

ALL BLUES

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By Miles Davis

Moderately
G7

ALL OF ME

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Words and Music by Seymour Simons and Gerald Marks

Moderately

ALL OF YOU

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Words and Music by Cole Porter

Moderately

A♭/E♭

E♭

Fm7b5

B♭7 b9

A♭/E♭

Gm7 C7b9 Fm7 Bb7 Ab/Eb Eb

East, West, North and the South of you. I'd love to gain com - plete con -

Fm7b5 Bb7b9 Ab/Eb Eb Gm7 C7

trol of you, and han - die e - ven the heart and soul of you. So

Absus Am7b5 D7b9 G7#5 D9 C7 Fm C7/G Fm/Ab Bb7

love, at least, a small per - cent of me, do, for I love All Of

1. Eb Fm7 Bb7 | 2. Eb D6 D6 Eb 6/9

You. I love the You.

ALL THE THINGS YOU ARE

From VERY WARM FOR MAY

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(c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II
Music by Jerome Kern

Moderately

Fm7 Bbm7 Eb7 AbM7 Dm7 G7

You are the prom - ised kiss of spring - time That makes the lone - ly win - ter seem

CM7 Cm7 Fm7 Bb7 EbM7

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

AbM7 Am7b5 D7b9 GM7 E7#9 Am7

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

D7 GM7 CM7 F#m7b5 B7 EM7

— that lights a star. The dear - est things I know — are what you are.

C7#5 Fm7 Bbm7 Eb7 AbM7 Dm7 Dm7 G9

Some day my hap - py arms will hold you, And some day I'll

AbM7 Bdim7 Bbm7 Eb9 AbM7

know that mo - ment di - vine, When All The Things You Are, are mine.

'DEED I DO

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Words and Music by Walter Hirsch and Fred Rose

Moderately

The musical score for 'DEED I DO' consists of two staves of music. The top staff starts with a C chord, followed by a C9 chord, an F6 chord, an Fm6 chord, a C chord, a D7 chord, and a G7 chord, leading to a 'To Coda' section. The lyrics include 'Do I want you? — Oh my, — do I? — Hon- ey, — 'Deed I', repeated three times. The bottom staff begins with a C chord, followed by Am7, Dm7, and G7, then continues with C6, F7, C6, C9, and F chords. The lyrics 'Do!' are repeated under these chords. The section ends with a D.C. al Coda instruction, followed by a CODA section starting with a C chord, F7 chord, and C6 chord, with the lyrics 'you, that's why I'm al - ways hang - in' 'round you.' The final note in the CODA is a 'Do!' on a G7 chord.

DEARLY BELOVED

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Music by Jerome Kern
Words by Johnny Mercer

Moderately

The musical score for 'DEARLY BELOVED' consists of four staves of music. The first staff starts with a G7 chord, followed by G11, G7, G11, G7, G11, G7, and G11 chords. The lyrics are 'Dear - ly Be - lov - ed. How clear - ly I see, Some - where in hea - ven you were fash - ioned for me,' with a repeat sign and 'An - gels eyes — knew you, — An - gel voic - es led me to you; —'. The second staff starts with CM7, Am7, Dm7, G7, Dm7, G7, CM7, E♭m7, and A♭7 chords. The lyrics continue with 'An - gels eyes — knew you, — An - gel voic - es led me to you; —'. The third staff starts with G7, G11, G7, G11, G7, G11, G7, and G11 chords. The lyrics are 'Noth - ing can stop me fate gave me a sign; I know that I'll be yours come show - er or shine.' The fourth staff starts with CM7, Am7, D7, D7 b9, Dm7, G7, Dm7, G7, and C6 chords. The lyrics end with 'So I say — mere - ly. — Dear - ly Be - lov - ed be mine. —'

FLAMINGO

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Lyric by Ed Anderson
 Music by Ted Grouya

Slowly

FM7 Dm7 Gm7 C7#5 Fm7 Bb7 C7#5 D9 Gm7 C7 C7/Bb

Fla - min - go, — like a flame in the sky, fly - ing o - ver the is - land to my lov - er near
 min - go, — in your trop - i - cal hue, speak of pas - sion un - dy - ing and a love that is

1. Am7 D7 Gm7 C7 2. F Bb9 F Cm7 F7 Bbm Bbm7 Bbm7 Eb9 Ab6

by. Fla - true. The wind sings a song to you as you go,

Cm7b5 F7 Bbm7 Eb7 Bbm7 Bbm7/Ab Gm7 C7 FM7 Dm7

a song — that I hear be - low the mur - mur-ing palms. Fla - min - go, —

Gm7 C7#5 Fm7 Bb7 C7#5 D9 Gm7 Gm7/C FM7 Bbm7 FM7

when the sun meets the sea, say fare- well to my lov - er and has - ten to me. —

FLY ME TO THE MOON (In Other Words)

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

Words and Music by Bart Howard

Moderately, with a beat

Am7 Dm7 G7 CM7 FM7 Bm7b5 E7b9

Fly Me To The Moon, and let me play a - mong the stars; let me see what spring is like on Ju - pi - ter and

Am7 A7b9 Dm7 G9 G7b9 CM9 Am7 Am9 Dm7 G7 Fdim7/C CM7 Bm7 E7

Mars. In oth - er words, — hold my hand! — In oth - er words, — dar - ling kiss me! —

Am7 Dm7 G7 CM7 FM7 Bm7b5 E7b9

Fill my heart with song, and let me sing for - ev - er - more; you are all I long for all I wor - ship and a -

Am7 A7b9 Dm7 G9 G7/F 1 Em7b5 A7b9 Dm7 Dm7/G G7b9 C6 Bm7 E7

dore. In oth - er words, — please be true! — In oth - er words — I love you!

2 Em7b5 Bb9 A7b9 Dm7 G7 G7b9 C6 Bb6 B6 C6/9

true! — In oth - er words, — I love you! —

E_b6 A_bM7 D_b9 C₉₅ F7 B9_b5 B_b9 To Coda ♪ E_b6 Cm7 F7 B_b9

Some waste a - way for love. Just the same, Hoo - ray For Love! It's the
 Some say we pay for love. Just the same, Hoo - ray For
 Fm7 B_b7 Fm7 B_b7 E_bM7 E_b6 E_bM7 E_b6 Eb Fm7
 won-der of the world (or the blun-der of the world). It's a rock-et to the moon (with a touch of Claire De Lune). It gets you high, it
 Eb/G F#dim7 E_b/G F#dim7 Fdim7 E_b6 E7_b5 D.C. al Coda
 gets you low, but once you get that glow. Oh!
 CODA Eb ♪ Love!

HOW HIGH THE MOON

(From "TWO FOR THE SHOW")

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Words by Nancy Hamilton
Music by Morgan Lewis

Moderately GM7 Gm7 C7 FM7

Some-where there's mu - sic, how faint the tune! Some-where there's heav - en, How High The
 Fm7 B_b7 E_bM7 Am7_b5 D7 Gm7 Am7_b5 D7 GM9
 Moon! There is no moon a - bove when love is far_ a - way too, 'till it comes true
 Am D7 Bm7 B_b7 Am7 Am7/D D7 GM7 Gm7 C7
 that you love me as I love you. Some-where there's mu - sic, it's where you are. Some-where there's
 FM7 Fm7 B_b7 E_bM7 Am7_b5 D7 GM7
 heav - en, how near, how far! The dark- est night would shine if you would come.. to me soon.
 Am7 D7_b9 Bm7 B_b7 Am7 Am7/D D7_b9 | 1. G6 D7 Am7/DD7 | 2. G
 Un - til you will, how still my heart, How High The Moon! Some-where there's Moon!

E_b6 A_bM7 D_b9 C₉₅ F7 B9_b5 B_b9 To Coda ♪ E_b6 Cm7 F7 B_b9

Some waste a - way for love. Just the same, Hoo - ray For Love! It's the
 Some say we pay for love. Just the same, Hoo - ray For
 Fm7 B_b7 Fm7 B_b7 E_bM7 E_b6 E_bM7 E_b6 Eb Fm7
 won-der of the world (or the blun-der of the world). It's a rock-et to the moon (with a touch of Claire De Lune). It gets you high, it
 Eb/G F#dim7 E_b/G F#dim7 Fdim7 E_b6 E7_b5 D.C. al Coda
 gets you low, but once you get that glow. Oh!
 CODA Eb ♪ Love!

HOW HIGH THE MOON

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Words by Nancy Hamilton
Music by Morgan Lewis

Moderately GM7 Gm7 C7 FM7

Some-where there's mu - sic, how faint the tune! Some-where there's heav - en, How High The
 Fm7 B_b7 E_bM7 Am7_b5 D7 Gm7 Am7_b5 D7 GM9
 Moon! There is no moon a - bove when love is far - a - way too, 'till it comes true
 Am D7 Bm7 B_b7 Am7 Am7/D D7 GM7 Gm7 C7
 that you love me as I love you. Some-where there's mu - sic, it's where you are. Some-where there's
 FM7 Fm7 B_b7 E_bM7 Am7_b5 D7 GM7
 heav - en, how near, how far! The dark- est night would shine if you would come.. to me soon.
 Am7 D7_b9 Bm7 B_b7 Am7 Am7/D D7_b9 | 1. G6 D7 Am7/DD7 | 2. G
 Un - til you will, how still my heart, How High The Moon! Some-where there's Moon!

A7sus A7b5 Bb Gm C Gm C Gm C

wid a grain of salt. Me - thus' -lah lived nine hun - dred years, Me - thus' -lah lived nine hun - dred

Gm C7 D_b7 C7 D_b7 A7 D7 Gm C G_b7 E_b7

years. But who calls dat liv - in' when no gal 'll give in to no man what's nine hun - dred years? I'm

Cm6 G D7 C B7 Em Cm6

preach - in' dis ser - mon to show, it ain't nes - sa, ain't nes - sa, ain't nes - sa, ain't nes - sa,

G D9#5 G

ain't nes - ces - sa - ri - ly so.

IT NEVER ENTERED MY MIND

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Music by Richard Rodgers
Lyrics by Lorenz Hart

Moderately Slow

F Am F Am F Am F Am F Am

Once I laughed when I heard you say - ing that I'd be play - ing sol - i - taire, un - eas - y in my

F Am Gm7 Gm E_b7/G C7 F Am F Am

eas - y chair, It Nev - er En - tered My Mind. Once you told me I was mis - tak - en

F Am F Am F Am F Am Gm7

that I'd a - wak - en with the sun and or - der or - ange juice for one, It Nev - er En- tered My Mind.

Am C7 F F6 Gm7 C7 FM7 F6 Gm7 C7 F6 C7 F Bdim7

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

C7 B_b Am B_b Am C7 F Am F Am F Am

back my - self. Once you warned me that if you scorned me I'd sing the maid - en's

F Am F Am Am7b5 D7 Gm7 C7sus C7

pray'r a- gain, and wish that you were there a - gain to get in - to my

F FM7 Gm7 C7 1.F6 G7 C7 2.F6

hair a - gain It Nev - er En - tered My Mind.

C7**9** F7 Fm7 Bb7 E_bM7 AbM7 Dm7**5** Ab9 G7**9**
 try - ing so hard to for - get, don't you want to for - get some - one too? — It's the
 Cm Cm/Bb Am7**5** Ab9 G7**9** Cm Cm/Bb Am7**5** Ab9 G7**9** Cm7 Fm7
 wrong game — with the wrong chips, tho' your lips are tempt - ing they're the wrong lips,
 Am7**5** D7**9** Gm7**5** C7 F9 B7**5** Bb9
 they're not { her } lips but they're such tempt - ing lips — that if some night — you're free,
 Fm7 Bb7 E_bM7 Bbm7 Eb7 Eb7**5** AbM7 Ab/G Ab7/Gb F9 Fm7 Fm7/Bb Eb6
 dear, it's all right, — It's All Right — With Me.

IT'S NOT FOR ME TO SAY

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Words by Al Stillman
Music by Robert Allen

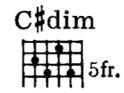
Moderately, with much expression Gm7 C9 C7**9** FM7 F6 Gm7 C9
 It's Not For Me To Say — you love me, — It's Not For Me To Say — you'll al - ways
 F D7 D7**9** Gm Gm7/F Em7**5** A7**9** Dm A F#7
 care. — Oh, but here for the mo - ment I can hold you fast — and press your lips to mine, —
 Bm7 E7 A Gm7 C7 Gm7 C9 C7**9** FM7 F6
 — and dream that love will last. As far as I can see, — this is heav - en — and
 Cm7 F7 F7**5** Bb BbM7 Bb6 Eb9
 speak-ing just for me, — it's ours to share. — Per - haps the glow of love will grow with
 FM7 Am7**5** 1. D7 D7**9** G7 G7**5** C9 F6 Abdim7
 ev - 'ry pass - ing day, — or we may nev - er meet a - gain, but then It's Not For Me To Say.
 Gm7 C7 2. D7 D7**9** Gm7 C9 F6
 It's — or we may nev - er meet a - gain, but then It's Not For Me To Say.

Jingle-Bell Rock



Words and Music by
Joe Beal and Jim Boothe

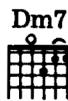
With a light swing ($\text{D} = \text{E}^{\text{G}}\text{F}$)



4/4

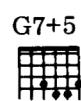
Jin-gle-bell, jin - gle-bell, jin-gle-bell rock,— Jin-gle bells swing— and

4/4



jin - gle bells ring.

Snow-in' and blow-in' up bush-els of fun,



Now the jin-gle hop

has be - gun...

Jin-gle-bell, jin-gle - bell,

Jingle-Bell Rock

jin-gle - bell rock,—

Jin-gle bells chime in jin-gle-bell time.

Guitar chords: C[#]dim, Dm7, G7

Dm7 G7 Dm7 G7 D7 G7

Danc-in' and pranc-in' in Jin-gle Bell Square

In the frost-y air...

Guitar chords: Dm7, G7, D7, G7

C F F#dim C/G

What a bright time;— it's the right time To rock the night a-

Guitar chords: C, F, F#dim, C/G

C Am7 D7 Am7 D7 G7 Dm7

way. Jin-gle-bell time is a swell time To go glid-in' in a

Guitar chords: C, Am7, D7, Am7, D7, G7, Dm7

G7

one-horse sleigh... Gid-dy-ap jin-gle horse; pick up your feet;—

C

Gm6/B♭ A7+5 A7 F

Jin-gle a - round the clock. Mix and min-gle in a

Fm6 D7 G7 1. C

jin - gl - in' beat; That's the jin - gle-bell rock.

2. D7 G7 D7 G7 C

That's the jin-gle-bell, That's the jin-gle-bell rock.

Words by Sammy Cahn
Music by Jule Styne

Let It Snow!

Moderately, with a lilt (♩ played like $\overline{\overline{m}}$)

A-17
T-12D

L.H.
mp

F C7 F F/A Abdim

Oh, the weather outside is frightful, But the fire is so de-
(2) does-n't show signs of stop-ping, And I brought some corn for

C7 D7 3fr. Gm 3fr. D7 3fr. Gm 3fr. G# Bdim

light-ful, pop-ping; And The since we've no place to go, Let it
lights are turned way down low, Let it

C7

1. F 2. F

snow, let it snow, let it snow. 2. It snow. When we

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fi-nal-ly kiss good night, How I'll hate go-ing out in the storm; But if

you'll real-ly hold me tight, All the way home I'll be warm. The

fire is slow-ly dy-ing, And, my dear, we're still good-bye-ing, But as

long as you love me so, Let it snow, let it snow, let it snow.

8va↑

LET'S CALL THE WHOLE THING OFF

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Words by Ira Gershwin
Music by George Gershwin

Brightly

The musical score consists of eight staves of music in G major, 4/4 time, with a key signature of one sharp. The vocal line is accompanied by piano chords. The lyrics are integrated into the melody, with some words appearing on separate lines or in brackets. The chords are indicated above the staff at the beginning of each measure.

Chords:

- Measure 1: G, Em9, Am7, D7, G, Em9, Am7, D7
- Measure 2: G, G7/F, C/E, Cm/Eb, G/D, Em, A7, D7, G, Em9
- Measure 3: ee - ther, eye - ther, nee - ther, ny - ther, Let's Call The Whole Thing Off! You like po - ta - to and
laugh - ter, lawf - ter, af - ter, awf - ter, Let's Call The Whole Thing Off! You like va - nil - la and
- Measure 4: Am7, D7, G, Em9, Am7, D7, G, G7/F
- Measure 5: I like po - tah - to, you like to - ma - to and I like to - mah - to; po - ta - to, po - tah - to, to -
I like va - nel - la, you, sa's - pa - ril - la and I sa's - pa - rel - la; va - nil - la, va - nel - la,
- Measure 6: C/E, Cm/Eb, G/D, D7, G, C#m7b5, F#7, Bm7
- Measure 7: ma - to, choc - late, to - mah - to! straw - bry! Let's Call The Whole Thing Off! But oh! If we call the whole thing
- Measure 8: E7, Am7, D7, C#m7b5, F#7, Bm7, E7, Am7, D7
- Measure 9: off, then we must part. And oh! If we ev - er part, then that might break my heart! So, if
- Measure 10: G, Em9, Am7, D7, G, Em9, Am7, D7
- Measure 11: you like pa - ja - mas and I like pa - jah - mas, I'll wear pa - ja - mas and give up pa - jah - mas.
you go for oyst - ers and I go for erst - ers, I'll or - der oyst - ers and can - cel the erst - ers.
- Measure 12: G, G7/F, C/E, Cm/Eb, G/D, D7
- Measure 13: For we know we need each oth - er, so we bet - ter call the call - ing off
- Measure 14: B7, E7, Am7, D7
- Measure 15: Let's Call The Whole Thing Off!
- Measure 16: 1. G, Eb7, D7
- Measure 17: 2. G
- Measure 18: Off!

LONG AGO (AND FAR AWAY)

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Words by Ira Gershwin
Music by Jerome Kern

Moderately Slow

F6 Dm7

Gm7

C7

FM7

Gm7

C9

F6

Gm7 C7

The musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features lyrics about long chills and dreams. The second staff continues the melody with more lyrics, including 'dream is here' and 'you're here'. Chords listed include F6, Dm7, Gm7, C7, Ab 6, Fm7, Bb m7, Eb 9, Ab M7, G7, CM7, Am7, D7b 9, Gm7, C7, Cm7, F7, Bb M7, E9, F6/A, Ab dim, Gm7, C7, F6, and E9. The lyrics are as follows:

Long Chills A - go And Far down A - way, I dreamed a dream one day mine, And The now dream that I
 run up and down my spine, A - lad - din's lamp is mine,
 1. dream is here be - side me. Long the skies were o - ver - cast, But now the clouds have
 dreamed was not de - nied me. me.
 passed: you're here at last! Just one look and then I knew
 That all I longed for, long a - go was you.

LOOK FOR THE SILVER LINING

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Words by Buddy DeSylva
Music by Jerome Kern

Smoothly

CM7

Dm7/G G7b 9

C6

Am7

Dm7

G7

CM9

F

Em7

Am7

Dm7

The musical score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features lyrics about looking for the silver lining. The second staff continues the melody with more lyrics, including 'the sun is shining' and 'a heart full'. The third staff concludes the song with final lyrics. Chords listed include CM7, Dm7/G, G7b 9, C6, Am7, Dm7, G7, CM9, F, Em7, Am7, Dm7, G7b 9, G7/F, Em7, Am, Am/G, F#m7b 5, Em7, Eb M7, Dm, Db M7, CM9, Dm7/G, G7b 9, C6, Gm7, C7b 9, FM7, F6, FM7, E7b 9, Eb 9, D9, D7b 9, D#dim7, Em7, Bb 9, A7, A7# 5, Dm7, Dm7b 5, G7b 9, C6, and E9. The lyrics are as follows:

Look For The Sil - ver Lin - ing when-e'er a cloud ap - pears in the blue. Re - mem - ber some - where -
 G7 G7/F Em7 Am Am/G F#m7b 5 Em7 Eb M7 Dm Db M7 CM9
 the sun is shin - ing and so the right thing to do is make it shine for you. A heart full -
 Dm7/G G7b 9 C6 Gm7 C7b 9 FM7 F6 FM7 E7b 9 Eb 9 D9 D7b 9 D#dim7
 of joy and glad - ness will al - ways ban - ish sad-ness and strife. So al - ways Look For The Sil - ver
 Em7 Bb 9 A7 A7# 5 Dm7 Dm7b 5 G7b 9 C6
 Lin - ing and try to find the sun - ny side of life.

MAKE SOMEONE HAPPY

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Words by Betty Comden & Adolph Green
Music by Jule Styne

Moderately

The musical score consists of six staves of music in common time, key signature of one flat (B-flat), and a treble clef. The vocal line includes lyrics and chords indicated below the notes. The lyrics are:

Make some - one Hap - py, make just one some - one hap - py. Make just one —
 Eb 7 Bb m7 Eb 7 Ab Fm7 b5
 — heart the heart you sing to. One smile that cheers you, one face that
 Bb7 b9 Eb Fm7 Gm7 C7 b9 Fm7 Bb7 b9 Eb Eb+ Eb 6
 lights when it nears you. One man you're ev - 'ry - thing to. Fame, if you win it,
 Eb Eb+ Eb 6 Bb m7 Eb 7 Bb m7 Eb 7
 comes and goes in a min - ute. Where's the real stuff in life to cling to?
 Ab Ab m7 Db 7 Eb Fm7 Gm7 Ab M7
 Love is the an - swer, some - one to love is the an - swer. Once you've found him,
 Gm7 C9 Fm7 Bb 7 Bb7/Ab Gm7
 build your world a - round him. Make Some - one Hap - py, make just one —
 C 7 Fm7 Bb 7 Eb Ab m7 Eb 6
 — some - one hap - py and you will be hap - py too.

MALAGUENA

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Music and Spanish Lyric by Ernesto Lecuona
English Lyric by Marian Banks

Moderately slow-in 3

The musical score consists of two staves of music in common time, key signature of one flat (B-flat), and a treble clef. The vocal line includes lyrics and chords indicated below the notes. The lyrics are:

A Bb C A Bb C Bb A Bb C Bb A
 "Fly a - way!" Said my care - free heart. "To the place where the day - dreams start. "Fly a - way!" Said my heart to
 Bb A Bb
 me. "To the shore of the moon - lit sea." 'Tis the gyp - sy code to be fan - cy free; when I see a

MY ROMANCE

(From "JUMBO")

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately Slow

CM7 Dm7 Em7 Eb dim7 Dm7 G7 CM7 Bb13 Am Am#7 Am7 A7

My Ro - mance does - n't have to have a moon in the sky, My Ro - mance does - n't need a blue la -

Dm7 G7 CM7 C7 FM7 F#dim7 CM7 C7 FM7 F#dim7 CM7 F#m7 F7b5 Em7 Eb7

goon stand - ing by; no month of May no twin - kling stars, no hide a - way, no

Am9 D7 Dm7 G7 CM7 Dm7 Em7 Eb dim7 Dm7 G7 CM7 Bb13 Am Am#7

soft gui - tars. My Ro - mance does - n't need a cas - tle ris - ing in Spain, nor a dance to a

Am7 A7 Dm7 G7 CM7 C7 FM7 FM7/E Dm7 Dm7/C Bm7 Bb9#11

con - stant - ly sur - pris - ing re - frain. Wide a - wake I can make my most fan - tas - tic dreams come

Am7 Ab9 CM7/G Am7 Dm7 Dm7/G G7 C6

true; My Ro - mance does - n't need a thing but you. _____

MY SHIP

From The Musical Production "LADY IN THE DARK"

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and Chappell & Co., Inc., New York, NY

Words by Ira Gershwin
Music by Kurt Weill

Moderately Slow

F D7 Gm7 C7 F D7 Gm7 C7 F D7

My ship has sails that are made of silk, the decks are trimmed with gold. And of jam and spice there's a

Gm A7 Dm7 G7 Gm7 C7 F D7 Gm7 C7 F D7

par - a - dise in the hold. _____ My ship's a - glow with a mil - lion pearls and ru - bies fill each

Gm7 C7 F D7 Gm A7 Dm Gm7 F D7 Gm7 C7
bin; the sun sits high in a saphire sky when my ship comes in. I can wait the years 'til

Gm7 C7 Gm7 C7 F E7 Am Dm7 Am Dm7 G7 Gdim7
it ap-pears one fine day one spring, but the pearls and such they won't mean much if there's miss-ing just one

G7 C9 F D7 Gm7 C7 F D7 Gm7 C7 F D7
thing. I do not care if that day ar-rives, that dream need nev-er be, if the ship I sing does-n't

Gm A7 1. Dm Gm7 C7 F C7 2. Dm C7 F C7 F Dm
al-so bring my own true love to me. My own true love to me, if the ship I sing does-n't

Bb C7 F Dm7 Gm7**b5** C7 F D**b7** F
al-so bring my own true love to me.

NARDIS

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HORN MUSIC CORP.

By Miles Davis and Bill Evans

Medium Fast Jazz

Em FM7 EM7 B7 CM7 Am7 FM7 EM7_j 1. Em

2. Em Am7 FM7 Am7 FM7 Dm7 G 7 CM7 FM7 Em

FM7 EM7 B7 CM7 Am7 FM7 EM7_j Em

NEFERTITI

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By Wayne Shorter

Medium Swing

AbM7 DbM7 Gm7**b5** C7**b9** C**b9** Bbm7 AM7 Eb7**b9**11

EM7 A7sus D7#5**b9** E7 E7sus Eb7#11 A13

OH! WHAT IT SEEMED TO BE

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(Intersong Music, Publisher) and Abilene Music, Inc.

Words and Music by Bennie Benjamin, George Weiss and Frankie Carle

Slowly

The sheet music features a single vocal line with piano accompaniment. The vocal line starts with a pickup followed by "It was just a neighbor-hood dance, that's all that it was, but Oh! What It Seemed To Be! It was". The piano accompaniment includes chords like EbM7/G, Gdim7, Bb7/F, and Bb7. The lyrics continue with "like a mas-querade ball with cos-tumes and all 'cause you were at the dance with me. It was just a ride on a train," followed by "that's all that it was, but Oh! What It Seemed To Be! It was like a trip to the stars, to Ve-nus and Mars, 'cause you were on the train with me. And when I kissed you, dar-ling, it was more than just a thrill for me; it was the prom-ise, dar-ling, of the things that fate had willed for me. It was just a wed-ding in June, that's all that it was, but Oh! What It Seemed To Be! It was like a roy-al af-fair with ev-'ry one there, 'cause you said "Yes, I do," to me. It was" (with a repeat sign). The piano part ends with a final chord of Eb.

OH, WHAT A BEAUTIFUL MORNIN'

(From "OKLAHOMA")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Bright Waltz

The sheet music features a single vocal line with piano accompaniment. The vocal line starts with a pickup followed by "There's a bright gold-en haze on the mead-ow, there's a bright gold-en haze on the cat - tie are stand - in' like stat - ues, all the cat - tie are stand - in' like sounds of the earth are like mu - sic, all the sounds of the earth are like mead - ow. The corn is as high as an el - e - phant's eye, an' it looks like it's stat - ues. They don't turn their heads as they see me ride by, but a lit - tle brown mu - sic. The breeze is so bus - y it don't miss a tree, and an ol' weep - in'" (with a repeat sign). The piano part includes chords like Eb, Bb7, Eb, Bb7, Eb, Bb7, Cm7, Abm7, Db7, Eb, Bb7, Eb, Ab, and Eb.

Cm7 C #dim7 Bb7/D Bb7 Eb Gm7b5 C7b9 Fm7 Bb7 Eb

climb - in' clear up to the sky. Oh, What A Beau - ti - ful Morn - in', oh, what a
 mav' - rick is wink - in' her eye. me!

Cm7 Fm7 Bb7 Eb Ab Adim7 Eb/Bb Bb7

beau - ti - ful day. I got a beau - ti - ful feel - in' ev - 'ry - thing's go - in' my

1., 2. Eb Bb7 3. Eb Fm7 Eb/Bb Bb7 Eb

way. All the way. Oh, what a beau - ti - ful day!

OL' MAN RIVER

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 (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II
 Music By Jerome Kern

Very Slowly

Eb Cm7 Eb Ab Eb Ab Eb Cm7

Ol' Man Riv - er, dat Ol' Man Riv - er, he must know sump - in', but don't say noth - in', he

Fm7 Bb9 Fm7 Bb9 Eb Ab6 Eb Cm7

jus' keeps roll - in', he keeps on roll - in' a - long. He don't plant 'ta - ters, he

Eb Ab Eb Cm Eb Gdim7 Fm7 Bb7

don't plant cot - ton, an' dem dat plants 'em is soon for - got - ten; but Ol' Man Riv - er, he

Fm7 Bb9 Eb Ab Eb Am7b5 D7 Gm D7b9 Gm D7b9

jus' keeps roll - in' a - long. You an' me, we sweat an' strain,

Gm D7b9 Gm D7b9 Gm Cm6 Gm D7b9 Gm D7b9

bo - dy all ach - in' an' racked wid pain. "Tote dat barge!" "Lift dat bale," git a lit - tie drunk an' you

Gm Fm7 Bb7 Eb Cm7 Eb Ab Eb Bb9 Cm7 F7

land in jail. Ah gits wea - ry an' sick of try - in', Ah'm tired of liv - in' an' skeered of dy - in'. But

Eb/Bb Bdim7 Cm7 Fm9 Bb7 1. Eb Abm Eb Fm7 Bb7 2. Eb Fm7 Bb9 Eb

Ol' Man Riv - er, he jus' keeps roll - in' a - long. long.

ON THE STREET WHERE YOU LIVE

(From "MY FAIR LADY")

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Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately § Bb6 Gm7 Cm7 F7 BbM7 Gm7 Cm7 Cm7/F F7/Eb BbM7/D

I have of - ten walked ____ down this street be - fore, ____ but the pave - ment al - ways
li - lac trees ____ in the heart of town? ____ Can you hear a lark in
stop and stare, ____ they don't both - er me. ____ For there's no - where else on

To Coda ♪
Ddim7 Cm7 F7 Cm7/F Fdim Cm7 Ebm Bb6

stayed be - beneath my feet be - fore. ____ All at once am I ____ sev - 'ral stor - ies high, ____
an - y oth - er part of town? ____ Does en - chant - ment pour ____ out of ev - 'ry door? ____
earth that I would rath - er be. ____ Let the _____

Gm7 C7 1. F9 Bb6 Bdim7 Cm7 Cm7/F F7b9

know - ing I'm just On The Street Where You Live. _____ Are there
No, it's just On The _____

2. F7 Cm7/F F7 Bb Cm7 C#dim7 Bb/D Eb9 D7 E6
Street Where You Live. _____ And oh, _____ the tow - er - ing feel - ing, _____ just to

Ebm6 Ebm6/Gb Gdim7 Bb/F Gb7 Bb/F Em7b5
know _____ some - how you are near! _____ The o - ver - pow - er - ing

Em7/A A7 D A7/C# Am/C Gm7/C C7 F7 D. S. al Coda
feel ing _____ that an - y se - cond you may sud - den - ly ap - pear! _____ Peo - ple

Φ CODA
Cm7 Ebm Bb6 Gm7
time go by, _____ I won't care if I _____ can be

C9 F9 Cm7/F F7b9 Bb Gb6 Bb
here On The Street Where You Live. _____

ON A SLOW BOAT TO CHINA

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By Frank Loesser

Slowly with a beat

The musical score consists of six staves of music. The first staff starts with B♭, followed by Dm7, G7, Cm, A7, and B♭. The lyrics are: "I'd love to get you — On A Slow Boat To Chi - na, — all to my —". The second staff starts with D7, followed by E♭6, Dm7b5, G7, Cm7, A7, B♭, and Ab9. The lyrics are: "self, — a - lone. — Get you and keep you — in my arms ev - er - more, —". The third staff starts with G7, followed by C7, Gm7, C9, Cm7, Gb9, and F9. The lyrics are: "— leave all your lov - ers — weep - ing on the far - a - way shore. —". The fourth staff starts with B♭, followed by Dm7, G7, Cm7, A7, B♭, and D7. The lyrics are: "Out on the brin - y — with a moon big and shin - y, — melt - ing your heart — of". The fifth staff starts with E♭, followed by Dm7b5, G7, Cm7, Ab7, B♭, and Ab7. The lyrics are: "stone, — I'd love to get you — On A Slow Boat To". The sixth staff starts with G7, followed by C7, Cm7, B7#9, B♭, Cm7, F7#5, B♭, and ends with B♭. The lyrics are: "Chi - na, — all to my - self, — a - lone. —". Chords are indicated above the staff lines, and lyrics are placed below the notes.

ON THE SUNNY SIDE OF THE STREET

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Lyric by Dorothy Fields
 Music by Jimmy McHugh

Medium swing

The musical score consists of five staves of music. The first staff starts with C, followed by E7, F, Bm7b5, E7b9, and Am7. The lyrics are: "Grab your coat and get your hat, — leave your wor - ry on the door - step, — just di - rect your". The second staff starts with D7, followed by Dm7, G7, C, G7, C, and E7. The lyrics are: "feet to the sun - ny side — of the street. — Can't you hear a pit - ter - pat? — And that". The third staff starts with F, followed by Bm7b5, E7b9, Am7, D7, Dm7, and G7. The lyrics are: "hap - py tune is your step, — life can be so sweet — On The Sun - ny Side — Of The". The fourth staff starts with C, followed by C7, Gm7, C7, Cdim, C7, F6, C9, F6, F7, E7, and E7. The lyrics are: "Street. — I used to walk in the shade — with those blues on par - rade. — But". Chords are indicated above the staff lines, and lyrics are placed below the notes.

D7 Am7 D7 G7 C^{#dim7} G7/D G7 C

I'm not a - fraid ____ this Ro - ver crossed o - ver. If I nev - er have a
E7 F Bm7b5 E7b9 Am7 D7

cent I'll be rich as Rock - e - fel - ler, gold - dust at my feet On The
Dm7 G7 [1. C C^{#dim7} G7/D G7] [2. C F9 C6]

Sun - ny Side ____ Of The Street. Grab your Street.

ONCE UPON A SUMMERTIME

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Eddie Barclay, Paris, France
Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York,
NY for the U.S.A. and Canada

English Lyric by Johnny Mercer
Original Lyric by Eddie Marnay
Music by Eddie Barclay and Michel Legrand

Slowly, with feeling

Fm Gm7b5 C7

Once Up - on A Sum - mer - time, if you re - call, we stopped be - side a lit - tle flow - er

Fm7 Dm7b5 G7 C7 Cm7

stall. A bunch of bright for - get - me - nots was all { I'd let you buy me. } Once Up - on A

F7 F7b9 Bb E9 FM7

Sum - mer - time, just like to - day, we laughed the hap - py af - ter - noon a - way, and stole a

Dm7 G7 C7 C7b9 FM7 Dm7

kiss in ev - 'ry street ca - fe. You were sweet - er than the blos - soms on the

Gm7 C9 F Dm7

tree. I was as proud as an - y { girl } could be. As if the Mayor had of - fered me the

Gm7 C7 Cm7 F9 F7b9 Bb

key to Par - is! Now, an - oth - er win - ter - time has come and gone. The pig - eons

E9 FM7 Dm7 G7

feed - ing in the square have flown, but I re - mem - ber when the ves - pers chime. You loved me

Gm7 C9 C7b9 [1. F Dm7 Gm7 C7b9] [2. F (b) (b)]

Once Up - on A Sum - mer - time. time.

ONE NOTE SAMBA

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Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY for all
English Speaking Countries

Original Words by Newton Mendonca
Music by Antonio Carlos Jobim

Samba

Dm7 Db 7 Cm7 B7b 5

This is just a lit - tle sam - ba built up - on a sin - gle note. Oth - er

Dm7 Db 7 Cm7 B7b 5

notes are bound - to fol - low but the root is still - that note. Now this

Fm7 Bb 7 Eb M7 Ab 7

new one is - the con - se quence - of the one we've just - been through - as I'm

Dm7 Db 7 Cm7 B7b 5 Bb 6

bound to be - the un - a void - a - ble con - se - quence - of you.

Eb m7 Ab 7 Db M7

There's so man - y peo - ple who can talk and talk and talk and just say noth - ing, or near - ly noth - ing.

Db m7 Gb 7 Cs M7

I have used up all the scale I know and at the end I've come to noth - ing, or near - ly

Cm7b 5 B7b 5 Dm7 Db 7 Cm7 B7b 5

noth - ing. So I come back to my first note, as I must come back - to you. I will

Dm7 Db 7 Cm7 B7b 5 Fm7

pour in - to that one note all the love I feel for you. An - y - one who wants the whole -

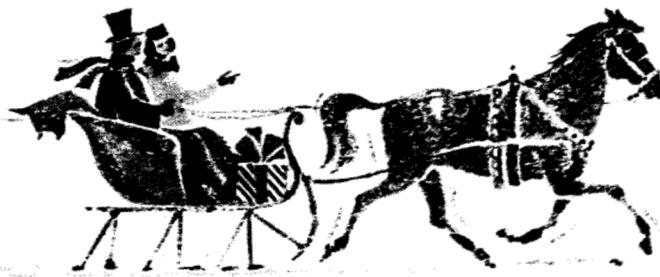
Bb 7 Eb M7 Ab 7 Db M7

- show Re, Mi, Fa, Sol, La, Ti, Do, he will find him- self with no -

C7 Cb M7 1. Bb 6 2. Bb 6

- show. Bet - ter play the note you know. This is -

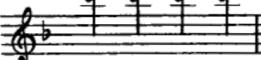
Sleigh Ride



Words by Mitchell Parish; Music by Leroy Anderson

T-120

Note: For an optional effect between [A] and [B] and between [C] and [D],
you might call on a "third hand" to imitate sleigh bells
by playing as follows on the high side of the keyboard—



Moderately bright

mp

Fmaj7 F6 Gm7 C7 F

A

Just hear those sleigh bells jin-gl-ing, ring-ting-tin-gl-ing, too;

Gm7 C7 Fmaj7 F6 Gm7 C7/C F

2 1

Come on, it's love-ly weath-er for a sleigh ride to-geth-er with you.

Out-side, the snow is fall-ing and friends are call-ing "Yoo-hoo";

Come on, it's love-ly weath-er for a sleigh ride to-gether with

you. B Gid-dy-yap, gid-dy-yap, gid-dy-

yap, let's go; Let's look at the show;

Sleigh Ride

Bm7 E7 A

We're rid-ing in a won-der-land of
snow. Gid-dy-

Am7 D7 G6

yap, gid-dy-yap, gid-dy-yap, it's grand,
Just hold-ing your hand;

Gm7 C11

sing as is; play 8va higher----- Normal
8va

We're glid-ing a-long with a song of a win-ter-y fair-y- land. Our cheeks are

Fmaj7 F6 Gm7 C7 F

C

nice and ros-y, and com-fy co-zy are we; We're snug-gled

Fmaj7 F6 Gm7 C7/C F Ab 4fr. C7

up to - geth - er like two birds of a feath - er would be. Let's take that

Fmaj7 F6 Gm7 C7 F Gm7 C7

road be - fore us and sing a cho - rus or two; Come on, it's

Fmaj7 F6 Gm7 C7/C 1. F6 Gm7 C7

love - ly weath - er for a sleigh ride to - geth - er with you. Just hear those

2. F6 [D]

you.

SMOKE GETS IN YOUR EYES

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Music Group, Santa Monica, CA 90401)

Words by Otto Harbach
Music by Jerome Kern

Moderately

The musical score consists of six staves of music for voice and piano. The piano accompaniment includes chords such as Eb, Gm7, Gdim7, Fm7, Bb7, Eb, G7#5, AbM7, Adim7, Gm7, Cm7, Fm7, Bb7, G7, C7, Fm7, Bb7, Eb, BM7, G#m7, C#m7, Cdim7, C#m7, F#7, BM7, Abm7, Fm7/Bb, Bb7, EbM7, C7b9, Fm7, Bb9, Eb, Gm7, Gdim7, Fm7, Bb7, Eb, G7#5, AbM7, Adim7, Gm7, Cm7, Fm7, Bb7, Eb6, D6, D6, Eb6/9, and Dm7b5.

They asked me how I knew my true love was true?
 They said some day you'll find, all who love are blind.
 I of course re - When your heart's on

plied, "Some - thing here in - side, can - not be de - nied."
 fire, you must re - al - ize. Smoke Gets In Your Eyes.

So I chaffed — them and I gay - ly laughed, — to think they could doubt my love.

Yet to - day, — my love has flown a - way, — I am with - out my love.

Now laugh - ing friends de - ride, tears I can - not hide, — so I smile and

say, — "When a love - ly flame dies, Smoke Gets In Your Eyes."

SOLAR

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By Miles Davis

Medium Swing

The musical score consists of four staves of music for voice and piano. The piano accompaniment includes chords such as Cm, Gm7, C7, FM7, Fm7, Bb7, EbM7, Ebm7, Ab7, D6, D6, Eb6/9, Dm7b5, G7#5b9, Dm7b5, G7#5b9, and Cm.

SOLO FLIGHT

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By Benny Goodman, Charlie Christian and Jimmy Mundy

Moderate jump tempo

The musical score consists of two staves of sheet music. The top staff starts with a C chord, followed by a C# dim7 chord, then a G7 ad lib G7 solo, and another C chord. The bottom staff begins with a C# dim7 chord, followed by a G9 ad lib G13 solo, then a C chord, G/B, F/A, and G chords. The melody continues through various chords including F, Em7, Dm, C# dim7 G7/D, G7 b9, C6, C7, Bb 7 b9, Ab 7 b9, G13, C7, Bb 7 b9, Ab 7 b9, and G13. The score includes lyrics for the first section: "Some day my Prince will come, some day I'll find my love, and how thrill-ing that mo-ment will be, when the Prince of my dreams comes to me. He'll whis- per, 'I love you.' And steal a kiss or two, though he's far a-way. I'll find my love some day, some day when my dreams come true."

SOME DAY MY PRINCE WILL COME

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Words by Larry Morey
Music by Frank Churchill

Moderately Slow

The musical score consists of six staves of sheet music. The lyrics are: "Some day my Prince will come, some day I'll find my love, and how thrill-ing that mo-ment will be, when the Prince of my dreams comes to me. He'll whis- per, 'I love you.' And steal a kiss or two, though he's far a-way. I'll find my love some day, some day when my dreams come true." The chords are: FM7, A7 #5, BbM7, Am7, D7, Gm7, D7 #5, Gm9, C9, FM7/A, Abdim7, Gm7, C7, FM7/A, Abdim7, Gm7, C7, FM7, A7 #5, BbM7, Am7, D7, Gm7, Bdim7, FM7, F#dim7, Gm7, C7, 1. F6, C7, 2. F6.

SPEAK LOW

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Words by Ogden Nash
Music by Kurt Weill

Rhumba or Beguine

The musical score consists of eight staves of music for a single voice. The lyrics are integrated with the musical notes. Chords are indicated above the staff at the beginning of each measure. Measure times are indicated by '3' over three measures. The vocal line includes several sustained notes and slurs. The lyrics describe a speaker's desire to communicate love and summer feelings while avoiding detection.

Chords:

- Measure 1: Gm9, C9
- Measure 2: Gm9, C9
- Measure 3: Gm9, C9
- Measure 4: F6, D7, Bbm9, Eb9
- Measure 5: Bbm9, Eb9
- Measure 6: G9, C9, C7b9
- Measure 7: F6, D7, Gm7, C7
- Measure 8: F
- Measure 9: Fm7
- Measure 10: Abm
- Measure 11: EbM7
- Measure 12: E7b9, E7, C7#5, Gm9
- Measure 13: C9
- Measure 14: Gm9, C9
- Measure 15: Gm9, C9
- Measure 16: Gm9, C9
- Measure 17: Gm9, C9
- Measure 18: F, D7, G9, C9#5
- Measure 19: F6

Lyrics:

Speak Low _____ when you speak, love, _____ our sum - mer day with- ers a - way too
 Low _____ dar - ling, Speak Low _____ love is a spark lost in the dark too
 soon, too soon. Speak Low _____ when you speak, love, _____ Our _ mo - ment is
 soon, too soon, I feel _____ wher - ever I go that to - mor - row is
 swift, like _ ships a drift, we're _ swept a drift, too soon Speak soon.
 near, to - mor - row is here and al - ways too soon.
 Time is so old _____ and love so brief, love is pure gold _____ and
 time a thief. We're late _____ dar - ling we're late _____ the cur - tain de -
 scends, ev - 'ry - thing ends too soon too soon I wait _____ dar - ling, I
 wait _____ will you Speak Low to me, speak love to me and soon.

THE GIRL FROM IPANEMA (Garota De Ipanema)

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Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY for all
English Speaking Countries

Original Words by Vinicius De Moraes
English Words by Norman Gimbel
Music by Antonio Carlos Jobim

Moderate Bossa Nova

FM7

G7

Tall and tan and young — and love - ly, The Girl From I - pa - ne - ma goes walk - ing, and when
When she walks she's like — a sam - ba that swings so cool and sways — so gen - tle, that when

Gm7 Gb 7 1. FM7 Gb 7 b 5 2. FM7

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

Gb M7 3 3 C9 F#m7

— Oh, — but I watch her so sad - ly. How —

— can I tell her I love her? — Yes, — I would give my heart

Eb 9 3 Am7 3 D7 b 9 5 Gm7 3 3

glad - ly, — but each day when she walks to the sea, she looks straight a - head not at

C7 b 9 5 FM7 G7

me. Tall and tan and young — and love - ly, The Girl From I - pa - ne

Gm7 Gb 7 b 5 FM7

- ma goes walk - ing, and when — she pass - es I smile, — but she does - n't see.

Gb 7 3 FM7 Gb 7 3 FM7

She just does - n't see. No, she does - n't see.

THE PARTY'S OVER

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Schirmer, Inc., Administrators of publication and allied rights

Words by Betty Comden & Adolph Green
Music by Jule Styne

Moderately Slow

The Par - ty's O - ver, _____ it's time to call it a day. _____ They've burst your pret - ty bal - loon and
 tak - en the moon a - way. _____ It's time to wind up _____ the mas - quer - ade. _____ Just make your
 mind up _____ the pi - per must be paid. The Par - ty's O - ver. _____ The can - dles
 flick - er and dim. _____ You danced and dreamed through the night, it seemed to be right just be - ing with him. _____
 Now you must wake up, _____ all dreams must end. _____ Take off your make - up, _____
 The Par - ty's O - ver. _____ It's all o - ver _____ my friend. _____

Gm7 C9 Gm7 C9 F F6 Fm7 3 F6 3 Fm7 Bb 7 Fm7 Bb 9 Bb 7b 9 Eb M7 Eb 6

heart is cold — may - be just a - fraid — to be bro - ken a - gain — let some - one —

F9 Cm7 F9 3 Fm7 Bb 9 Fm7 3 Bb 9 3

— with a deep love to give. Give that deep love to you and what mag- ic you'll

Eb E6 6 E6 D6 Eb Eb 6 E6 D6 Eb M7 Eb 6 Eb M7 Eb 6 Eb M7

see; let some- one give his heart, some - one who cares like me.

THE WAY YOU LOOK TONIGHT

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Words by Dorothy Fields
Music by Jerome Kern

Slowly

Eb6 Cm7 Fm7 Bb 7 Gm7 C7b9 Fm7 Bb 7

Some day when I'm aw - fly low, when the world is cold, I will feel a glow just think-ing

love - ly with your smile so warm and your check so soft; there is noth-ing for me but to

Eb7 Ab Fm7 Fm7/Bb Bb 7 Eb Cm7 Fm7 Bb 7

of love you and just The Way You Look To - night.

1. Eb Gbdim7 Fm7 Bb 7 || 2. Eb Gbdim7 Fm7 Bb 7 GbM7 Gdim7 Abm7 D7

Oh, but you're With each word your ten - der - ness grows,

GbM7 Bbm7 Adim7 Abm7 D7 GbM9 Gdim7 Abm7 D9

tear - ing my fear — a - part, — and that laugh that wrinkles your nose —

GbM7 Ebm7 Cm7b5 Fm7 Bb 7 Eb6 Cm7 Fm7 Bb 9

touch - es my fool - ish heart. — Love - ly, nev - er, nev - er change,

Gm7 C7b9 Fm7 Bb 7 Eb7 Ab Fm7 Fm7/Bb Bb 7

keep that breath-less charm, won't you please ar - range it. 'Cause I love you, just The Way You Look To -

Eb Cm7 Fm9 Bb 9 EbM7 Cm7 Fm7 Bb 7 Ab6 G Edim7 Fm Fm7/Bb Bb 7 Eb 6

night. Mm — mm — mm — mm, — just The Way You Look To - night. —

THEY CAN'T TAKE THAT AWAY FROM ME

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Words by Ira Gershwin
Music by George Gershwin

Moderately

The musical score consists of four staves of music for a single instrument, likely a trumpet or similar brass instrument. The key signature is E♭ major (one flat). The tempo is moderately. The lyrics are written below the notes, corresponding to the chords indicated above them. The chords include E♭6, E♭/G, G♭dim7, Fm7, B♭9, Fm7, B♭7sus, E♭6, B♭m7, E♭13, A♭, C7, F7, Fm7/B♭, E♭/G, G♭dim7, Fm7, B♭7, Fm7, B♭7sus, E♭, B♭m7, E♭13, A♭, B♭7, E♭6, Gm, C7, D7♭9, Gm, C7, D7♭9, Gm, A7, Am7, D7, Gm, C7, D7♭9, Gm, B♭m, C7, F7, B♭7, Fm7/B♭, E♭6, love, still I'll al - ways, al - ways keep the mem- 'ry of the way you hold your knife, E♭/G, G♭dim7, Fm7, B♭7, Fm7, B♭sus, E♭7, D7, B♭m7, E♭7, the way we danced till three, the way you changed my life, no, no! They Can't Take That A- way From Me! — No! They Can't Take That A - way From Me! —

THERMO

• 1972 Hubtones Music Co.

By Freddie Hubbard

Medium Swing

B♭ pedal

The musical score consists of three staves of music for a single instrument, likely a trumpet or similar brass instrument. The key signature is E♭ major (one flat). The tempo is Medium Swing. The first staff starts with an 'Intro' section followed by a 'B♭ pedal' section. The second staff begins with a melodic line. The third staff continues the melody. The chords indicated are E♭m7, D7, D♭m7, Cm7♭5, F7♯9, B7♯9, E♭m7, B7, B♭7, A7.

UNDER A BLANKET OF BLUE

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 Beverly Hills, CA

Words by Marty Symes and Al J. Neiburg
 Music by Jerry Livingston

Slowly, with expression

The musical score consists of four staves of music in common time, key signature of one flat, and a treble clef. The vocal line is accompanied by piano chords indicated above the staff. The lyrics are written below the notes.

Chords: Fm7, Bb 7#5, Eb, Gm7, C7, Fm7, Bb 7, Eb, Gm7, C7, Fm7, Bb 7, Eb, Ab, Eb 6, Eb 7, Bb m7, Eb 7, Ab, F7, Cm7, F7, Bb 7#5, Eb, Gm7, C7, Fm7, Bb 7, Eb, Ab m6, Eb.

Lyrics:

Under A Blank - et Of Blue, — just you and I — be -neath the stars wrapped in the arms — of
 sweet ro- mance, the night is ours. — Un -der A Blank - et Of Blue, — let me be thrilled — by all your charms.
 Dar - ling, I know — my heart will dance with - in your arms. — A sum - mer night's mag - ic
 en - thrall - ing me so; the night would be trag - ic if you were -n't here — to
 share it my dear. — Cov -ered with heav - en a - bove, — lets dream a dream — of love for two,
 wrapped in the arms — of sweet ro - mance Un - der A Blan - ket Of Blue.

UNFORGETTABLE

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Words and Music By Irving Gordon

Moderately

The musical score consists of three staves of music in common time, key signature of one sharp, and a treble clef. The vocal line is accompanied by piano chords indicated above the staff. The lyrics are written below the notes.

Chords: G, GM7, Gdim7, C, CM7, A9, Em7, A9, F6, Fm7, C, Em7b5/B, A7, D9, D9, D7, G, GM7, Gdim7.

Lyrics:

Un - for - get - ta - ble, — that's what you are, — Un - for - get - ta - ble, — tho' near or far.
 Like a song of love that clings — to me, how the thought of you does things — to me, nev -er be - fore
 has some - one been more — Un - for - get - ta - ble, — in ev - 'ry way,

C CM7 A9 Em7 A9 F6 Fm

and for - ev - er more, — that's how you'll stay. — That's why, dar - ing, it's in - cred - i - ble,

C A7 A9 D9 Dm7 G7 C Dm7D♭M7 C6/9

that some - one so Un - for - get - ta - ble, thinks that I am Un - for - get - ta - ble too.

VAN LINGLE MUNGO

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By David Frishberg

Ballad

D♭M7 G♭M7

F Edim7 Dm7 Cm7 B♭M7 A7

Heen - ie Ma - jes - ki, John - ny Gee, — Ed - die Joost, John - ny Pes - ky, Thorn - ton Lee,
Whi - tey Ku - row - ski, Max La - nier, — Ed - die Wait - kus and John - ny Van - der - meer,

AbM7 Fm7 D♭M7 1. FM7 2. Eb7

Dan - ny Gar - del - la, } Van Ling - le Mung - o. o.

§ AbM7 Gm7b5 C7 Fm

Au - gie Ber - ga - mo, Sig - mund Jac - kuck - i, Big John - ny

C7/E Ab7/E♭ D♭M7 G♭M7 Fsus Em9 A9 Dm9 Cm7 B♭M7 A7

Mize, and Bar - ney Mc - Cos - ky, Hal Tros - ky... Au - gie Ga - lan and Pink - y May,
John An - to - nel - li, Fer - ris Fain,

Dm Cm7 B♭6 A7 Dm9 Cm7 B♭M7 A7 Dm7 Cm9

Stan Hack and French - y Bor - da - gar - ay... Phil Cav - a - ret - ta, George - Mc - Quinn, How - ie Pol - let and Ear -
Frank - ie Cro - set - ti, John - ny Sain... Harry Bre - cheen, and Lou - Bou - dreau, Frank - ie Gus - tine and Claude

B♭6 A7 AbM7 To Coda ♪ Fm7 D♭M7 G♭M7

ly Wynn... Art Pa - sa - rel la... Van Ling - le Mung - o...
Pas - seau... Ed - die Ba - sin - ski... D. S. al Coda

FM7 Em7b5 A7b9 Dm F7 B♭ A7 ♪ CODA Fm9

Hugh - ie Mul - ca - hy Van Ling - le Mung - o. CM9

WALTZ FOR DEBBY

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Lyric by Gene Lees
Music by Bill Evans

Moderately, in one

Gm7 Cm7 Fm7 Bb7 G7 Gm7b5 C7 F7 Bb7 Eb7 AbM7 1,3 Fm7b5

In lives her own sweet world, ——— pop - u - lat - ed by dolls and clowns and a prince and a
lives my fav - 'rite girl, ——— un - a - ware of the wor - ried frowns that we dolls and her prince and a
one day all too soon she'll grow up and she'll leave her dolls and her prince and her

12 Bb7 Bb7/Ab Gm7 C7 Fm7 Bb7 | 2. Am7 D7 D7/C Bm7 Am7 GM7 F#m7 Fm7 Bb7
To Coda ♪

big pur - ple bear, ——— wear - y grown - ups all wear. ——— In ——— the
sil - ly old

25 Gm7 C7b5 C7 Fm7 G7 Cm7 Bbm7/Eb AbM7 G7 Cm7 F9
sun, ——— she danc - es to si - lent mu - sic, songs that are spun of gold some - where in her own lit - the

35 Gm7 Gb7 Fm7 Bb7 CODA Gm7 C7b5 C7 Am7 D7 Gm7 Eb11 Eb7 AbM7
D.C. al Coda ♪ head. ——— bear. ——— When she goes they will cry ——— as they

46 D9 Cm Cm7/Bb F7/A Abdim7 Eb6/G Gbdim7 Fm7 Bb9 Bb7b9 Eb E6/9
whis - per "good - bye." ——— They will miss her, I fear, but then, so will I. ———

WATCH WHAT HAPPENS

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English Words by Norman Gimbel
Music by Michel Legrand

Medium bossa nova

Eb M7 Eb 6 F9 Cm7 F9 3 Fm7 Bb 9
Let some - one start be - liev - ing in you let him hold out his hand
One some - one who can look in your eyes and see in to your heart
Fm7 Bb 7 3 1 Eb M7 EM7 FM7 EM7 2 Eb M7 EM7 FM7 Gb M7 GM7 G6 GM7 G6
let him touch you and Watch What Hap - pens Watch What Hap - pens cold, no I won't be-lieve your
let him find you and

WHAT A DIFF'RENCE A DAY MADE

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Lyric by Stanley Adams
Music by Maria Grever

Relaxed

Chords: Gm7, C7, F, F/A, Abdim7, Gm7, C7, C7#5, To Coda, ♫ F, Em7, A7, Dm7, G7, Gm7, C7, N.C., ♫ CODA, Cm7, F7, BbM7, Bbm6, F, Abdim7, Gm7, C7, F.

Lyrics:

What A Diff -'rencia Day Made, _____ twen - ty - four lit - tle ho - urs, _____ brought the sun and the skies a - bove can't be
 makes, _____ there's a rain - bow be - fore me, _____
 flow - ers _____ where there used to be rain. _____ My yes - ter day was blue dear,
 storm - y _____ since that mo - ment of
 — to - day I'm part of you dear, _____ my lone - ly nights are thru dear, _____ since you said you were mine,
 — what a diff -'rencia a bliss; that thrill - ing kiss. It's heav - en when you
 — find ro - mance on your men - u. _____ What A Diff - 'rencia A
 Day Made, _____ and the diff -'rencia is you.

WHAT A WONDERFUL WORLD

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Words and Music by George David Weiss and Bob Thiele

Slowly

Chords: F, Am, Bb, Am, Gm7, F, A7, Dm, D, Gm7/C, C7, F, F+, BbM7, C7, F, Am, Bb, Am, Gm7, F, A7, Dm, D, Gm7/C, C7, F, Bb.

Lyrics:

I see trees of green, red ros - es too, I see them bloom for me and you, — and I
 think __ to my - self What A Won - der - ful World. _____ I see skies of blue and clouds of white, the
 bright __ bless - ed day, the dark__ sac - red night, — and I think __ to my - self What A Won - der - ful World. _____

F C7 F C7

The col - ors of the rain - bow, so pret - ty in the sky are al - so on the fac - es of

F Dm C Dm C Dm F#dim7

peo - ple go - in' by, I see friends shak - in' hands, say - in', "How do you do!" They're real-ly say - in'

Gm7 F#dim7 Gm7 C7 F Am Bb Am Gm7 F A7 Dm

"I love you," I hear ba - bies cry I watch them grow. They'll learn much more than I'll ev - er know, and I

Db Gm7/C C7 F Am7b5 D7

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

Gm7 Gm7/C C7b9 F Bb6 F

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

This musical score consists of five staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. Chords are indicated above the staff, and slurs and dynamics are used throughout. The lyrics are written below the notes.

WHEN I FALL IN LOVE

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Words by Edward Heyman
Music by Victor Young

Moderately

Eb C7b9#5 Fm7 Bb7 Eb C7b9#5 Fm7 Bb7 Eb D69 C9#5 Fm7

When I Fall In Love it will be for - ev - er, or I'll nev - er fall in love.

Bb7 b9 Eb Fm7 Bb7 Gm7 C7 Fm

in a rest - less world like this is, love is end - ed be - fore it's be - gun, and too man - y moon - light

C7b9 Fm7 Bb7 Eb C7b9#5 Fm7 Bb7 Eb C7b9#5

kiss - es seem to cool in the warmth of the sun. When I give my heart it will be com-

Fm7 Bb7 Eb D69 C9#5 Fm7 Bb7 Eb A

plete - ly or I'll nev - er give my heart. And the mo - ment I can feel that you

Gm7 C7 Fm7 D69 Eb C7b9#5 Fm7 Bb7 1. Eb Cm7 Fm7 Bb7 b9 || 2. Eb

feel that way too, is When I Fall In Love with you. you.

This musical score consists of five staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. Chords are indicated above the staff, and slurs and dynamics are used throughout. The lyrics are written below the notes.

What Are You Doing New Year's Eve

Words and Music by Frank Loesser

Slowly, with a lilt (CC played as C^3C)

The musical score consists of four staves. The top staff is for the piano, showing treble and bass clefs with various chords and fingerings (e.g., 3, mp, F, G, Eb9, 6fr., F6, F7). The second staff is for the vocal part, with lyrics: "May-be it's much too Won-der whose arms will ear-ly in the game, hold you good and tight, Ah, but I thought I'd When it's ex - act - ly". The third staff is for the guitar, with chords like Bb, Bbm6, F/C, Dm7, G7sus4, and G7. The bottom staff is also for the guitar, with chords C#m7, F#7-9, Bm7, E7-9, Am7, D7-9, Gm7, C7-9, and C7. The score includes a dynamic marking 'P' at the end of the piece.

Chords and Fingerings:

- Piano: F, G, Eb9 (6fr.), F6, F7, Bb, Bbm6, F/C, Dm7, G7sus4, G7.
- Guitar (Top Staff): C#m7, F#7-9, Bm7, E7-9, Am7, D7-9, Gm7, C7-9.
- Guitar (Bottom Staff): C7.

Lyrics:

May-be it's much too Won-der whose arms will ear-ly in the game, hold you good and tight, Ah, but I thought I'd When it's ex - act - ly

ask you just the same, twelve o'-clock that night, "What are you doing Wel - com-ing in the New New Year's, Year's,

New Year's Eve?" New Year's

F6 Gm7 G \sharp dim Am 5fr. D7 B \flat 9F \flat B \flat Am 5fr. 3
 Eve. May-be I'm cra-z-y to sup-pose I'd ev-er be the

Bm7-5 B \flat 9 Am 5fr. Am7 D9 G7 3
 one you chose Out of the thou-sand in - vi-ta-tions you'll re -

C7 C7+5 F E \flat 9 6fr. 3
 ceive. Ah, but in case I stand one lit-tle chance,

F6 F7 B \flat 6 B \flat m6 F/C Dm7 3
 Here comes the jack-pot ques-tion in ad - vance, "What are you do-ing

G7sus4 G7 C7 Bm7-5 B \flat m6 F6add9
 New Year's, New Year's Eve?" slowly slow arpeggio