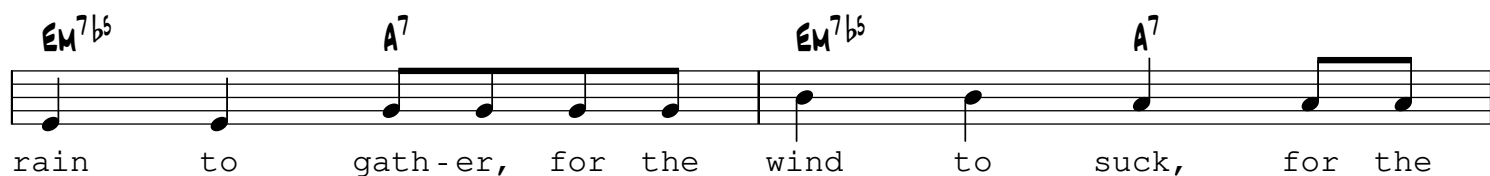
DM A⁷ DM A⁷ A⁷b⁹/G A⁷b⁹/E A⁷b⁹/C# A⁷b⁹

scent of mag-no - lia sweet and fresh, and the sudden smell of burning flesh!



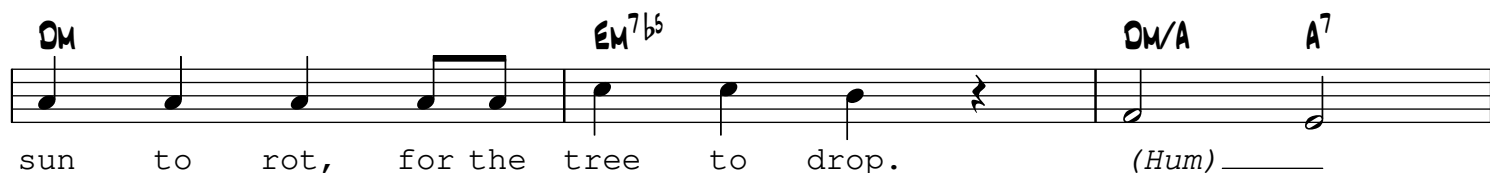
DM DM/C B^bΔ A⁷

Here is the fruit for the crows to pluck, for the



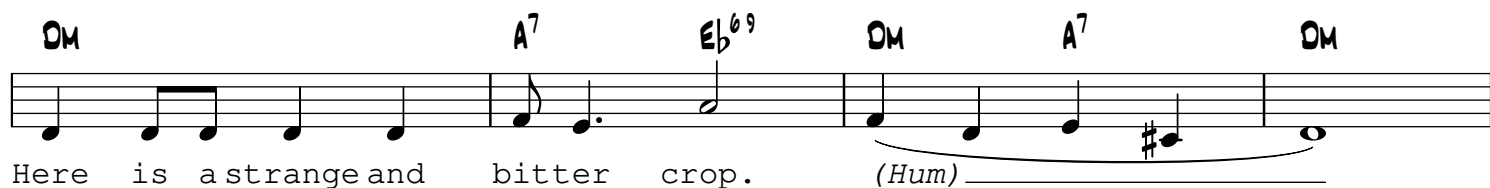
EM⁷b⁵ A⁷ EM⁷b⁵ A⁷

rain to gath-er, for the wind to suck, for the



DM EM⁷b⁵ DM/A A⁷

sun to rot, for the tree to drop. (Hum) _____



DM A⁷ Eb⁶9 DM A⁷ DM

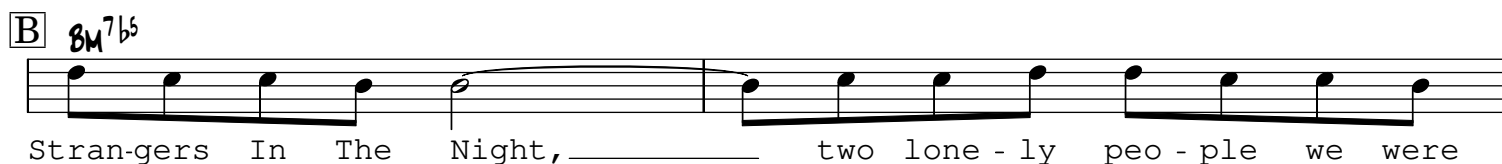
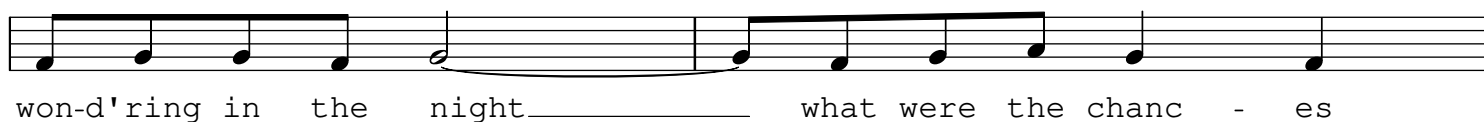
Here is a strange and bitter crop. (Hum) _____

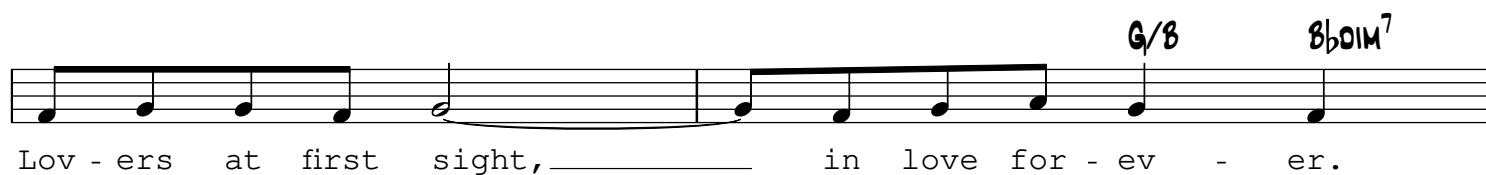
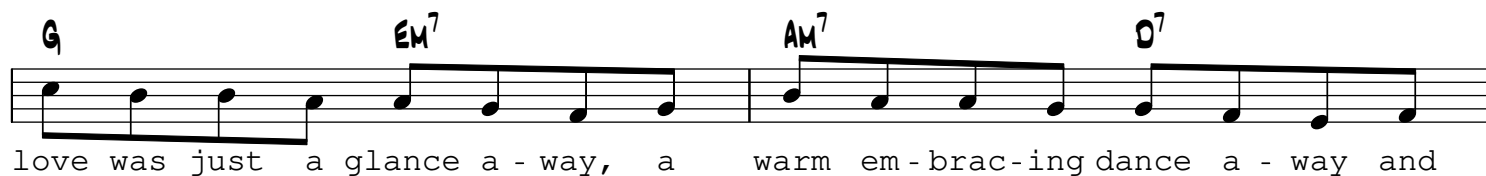
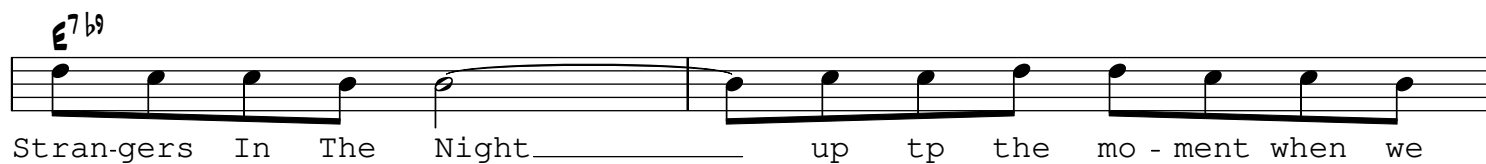
MODERATELY SLOW

STRANGERS IN THE NIGHT

LYRICS BY SAMUEL JOHNSON, MUSIC BY EDDIE SNYDER / BERT KAEMPFERT

Andante (♩ = 88)

A G^Δ



SUMMERTIME

SLOWLY

- DUBOSE HAYWARD / GEORGE GERSHWIN

A

Moderato (♩ = 108)

BM⁶ F#⁷/C# BM⁶/D F#⁷/C# BM⁶ F#⁷/C# BM⁶/D F#⁷/C# BM⁶
 Sum-mer - time _____ an' the livin' is eas - y, _____ fish are
 EM G G^Δ E#DIM F# C#⁷ F# F#M⁶ F#⁷b⁶
 jumpin'; _____ an' the cot-ton is high. _____ Oh, yo'
 B BM⁶ F#⁷/C# BM⁶/D F#⁷/C# BM⁶ F#⁷/C# BM E⁷
 daddy's rich, _____ an' yo' ma is good look - in', _____ so
 D BM E EM⁷/A BM BM^Δ BM⁶ BM^Δ E⁹ F#⁺
 hush, little ba-by, _____ don' yo' cry. _____ One of these
 A BM⁶ F#⁷/C# BM⁶/D F#⁷/C# BM⁶ F#⁷/C# BM⁶/D F#⁷/C# BM⁶
 morn-in's _____ you goin' to rise up sing - in', _____ then you'll
 EM G G^Δ E#DIM F# C#⁷ F# F#M⁶ F#⁷b⁶
 spread yo' wings _____ an' you'll take the sky. _____ But 'til that
 B BM⁶ F#⁷/C# BM⁶/D F#⁷/C# BM⁶ F#⁷/C# BM E⁷
 morn-in' _____ there's anothin' can harm you _____ with
 D BM E EM⁷/A BM E G D G⁹ C F#¹³ BM
 dad-dy an' mam-my standin' by. _____

TAKE FIVE

MODERATELY

- PAUL DESMOND

A

Andante Moderato (♩ = 88)

EM BM⁷ EM BM⁷ EM BM⁷ EM BM⁷

B

C D⁷ BM⁷ EM AM⁷ D⁷ G G⁷

A

EM BM⁷ EM BM⁷ EM BM⁷ EM BM⁷

EASY SWING

TAKE THE "A" TRAIN

- THOMAS LUDWIG - BILLY STRAYHORN, THE DELTA RHYTHM BOYS

Allegro (♩ = 168)

A D^6 $E^7 b^b$

You must take the "A" Train
If you miss the "A" Train,

EM^7 A^7 D 1. 2.

To go to Sug - ar Hill way up in Harlem.
You'll find you've missed the quickest way to Harlem.

B G^{Δ}

Hur - ry, get on now it's com - ing.

E^7 EM^9 A^9 E^b^9

Lis - ten to those rails a - thrumming. All

A D^6 $E^7 b^b$

'board! Get on the "A" Train,

EM^7 A^7 D $D^7/F\#$ G B^b^7/A^b D/A A^9 D^6 D^{Δ^9}

soon you will be on Sug - ar Hill in Har - lem.

TENDERLY

MODERATELY

- JACK LAWRENCE / WALTER GROSS

Allegro (♩ = 130) **A** F^{Δ} Bb^9 Fm^7 Bb^9

The evening breeze caressed the trees Tender - ly, _____ The term bling

Gm^7 Eb^9 F Am^7 Gm^7 F^{Δ}

trees embraced the breeze Ten - der - ly. _____ Then

B Gm^7b^5 C^7 Gm^7b^5 C^7 $C\#dim^7$

you and I came wand - er - ing by and

Dm^7 G^7 Gm^9 C^7

lost in a sigh were we. _____ The shore was

A F^{Δ} Bb^9 Fm^7 Bb^9

kissed by sea and mist Ten - der - ly. _____ I can't for -

Gm^7 Eb^9 F Am^7 Gm^7 F^{Δ}

get how two hearts met breathless - ly. _____ Your

C Gm^7b^5 C^7 $C\#dim^7$ Dm^7 G^9 $G\#dim^7$

arms op - ened wide and closed me in - side; you took my

Am^7 D^7 Gm^7 C^7 F

lips, you took my love so Ten - der - ly. _____

THAT'S ALL

SLOWLY, WITH EXPRESSION

- ALAN BRANDT, BOB HAYMES

Andante (♩ = 90)

A **D** **EM⁷** **F[♯]M⁷** **GM⁷** **A⁷**

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

F[♯]M⁷ **B⁹** **EM⁷** **A⁷**

prom - ise to be near each time you call; and the
hand to hold when leaves be - gin to fall; and a

G[♯]M⁷b⁵ **GM⁷** **F[♯]M⁷** **F[♯]DM⁷** **1. F[♯]M⁷** **B⁷b⁹**

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

E⁷b⁵ **A⁷** **2. F[♯]M⁷** **B⁷b⁹** **EM⁷** **A⁷b⁹** **D**

All. I can All, That's All. There are

B Am^7 D^9 $G\Delta^9$ E^9 Am^7 D^9 $G\Delta$ G^6

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

Bm^7 E^9 $A\Delta^9$ $F\sharp^9$ Bm^7 E^9 Em^7 A^7

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

A D Em^7 $F\sharp m^7$ Gm^7 A^7

won-d'ring what I'm ask - ing in re - turn dear, - you'll be

$F\sharp m^7$ B^9 Em^7 A^7

glad to know that my de-mands are small: say it's

$G\sharp m^7 b5$ Gm^7 $F\sharp m^7$ $F\sharp m^7$ $F\sharp m^7$ $B^7 b9$ Em^7 $A^7 b9$ D

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

THE GIRL FROM IPANEMA

MODERATE BOSSA NOVA VINÍCIUS DE MORAES / NORMAN GIMBEL / ANTONIO CARLOS JOBIM

Allegro (♩ = 130)

A

G^Δ

Tall and tan and young and love-ly, the Girl

When she walks she's like a sam-ba that swings

A⁷

From I - pa - ne - ma goes walk - ing, and when

so cool and sways so gen - tle, that when

AM⁷

Ab⁷

1. G^Δ

Ab⁷bb

2. G^Δ

_she passes, each one she passes goes

_she passes, each one she passes goes

"ah!"

"ah!"

B

Ab^Δ

Ob⁹

Oh, but I watch her so sad - ly.

How.

G#m⁷

E⁹

can I tell her I love her?

Yes,



B DM^7 E^7 C^7 $EDIM$ DM A^7

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

DM^7 E^7 C^7 $EDIM$ DM $ADIM$ Bb C^7

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

A F F^7 FM^7

He'll build a lit-tle home, just meant for two

CM $D^7\#$ D^7

From which we'll ne-ver roam; Who would, would you?

BbM C^7 C^7sus C^7 F Bb 1. F C^7 2. F

And so all else above I'm waiting for the man I love love

MODERATELY SLOW

(I M AFRAID) THE MASQUERADE IS OVER

- BOB JOHNSON / ALLIE WEISSEL

Presto
(♩ = 196)

A

F

A7/E

A7

DM

DM7

CM7

F7

Your eyes don't shine like they used to shine. And the words don't mean what they used to mean. They were

Bb

D7/A

D7

G7

GM7b5/C

C7

thrill is gone when your lips meet mine. I'm A - once in - spired, now they're juse rou - tine.

F

F7

Bb

Bbm6

fraid The Masque - rade Is O - ver And so is

1.

FΔ

D7b9

GM7

C7

2.

F

GM7

C7b9

F

love, and so is love. Your love, and so is love. I

B

GM7

C7

FΔ9

F6

GM7

C7

FΔ9

F6

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

A F A⁷/E A⁷ Dm Dm⁷ Cm⁷ F⁷

look the same, _____ you're a lot the same, but my

heart says, "No, _____ no, you're not the same." I'm A -

The second staff continues the melody from the first staff. It begins with a half note F4, followed by a quarter note G4, eighth notes A4 and B4, and a quarter note C5. This is followed by a dotted half note F#4. Then there is a whole note Gb4. The staff concludes with a quarter rest, followed by quarter notes A4, B4, and C5.

fraid ——— The Masque - rade Is O - ver and so is

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

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

arms and I feel you so close to me all my
 wild-est dreams com-true. I need no

soft lights to en-change me if you'll on-ly grant me the
 right to hold you ev-er so tight and to feel in the
 night The Near-ness Of You.

Copyright © 1937, 1940 Famous Music Corporation

Typeset by Jordan Eldredge <JordanEldredge@gmail.com>

Built at: Tue Feb 28 04:07:43 PM UTC 2023

SLOW BOSSA

THE SHADOW OF YOUR SMILE

JOHN FRANCIS WEBSTER / JOHNNY MANDEL

Allegro (♩ = 130) **A** $G\sharp M^7$ $C\sharp^9$ $C\sharp^7 b^9$ $F\sharp M^7$ B^7

The shadow of your smile, when you are gone. Will color all my

$B M^7$ E^7 A^Δ D^Δ

dreams, and light the dawn. Look in - to my

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

eyes, my love, and see. All the love-ly

$D\sharp M^7 b^5$ $G\sharp^7$ $G\sharp M^7$ $C\sharp^7$

things you are to me. A wistful lit-tle

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

star, was far too high. A tear drop kissed your

$B M^7$ E^7 $C\sharp M^7 b^5$ $F\sharp^7 ALT$

lips, and so did I. Now when I re -

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

mem - ber spring. All the joy that love can bring. I will be re -

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

mem - be - ring The shadow of your smile. *Fine* The shadow of your

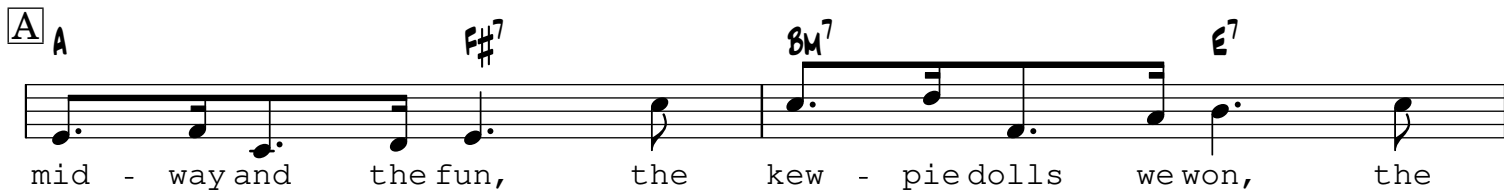
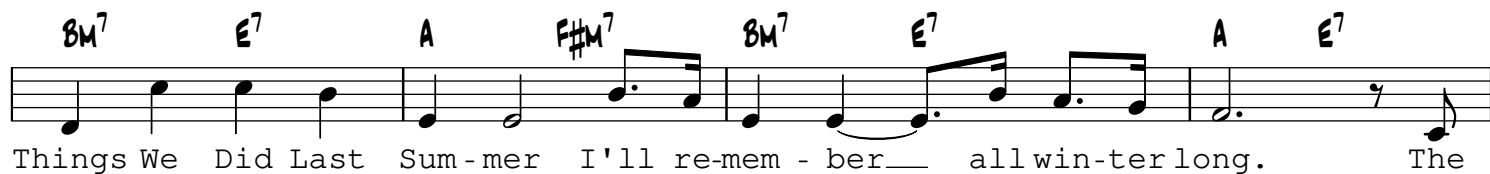
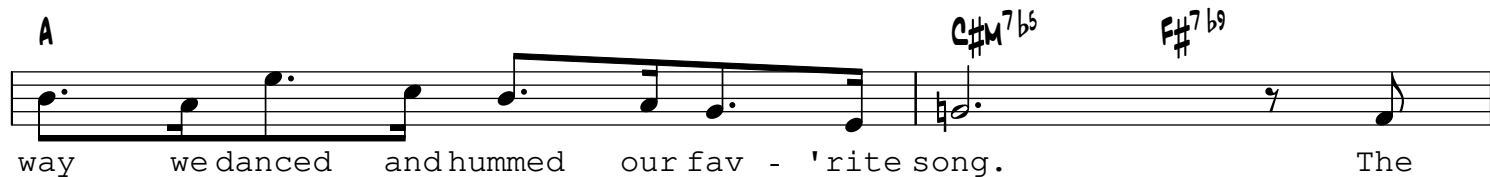
SLOW BALLAD

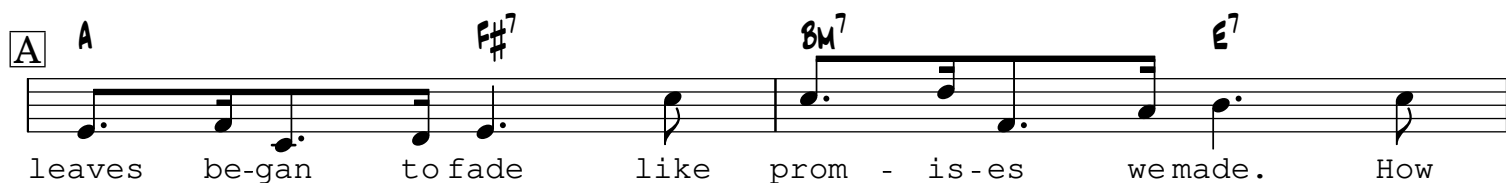
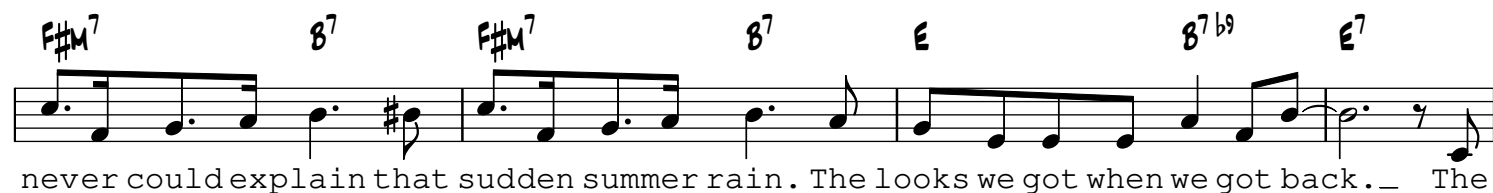
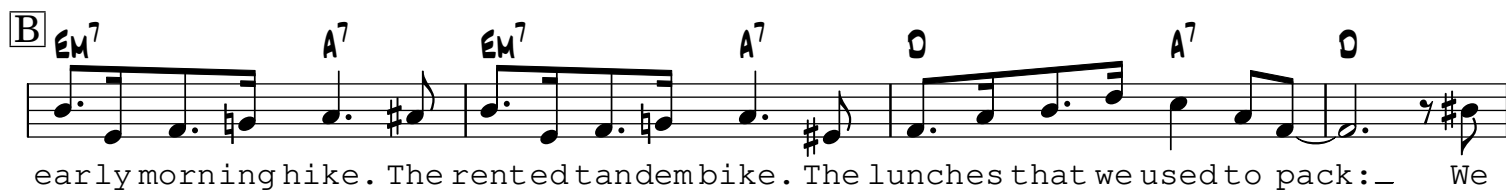
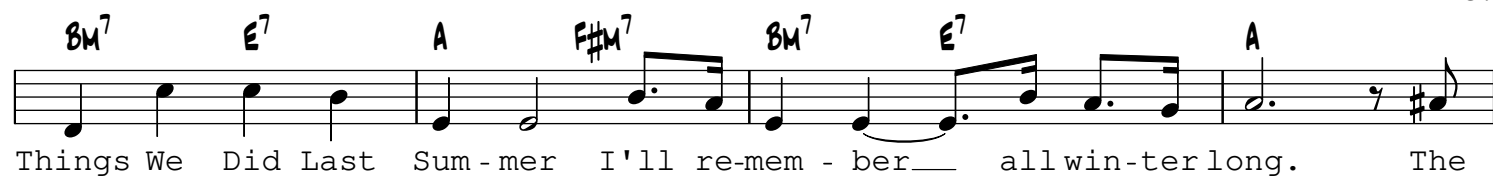
THE THINGS WE DID LAST SUMMER

SAMMY CHAN, JULE STYNE

A

Adagio (♩ = 66)





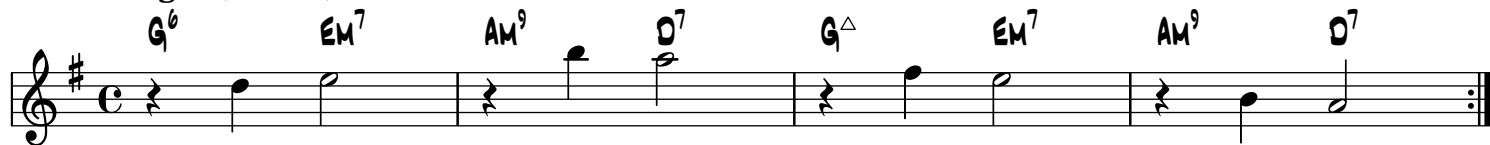
THE WAY YOU LOOK TONIGHT

Med.-Up Swing

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



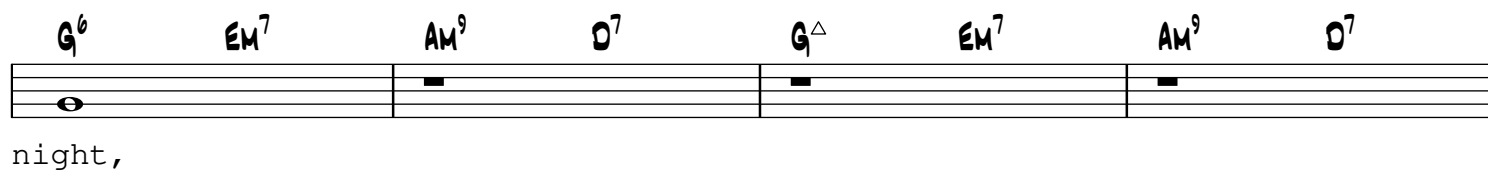
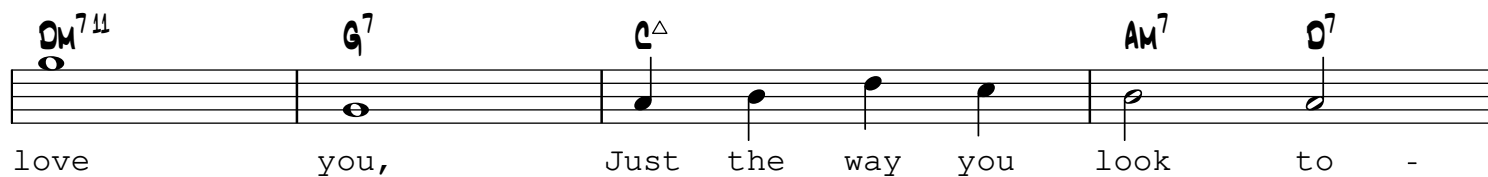
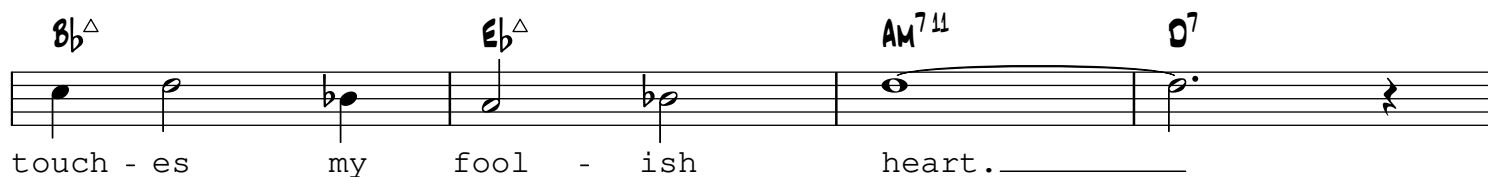
night. Oh, but you're
night.



With each word your ten - der - ness grows, —



tear - ing my fear — a - part, —



EASY SWING

THERE WILL NEVER BE ANOTHER YOU

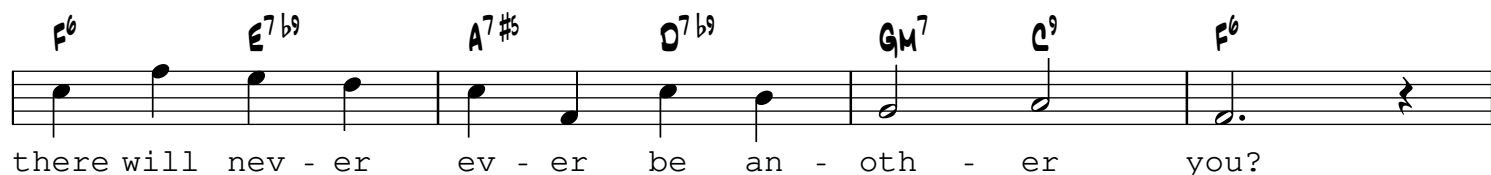
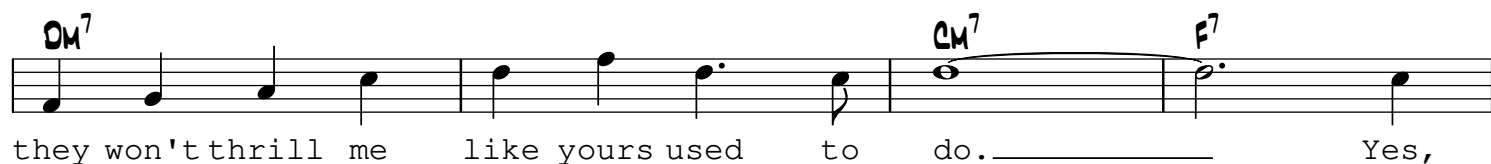
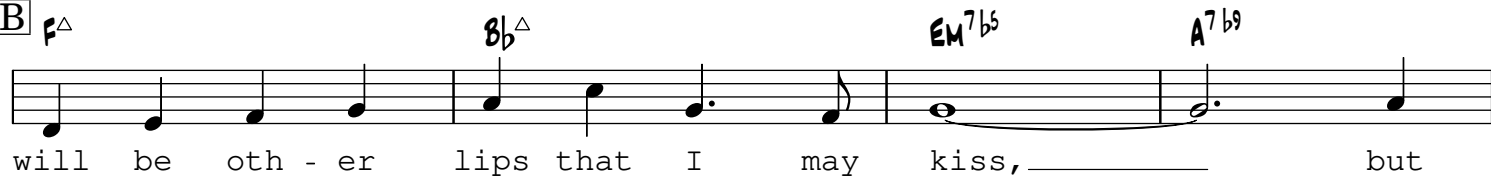
LARRY GORDON / HARRY WARREN

A

Allegro (♩ = 130)



B



MEDIUM SWING

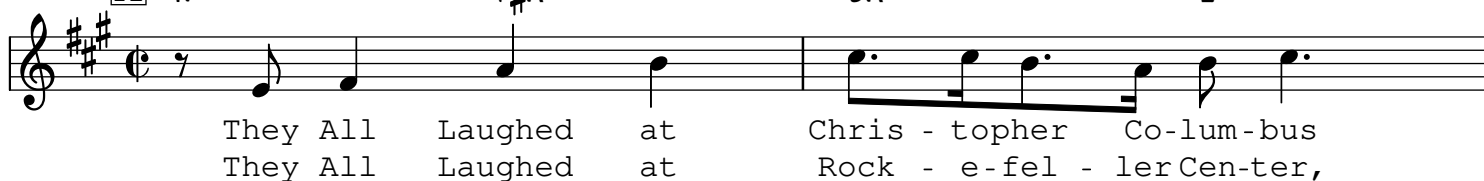
THEY ALL LAUGHED

- IRA GERSHWIN / GEORGE GERSHWIN

Allegro (♩ = 130)

[A] A

F#M

B^M7E⁷B^M7E⁷ b⁹

A

C⁷B⁷E⁷

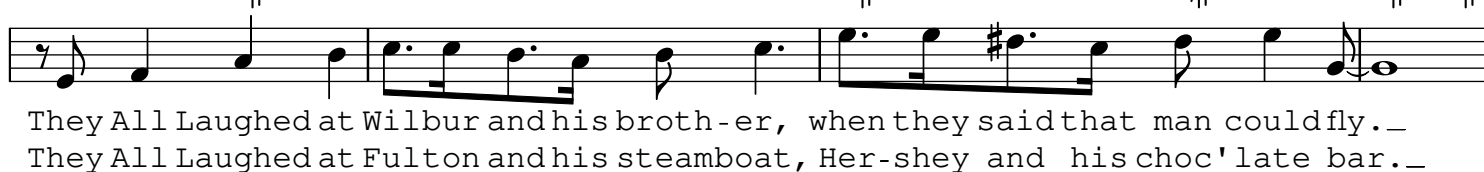
A

F#M

B^M7E⁷A⁶F#M⁷B^M7E⁷

[A'] A

F#M

B^M7E⁷D#⁷ b⁹G#⁷ b⁹C#M⁷ F#⁷E⁶B⁷

E⁷

it's the same old cry. They laughed at
that's how peo - ple are. They laughed at

B **A⁷** **C^{#7}** **F^{#7} #**

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

B⁷ **B^{M7}** **F⁷** **E⁷**

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'' **A** **F^{#M}** **B^{M7}** **E⁷** **C^{#7}** **F^{#7}** **B⁷**

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

A **F^{#7}** **B^{M7}** **E⁷** **1. A** **F^{#7} #9** **B⁷ b9** **E⁷ b9** **2. F**

ho, ho, ho! Who's got the last laugh now? He, he, he!
ho, ho, ho! Who's got the last laugh

C/E **E⁷/O** **A/C[#]** **F^{#7}** **B^{M7}** **E⁷** **A**

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 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,

A



the way you sing off key, — the way you haunt my dreams,

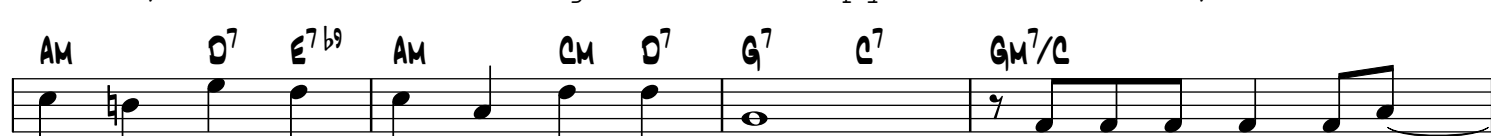


no, no! They Can't Take That Away From Me! — We may

B



nev - er, nev - er meet a - gain on the bumpy road to love, still I'll



al - ways, al - ways keep the mem - 'ry of the way you hold your knife,

A



the way we danced till three, — the way you changed my life,



no, no! They Can't Take That Away From Me! — No! They



Can't Take That A - way From Me! —

MODERATELY

THIS CAN'T BE LOVE

- LORENZ HART / RICHARD RODGERS

Presto (♩ = 200)

A A⁶ D⁷

This Can't Be Love be-cause I feel so well, — no

A B^{M7} E⁷ B^{M7} E⁷

sobs, no sor - rows, no sighs; —

A A⁶ D⁷

This Can't Be Love, I get no diz - zy spell. — My

A B^{M7} E⁷ A D⁷ A

head is not — in the skies, — my heart does

B G^{#M7} C^{#7} F^{#M7}

not stand still, — just hear it beat! This is too

G¹³ F^{#7#5} B⁹ E^{7b9}

sweet to be love.

A A D⁷

This Can't Be Love be-cause I feel so well; — but still I

A⁶ B^{M7} E⁷ A E⁷ A

love to look — in your eyes. —

MODERATELY

UNFORGETTABLE

- IRVING GORDON

Allegro (♩ = 130)

A A A^Δ A^{dim7}

Un - for - get - ta - ble, — that's what you are, —

D D^Δ B⁹ F[♯]M⁷ B⁹

Un - for - get - ta - ble, — tho' near or far. —

G⁶ G^{M7} D F[♯]M⁷b⁵/C[♯] B⁷

Like a song of love that clings to me, how the thought of you does things to me,

E⁹ E^{b7} E⁷

nev - er be - fore — has some - one been more —

B A A^Δ A^{dim7}

Un - for - get - ta - ble, — in ev - 'ry way, —

D D^Δ B⁹ F[♯]M⁷ B⁹

and for - ev - er more, — that's how you'll stay. —

G⁶ G^M D B⁷ B⁹

That's why, darling, it's in - cred - ible, that some - one so Un - for - get - table,

E⁹ E^{M7} A⁷ D E^{M7} E^{bΔ} D⁶⁹

thinks that I am Un - for - get - table too. —

MODERATELY, IN ONE

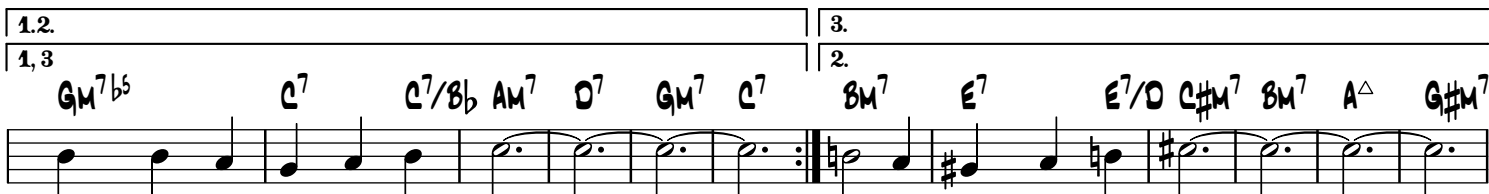
WALTZ FOR DEBBY

- GENE LEES / BILL EVANS

Presto (♩ = 200)



In her own sweet world, _ pop - u - lat - ed by dolls and clowns and a
lives my fav - 'rite girl, _ un - a - ware of the wor - ried frowns that we
one day all too soon _ she'll grow up and she'll leave her dolls and her



prince and a big purple bear, _ weary grownups all wear. _
prince and her sil - ly old



In _ the sun, _ she dances to si - lent mu - sic, songs that are



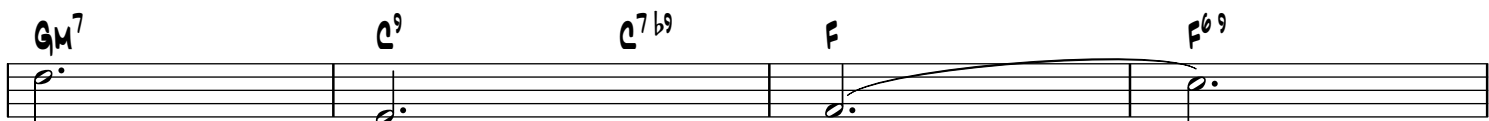
spun of gold somewhere in her own little head. _



bear. _ When she goes they will cry _



as they whisper "good - bye." _ They will miss her, I fear, but then,



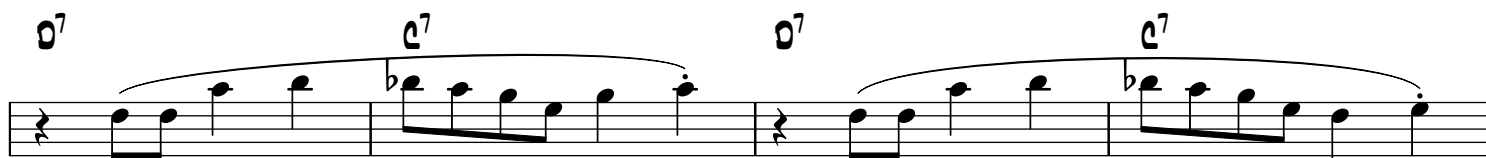
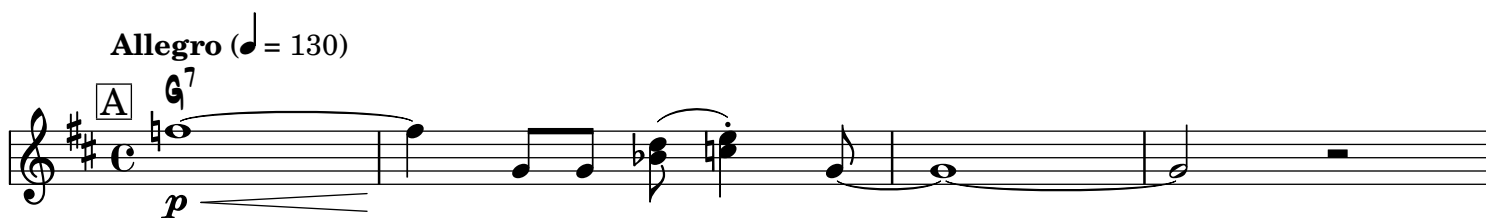
so will I. _

16-BAR BLUES

WATERMELON MAN

- HERBIE HANCOCK

Allegro (♩ = 130)



RELAXED

WHAT A DIFFERENCE A DAY MADE

STANLEY ADAMS / MARIA GREVER

Andante (♩ = 76) $\frac{3}{4}$ AM^7 D^7

What A Diff'rence A Day Made, _____ twen - ty - four lit - tle
day makes, _____ there's a rain-bow be -

G G/B B^bDIM^7

ho - - urs, _____ brought the sun and the
fore me, _____ skies a - bove can't be

AM^7 D^7 $D^7\#$ To Coda ϕ G

flow - ers _____ where there used to be rain. _____ My yester day was
storm - y _____ since that mo - ment of

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

blue dear, _____ to-day I'm part of you dear, _____ my lonely nights are

A^7 AM^7 D^7 **N.C.** $\frac{3}{4}$ **D.S. al Coda**

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

ϕ DM^7 G^7

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

C C^Δ CM^6 G B^bDIM^7

when you _____ find romance on your men - u. _____ What A Diff'rence A

AM^7 D^7 G

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

SLOWLY

WHAT A WONDERFUL WORLD

GEORGE DAVID WEISS, BOB THIELE

A

Andante (♩ = 76)

I see trees of green, red roses too, I see the bloom for me and you, and I

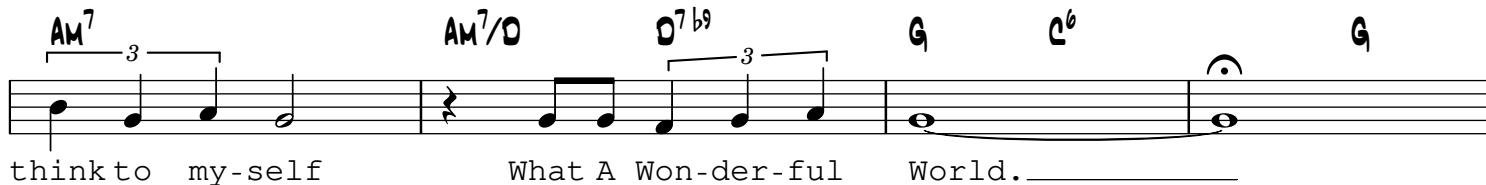
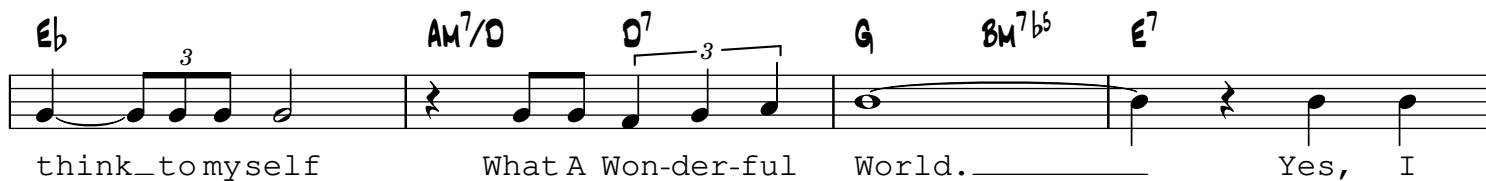
think to myself What A Won-der-ful World. I see

skies of blue and clouds of white, the

bright blessed day, the dark sacred night, and I

think to myself What A Won-der-ful World. The

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 F D⁷ #5 b⁹ G^M7 C⁷ F D⁷ #5 b⁹ G^M7 C⁷

When I Fall In Love it will be for - ev - er,

F E^b9 D⁹ #5 G^M7 C⁷ b⁹

or I'll nev - er fall in love. _____ in a

B F G^M7 C⁷ A^M7 D⁷

rest - less world like this is, love is ended before it's be - gun, and too

G^M D⁷ b⁹ G^M7 C⁷

man - y moonlight kiss - es seem to cool in the warmth of the sun.

A F D⁷ #5 b⁹ G^M7 C⁷ F D⁷ #5 b⁹ G^M7 C⁷

When I give my heart it will be com - plete - ly

F E^b9 D⁹ #5 G^M7 C⁷

or I'll nev - er give my heart. _____ And the

C F B^b A^M7 D⁷ G^M7 E^b9

mo - ment I can feel that you feel that way too, is

F D⁷ #5 b⁹ G^M7 C⁷ 1. F D^M7 G^M7 C⁷ b⁹ 2. F

When I Fall In Love with you. _____ you. _____

Copyright © 1952 by Victor Young Publications, Inc. Copyright Renewed, Assigned to Chappell & Co., Inc. and Intersong -USA, Inc.

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

Built at: Tue Feb 28 04:07:43 PM UTC 2023

Music engraving by LilyPond 2.23.12—www.lilypond.org