

OpenBook (C)

An open source Jazz real book

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Development: <https://github.com/veltzer/openbook>

Lead developer: Mark Veltzer <mark.veltzer@gmail.com>

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Git tag: 177
Git describe: 177-149-g2a18df5e
Git commits: 1982
Build date: 14:13:25 22-10-2025
Build user: mark
Build host: euler
Build kernel: Linux 6.14.0-34-generic
Lilypond version: 2.24.4
Number of tunes: 155

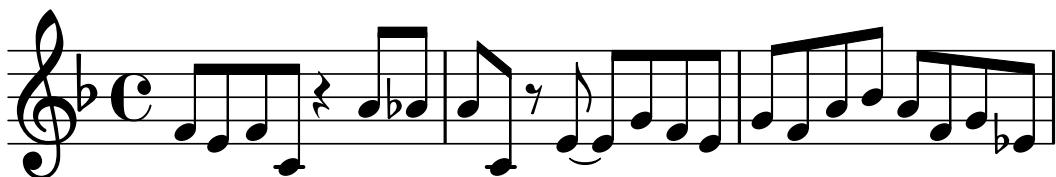


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500 Miles High

Music by Chick Corea

Samba

Allegro ($\text{♩} = 168$)

Some day you'll look in to her eyes Then there'll be no
You'll see just one look and you'll know She's so tender
Be sure that you love stays so free Then it never

good - - byes And yes - ter - day will have
and warm You'll re - cog - nise this is
can die Just re - a - lise this is

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

no - ther space 500 mi - les high
no - ther plane 500 mi - les high
al - ways stay 500 mi - les high

D.S. al Coda

500 mi - les high

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

A Cup Of Coffee, A Sandwich And You

Lyrics by Billy Rose, Al Dubin

Music by Joseph Meyer

Moderato

Andante (♩ = 88)

Chords and lyrics:

- Staff 1: F+ (A), Bb, Ebm, Bb, Bdim⁷
- Staff 2: Cm⁷, F⁷, F+, Bb, Bdim⁷, F⁷, F+
- Section A lyrics: A Cup of, Cof - fee, a sand - wich, and you, A co - zy
- Section A chords: Cm⁷, F⁷, F+, Bb, Bdim⁷, F⁷, F+
- Section B lyrics: cor - ner, a ta - ble, for two, A chance to
- Section B chords: Bb, Ebm, Bb, Bdim⁷
- Section B lyrics: whis - per and cud - dle and coo With lots of
- Section B chords: Cm⁷, F⁷, F+, Bb, Bdim⁷, F⁷, Fm⁶
- Section B lyrics: hug - gin' and kiss - in' in view I don't need
- Section B chords: E^b7, Am, D⁷, G⁷
- Section B lyrics: mus - ic lob - ster or wine. When - ev - er
- Section B chords: C⁷, Cm⁷, F⁷, F+
- Section B lyrics: your eyes look in - to mine The things I
- Section A lyrics: long for are sim - ple and few; A cup of
- Section A chords: Bb, Ebm⁶, Bb, Bdim⁷
- Section A lyrics: cof - fee, a sand_ wich and you!
- Section A chords: Cm⁷, F⁷, Cm⁷, F⁷, Bb, A⁷, F⁷, F+, Bb, Eb⁶, Bb
- Section 2 lyrics: A cup of you!

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

A Day In The Life Of A Fool

Manha De Carnaval / Black Orpheus

Lyrics by Carl Sigman

Slow Bossa Nova

Music by Luiz Bonfá

A

Moderato (♩ = 120)

Am Bm⁷♭5 E⁷♭9 Am Bm⁷♭5 E⁷♭9
A Day In The Life Of A Fool, a
Am Dm⁷ G⁷ C[△] Em⁷♭5 A⁷♭9
sad and a long, lone - ly day, I walk the
Dm⁷ G⁷ C[△] F[△]
av - e - nue and hope I'll run in - to the wel-come
Bm⁷♭5 E⁷♭9 Am Bm⁷♭5 E⁷♭9
sight of you com - ing my way. I

A'

Am Bm⁷♭5 E⁷♭9 Am Bm⁷♭5 E⁷♭9
stop just a - cross from your door but
Em⁷♭5 A⁷♭9 Dm
you're nev - er home an - y - more.
Dm Dm/C Bm⁷♭5 E⁷♭9 Am Am/G F[△]
So back to my room and there in the gloom I
Bm⁷♭5 E⁷ Am Dm⁷ Am
cry tears of good - bye. 'Til you

B

Dm⁷ Am⁷ Dm⁷ Am⁷ Dm⁷ Em⁷ Am⁶
come back to me, that's the way it will be ev - 'ry day in the life of a fool.

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A Fine Romance

Lyrics by Dorothy Fields

Music by Jerome Kern

Moderately

Presto ($\text{♩} = 196$)

Chords: A, C⁶, C#dim⁷, G^{7/D}, D#dim⁷, Em⁷, Am⁷, Dm⁷, G⁷, C^Δ, C⁷, A¹³, Ab¹³, G¹³, Dm⁷, Gdim⁷, G⁷, C⁶, A⁷, F#¹³, F¹³, E⁷, A⁷, D⁷, G⁷, C⁶, C#dim⁷, G^{7/D}, D#dim⁷, Em⁷, Am⁷, Dm⁷, G⁷, C⁶, C⁷, A⁷, Dm⁷, A⁷, Dm⁷, D#dim⁷, Em⁷, A⁷, Dm⁷, G^{7**b9**}, C⁶, Am⁷, Dm⁷, G⁷, C⁶, F⁷, C^{6**9**}.

Lyrics:

Staff A:

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

Staff B:

nest - le. With

wrest - le! I've

I have - n't got a

I nev - er get the

Staff C:

This is A Fine Ro - mance.

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

A Foggy Day

From 'A Damsel In Distress'

Lyrics by Ira Gershwin

Medium Swing

Music by George Gershwin

Allegro ($\text{♩} = 130$)

A F Δ Am $7\,\flat5$ D $7\,\flat9$ Gm 7 C 7

F Dm $7\,\flat5$ G 7 Gm 7 C 7

F Δ Cm 7 F 7 B $b\Delta$ Bbm 6

F Δ Am 7 D 7 G 9 Gm 7 C 7

B F Δ Am $7\,\flat5$ D $7\,\flat9$ Gm 7 C 7

F Dm $7\,\flat5$ G 7 Gm 7 C 7

Cm 7 F 7 B $b\Delta$ Eb 7

F Gm 7 Am 7 Bbm 6 Am 7 Dm 7 Gm 7 C 7

F Gm 7 C 7

long I won - dered could this thing last? But the
age of mir - a - cles had - n't passed, for
sud - den - ly, I saw you there and through
fog - gy Lon - don town the sun was shin - ing ev - 'ry
where. A where.

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

A Night In Tunisia

Music by John 'Dizzy' Gillespie, Frank Paparelli

Bright Swing

Allegro ($\text{♩} = 130$)

A

E♭⁷ **Dm⁶** **E♭⁷** **Dm⁶**

E♭⁷ **Dm⁶** **E♭m⁷b⁵** **A⁷b⁵b⁹** **Dm⁶**

B

Am⁷b⁵ **D⁷b⁹** **Gm⁶** **D⁷b⁹** **Gm⁶**

Gm⁷b⁵ **C⁷b⁹** **F[△]** **Em⁷b⁵** **A⁷b⁹**

A

E♭⁷ **Dm⁶** **E♭⁷** **Dm⁶**

E♭⁷ **Dm⁶** **Em⁷b⁵** **A⁷b⁵** **Dm[△]**

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

A Nightingale Sang in Berkeley Square

Lyrics by Eric Maschwitz

Music by Manning Sherwin

Slowly

Allegro (♩ = 130)

The musical score consists of six staves of music. The first four staves are in common time (♩ = 130) and the last two are in 2/4 time. The key signature is B-flat major (two flats). Chords used include A, E-flat major (with a circle), C minor 7, G minor 7, E-flat 7, A-flat, G 7, C minor 7, A-flat minor 6, E-flat major (with a circle), B-flat 7, E-flat 7, A-flat minor 7, D-flat 7, E-flat major (with a circle), C minor 7, G minor 7, E-flat 7, A-flat major (with a circle), G 7, C minor 7, A-flat minor 6, F major 7, B-flat 7, E-flat major (with a circle), C minor 7, G minor 7, E-flat 7, A-flat minor 7, D-flat 7, E-flat major (with a circle), C minor 7, F major 7, B-flat 7, E-flat 6, C minor 7, C minor 7/B-flat Am 7/b5 D 7, G, Em 7, Am 7, D 7, D 7/C, Bm 7, B-flat dim 7, Am 7, D 7, G, Em 7, Am 7, D 7, D 7/C, Bm 7, B-flat dim 7, Fm 7, B-flat 7, E-flat major (with a circle), C minor 7, G minor 7, E-flat 7, A-flat, G 7, C minor 7, A-flat minor 6, E-flat major (with a circle), B-flat 7, E-flat 7, A-flat minor 7, D-flat 7, E-flat major (with a circle), C minor 7, G minor 7, E-flat 7, A-flat major (with a circle), G 7, C minor 7, A-flat minor 6, E-flat major (with a circle), B-flat 7, E-flat 7, A-flat minor 7, D-flat 7, E-flat major (with a circle), C minor 7, F major 7, B-flat 7, E-flat 6, E-flat major (with a circle), C minor 7, F major 7, B-flat 7, E-flat 6, E-flat major (with a circle), C minor 7, B-flat Am 7/b5 C 7, Fm 7/b5, A-flat/B-flat B-flat 7, E-flat, C minor 7/B-flat, A-flat minor 6, E-flat 6.

That cer - tain night, the night we met there was ma - gic a - broad in the air, there were
strange it ws, how sweet and strange. There was nev - er a dream to com - pare with that

an - gels din - in at the Ritz, and A Nigh-in-gale Sang In Ber - kley Square.
ha - zy, cra - zy night we met, when A Nigh-in-gale Sang In Ber - kley Square.

I may be right, I may be wrong, but I'm per - fect - ly will - ing to swear that
This heart of mine beat loud and fast like a mer - ry - go-round in a fair. For

when you turn'd and smiled at me A Nightin-gale Sang In Ber - kley Square.
we were dan - cing cheek to cheek and A Nightin-gale Sang In Ber - kley Square.

The moon that lin - gered o - ver Lon-don town, poor Puz - zled moon, he wore a frown.
When dawn came steal - ing up all gold and blue to in - ter - rupt our ren - dez - vous,

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

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

as we kiss'd and said "goodnight" A Nightin-gale Sang In Ber - kley Square. How
like an e - cho far a - way A Nightin-gale Sang In Ber - kley Square.

1. E-flat C minor 7 F major 7 B-flat 7 B-flat/A-flat G minor 7/b5 C 7 F major 7/b5 A-flat/B-flat B-flat 7 E-flat C minor 7/B-flat A-flat minor 6 E-flat 6

2. E-flat C minor 7 F major 7 B-flat 7 B-flat/A-flat G minor 7/b5 C 7 F major 7/b5 A-flat/B-flat B-flat 7 E-flat C minor 7/B-flat A-flat minor 6 E-flat 6

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

Afternoon in Paris

Music by John Lewis

Swing

Allegro (♩ = 130)

A

B

A

A

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Alice In Wonderland

Lyrics by Bob Hilliard

Music by Sammy Fain

Med.

Allegro ($\text{♩} = 130$)

A

Dm⁷ G⁷ C^Δ F^Δ
 A - - lice In Won - - der - land
 When clouds go rol - - ling by

Bm⁷ b5 E⁷ Am⁷ Eb⁷
 How do you get to won - - der - land
 They roll a - way and leave the sky

Dm⁷ G⁷ Em⁷ Am⁷
 O - ver the hill or un - - der - land or
 Where is the land be - yond the eye That

Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷ C^Δ Am⁷
 just be - hind the tree _____ see _____ And

B

D⁷ G⁷ Em⁷ Am⁷
 where do stars go

Dm⁷ G⁷ C^Δ F^Δ
 Where is the sil - ver cre - - scent moon

F#m⁷ b5 B⁷ b9 Em⁷ A⁷
 They must be some - - where

Dm⁷ A⁷ Dm⁷ A⁷ Dm⁷ Ab⁷ G⁷
 in the sun - ny af - - ter - noon

A

Dm⁷ G⁷ C^Δ F^Δ
 A - - lice In Won - - der - land

Bm⁷ b5 E⁷ Am⁷ Eb⁷
 Where is the path to won - - der - land

Dm⁷ G⁷ Em⁷ Am⁷
 O - ver the hill or here or there I

A musical score for a single staff. The key signature is common C. The first measure ends with a Dm⁷ chord, indicated by a bass note and a 'Dm7' above the staff. The second measure begins with a bass note and a 'G7' above the staff. The third measure begins with a bass note and a 'C[△]' above the staff. Below the staff, the lyrics 'real - ly' are followed by a short dash, then 'wonder - der' followed by another short dash, and finally 'where' followed by a long horizontal line under the dash.

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All Of Me

Lyrics and Music by Seymour Simons, Gerald Marks

Mod. Swing

Allegro ($\text{♩} = 168$)

A C Δ E 7

All of me
why not take all of me

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

Take my lips
I want to lose them

Take my arms
I'll ne - ver use them

B C Δ E 7

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

How can I get a - long with - out you

F Fm C Δ Em 7 A 7

Dm 7 G 7 C 6 (E \flat dim Dm 7 G 7)

You took the part that once was my heart so

why not take all of me

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All Or Nothing At All

Lyrics by Jack Lawrence

Music by Arthur Altman

Moderately Slow

Allegro (♩ = 168)

A Am Am⁷ Am⁶ Am⁶

All, Or Noth - ing At All..

Am Am⁶ Am B_b⁹ B_b⁶ B_b+ B_b⁷

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

Gm Em⁷ b₅ A⁷ b₉ Dm

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

G⁷ G⁷ #₅ C[△] Bm⁷ b₅ E⁷ b₉

rath - er have noth - ing at all!

A Am Am⁷ Am⁶ Am

All.. Or Noth - ing At All!

Am Am⁶ Am B_b⁹ B_b⁶ B_b+ B_b⁷

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

Gm Em⁷ b₅ A⁷ b₉ Dm

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

G⁷ G⁷ #₅ C[△] B_bm⁷ E_b⁷

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

B Ab Ab+ Ab⁶ Ab+ Ab Ab+ Ab⁶ Ab+ Eb⁷

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

Ab Ab+ Db Ab Eb⁹ Eb+ Eb⁷

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

B_bm⁷ Eb⁷ B_bm⁷ Eb⁷ B_bm⁷ Eb⁷ Gm⁷ b₅ C⁷

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

Fm D_b⁷ C⁷ E⁷

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

A Am Am⁷ Am⁶

fell un - der the spell of your call.

A musical score for three voices (Soprano, Alto, and Bass) with piano accompaniment. The vocal parts are in G clef, and the piano part is in F clef. The score consists of three staves. The first staff starts with Am, followed by lyrics "I would be caught in the un - der - tow." with chords B♭⁹, B♭⁶, B♭⁺, and B♭⁷. The second staff starts with Gm, followed by lyrics "So, you see, I've got to say: No! No!" with chords Em⁷♭⁵, A⁷♭⁹, Dm, Bm⁷♭⁵, and E⁷. The third staff starts with Am, followed by lyrics "All _____ Or Noth - ing At All!" with chords Dm⁷♭⁵, G⁷sus, C, and C⁶. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staff lines.

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All The Things You Are

From 'Very Warm For May'

Lyrics by Oscar Hammerstein II

Music by Jerome Kern

Moderately

Allegro ($\text{♩} = 130$)

You are the promised kiss of spring-time That
makes the lonely winter seem long.
You are the breathless hush of evening That
trembles on the brink of a lovely song.
B
an - gel glow that lights a star. The dear - est
things I know are what you are.
C
Some day my happy arms will hold you, And
some day I'll know that moment divine, When
All The Things You Are, are mine.

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

Alone Together

Lyrics by Howard Dietz

Music by Arthur Schwartz

Ballad

Always

Lyrics and Music by Irving Berlin

Waltz

Andante ($\text{♩} = 88$)

A F I'll be lov - ing you, Al - ways _____

C⁷ With a love that's true, Al - ways _____

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

E⁷ I will un - der - stand, Al - ways, Al - ways.

B F Days may not be fair, Al - ways _____

D⁷ That's when I'll be there, Al - ways _____

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

B_bm

F

G⁹

C⁷ Not for just a year, But Al - ways. _____

1 F C⁷ | **2** F Al - ways. _____

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Among My Souvenirs

Lyrics by Edgar Leslie

Music by Horatio Nicholls

Moderately

Andante (♩ = 88)

A E♭ C⁷ b⁹ Fm⁷ B♭⁷ B♭⁹ #⁵ ⁹ E♭
There's no - thing left for me; of days that used to be

E♭ E♭/G G♭dim⁷ Fm⁷ B♭⁷ E♭
I live in mem - o - ry A - mong My Sou - ve - nirs.

A E♭ C⁷ b⁹ Fm⁷ B♭⁷ B♭⁹ #⁵ ⁹ E♭
Some let - ters tied to blue, a pho - to - graph or two,

E♭ E♭/G G♭dim⁷ Fm⁷ B♭⁹ E♭
I see a rose from you A - mong My Sou - ve - nirs.

B E♭⁷ A♭⁶ Fm⁷ B♭⁷ B♭⁹ #⁵ ⁹ E♭
A few more to - kens rest with - in my trea - sure chest,

E♭ B♭⁷ Ddim⁷ G⁷ Cm⁷ F⁹ B♭⁷ #⁵
and tho' they do their best to give me con - so - la - tion.

A E♭ C⁷ b⁹ Fm⁷ B♭⁷ B♭⁹ #⁵ ⁹ E♭
I count them all a - part, And as the tear drops start,

E♭ E♭/G G♭dim⁷ Fm⁷ B♭⁹ 1. E♭ Cm⁷ Fm B♭⁷ 2. E♭ A♭m⁶ E♭
I find a bro-ken heart A - mong My Sou - ve - nirs.

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

Angel Eyes

Lyrics by Earl Brent

Music by Matt Dennis

Slow Blues

Andante ($\text{♩} = 88$)

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

My old heart ain't gain - in' no ground be - cause my An - gel Eyes ain't here.
Need I say that my love's mis - spent, mis-spent with An - gel Eyes to - night. So

B

drink up all you peo - ple, or - der an - y-thing you see. Have
fun, you hap-py peo - ple the drink and the laugh's on me.

A

Pardon me, but I got-ta run, the fact's un - com - mon-ly clear.
Gotta find who's now "Number One" and why my An-gel Eyes ain't here. Scuse me while I di - s-ap - pear.

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

As Time Goes By

Lyrics and Music by Herman Hupfeld

Ballad

Andante ($\text{♩} = 76$)

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The tempo is Andante ($\text{♩} = 76$). The chords used are Fm⁷, B_b⁷, B_bm⁶, B_b⁷, E_b⁶, Fm⁷, F#dim⁷, Gm⁷, F⁷, Fm⁷, B_b⁷, E_b[△], Fm⁷, B_b⁷, E_b⁶, B_bm⁷, E_b⁷, A_b[△], C⁷, Fm, Adim, Cm, A_b⁷, F⁷, B_b⁷, B_bdim, B_b⁷, Fm⁷, B_b⁷, E_b⁶, F#dim⁷, Gm⁷, F⁷, Gm⁷, C⁷, Fm⁷, B_b⁷, E_b⁶, D_b⁷, E_b⁶, (B_b⁷).

You must re-mem-ber this A kiss is still a kiss A sigh is still a sigh The
And when two lov-ers woo They still say: "I love you" On that you can re - ly No
fun-da-men-tal things app - ly As Time Goes By _____ And
mat-ter what the fu - ture brings As Time Goes By _____
B
Moonlight and love_ songs- nev - er out of date Hearts full of pas - sion- jea - lou - sy and hate
Wo-men needs man- and man must have his mate That no one can de - ny It's
A
still the same old sto - ry A fight for love and glo - ry A case of do or die The
world will al - ways wel - come lov - ers As Time Goes By

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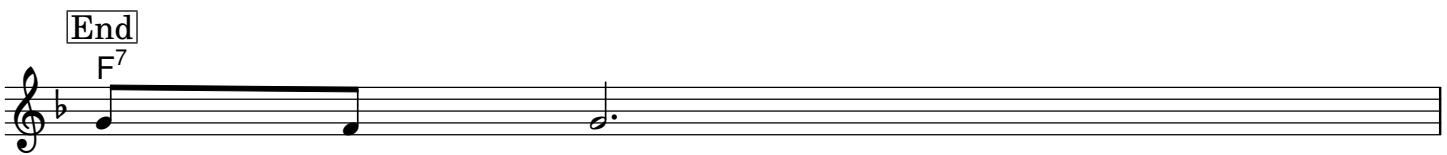
Au Privave

Music by Charlie Parker

Upbeat Swing

Prestissimo ($\text{♩} = 220$)

Lay Back



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Autumn In New York

Lyrics and Music by Vernon Duke

Brightly

Andante (♩ = 76)

A Gm⁷ Am⁷ B_b⁶ C⁷ F[△] Gm⁷ Am⁷ D⁷ b⁹

Au-tumn In New York, why does it seem so in - vit - ing?
Au-tumn In New York, the gleam-ing roof-tops at sun - down.

Gm⁷ Am⁷ B_b⁶ C⁷ Am⁷ b⁵ D⁷

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

B

Gm⁷ B_bm⁷ E_b⁷ A_b[△] Dm⁷ b⁵

Glit - ter - ing crowds and shim - mer - ing clouds in can - yons of steel, _____ they're
Jad - ed rou - es and gay di - vor - cees who lunch at the Ritz _____ will

Cm⁷ Dm⁷ G⁷ b⁹ C[△] C⁷ C⁷ #⁵

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

A

Gm⁷ Am⁷ B_b⁶ C⁷ F[△] Gm⁷ Am⁷ D⁷ b⁹ D_b⁷

Au - tumn In New York, that brings the pro-mise of new love;
Au - tumn In New York, transforms the slums in - to May - fair;

Cm⁷ Dm⁷ E_bm⁶ F⁷ B_bm⁶ A_bm⁷ G_b⁷

Au - tumn In New York _____ is of - ten min - gled with pain.
Au - tumn In New York, _____ you'll need no cas - tles in Spain._____

C

Fm⁷ C⁷ Fm A_b⁷ D_b[△] A_b⁷ D_b[△] A_b⁷

Dream-ers 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

Gm⁷ Am⁷ B_bm⁶ C⁷ b⁹ Fm

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

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

Autumn Leaves

Les Feuilles Mortes

Lyrics by Jacques Prevert, Johnny Mercer

Med. Jazz

Music by Joseph Kosma

Allegro ($\text{♩} = 130$)

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

Leaves, of red and gold. I see your

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

hands I used to hold. Since you

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

hear old win - ter's song. But I

miss you most of all my dar - ling, When

Au - tumn Leaves start to fall.

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Beautiful Love

Music by Victor Young, Wayne King, Egbert Vanalstyne, Haven Gillespie

Ballad

Beau ti ful love, you're all a my stery - Beau ti ful
Beau ti ful love, I've roamed your para dise - Searc hing for

love, what have you done to me? I was con
love, - my dream to rea lize Rea ch ing

t ent un til you came along Thril ling my
for heaven de pen ding on you

1. soul with you r song

2.

A7 D5 B7 Bb7 A7 D5

Beau ti ful love, will my dreams come true?

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Typeset by Roberto Bucher <roberto.bucher@sunrise.ch>

Bessie's Blues

Music by John Coltrane

Blues

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

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

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

Bewitched

Lyrics by Lorenz Hart

Music by Richard Rodgers

Moderately Slow

Moderato (♩ = 100)

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. Chords are indicated above the staff. The lyrics are written below the vocal line. The score includes two sections labeled A and B, and a concluding section.

Section A:

- Chords: A, C, C^{#dim7}, Dm⁷, D^{#dim7}, C, E⁷, F[△], F^{#dim7}.
- Lyrics: I'm wild a-gain, be - guiled a-gain, a sim-per-ing, whim-per-ing child a-gain, Be - witched, both - ered and be - wild - ered am I.

Section B:

- Chords: C, C^{#dim7}, Dm, D^{#dim7}, C, E⁷, F[△], F^{#dim7}.
- Lyrics: Could-n't sleep, and would-n't sleep, when love came and told me I should-n't sleep, Be - witched, both - ered and be - wild - ered am I.

Conclusion:

- Chords: Dm, Am.
- Lyrics: Lost my heart, but what of it? He is cold I a - gree,
- Chords: Dm, G⁷, Em⁷, A⁷^{#9}, Dm⁷, G⁷.
- Lyrics: he can laugh, but I love it, al-though the laugh's on me. I'll
- Chords: A, C, C^{#dim7}, Dm⁷, D^{#dim7}, C, E⁷, F[△], F^{#dim7}.
- Lyrics: sing to him, each spring to him, and long for the day when I'll cling to him, Be -
- Chords: C, D⁷, Dm, G⁷, C, Am, Dm⁷, G⁷, C, F, C.
- Lyrics: witched, bothered and be - wild - ered am I. I'm I.

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Billie's Bounce

Music by Charlie Parker

Blues

[A]

Allegro ($\text{♩} = 130$)

C⁷ F⁷ B_b⁷ Bdim⁷ F⁷

F⁷ B_b⁷ F⁷

Am D⁷ Gm C⁷ F⁷ D⁷

Gm C⁷ **B** F⁷

F⁷ Cm F⁷ B_b⁷

B_b⁷ F⁷ Am D⁷

Gm C⁷ F⁷

C⁷

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

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

Blue Bossa

Lyrics by Joan Cartwright

Music by Kenny Dorham

Bossa Nova

Allegro ($\text{♩} = 150$)

The musical score consists of four staves of music for a single voice. The first staff starts with a C note, followed by a measure with an A chord (Cm⁷). The lyrics are:

A place in - side my heart_____
Nights of moon-lit skies_____
The thought of how we met_____
Is where you live_____
A gen - tle kiss_____
Still lin - gers on_____
Mem - ories of our start_____
Some - thing in your eyes_____
How can I for - get_____
The love you give_____
Fills me with bliss_____
That mag - ic dawn_____
Days when we're a - lone_____
Hold me in your arms_____
All the warm de - sire_____
And you are in my arms_____
And then I will re - call_____
The fi - re in your touch_____
The blue-ness of the true-ness of our love_____
The blue-ness of the true-ness of our love_____
The blue-ness of the true-ness of our love_____

Chords shown: A (Cm⁷), Dm⁷ b5, G⁷, Cm⁷, Ebm⁷, Ab⁷, Db[△], Dm⁷ b5, G⁷, Cm⁷.

Measure numbers 1.2 and 3 are indicated above the music.

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Blue In Green

Music by Miles Davis, Bill Evans

Slowly

Allegro ($\text{♩} = 130$)

Chords indicated below the staff:

- Top Staff: A, B_b lyd, A⁷#9, Dm⁹, D_b⁷, Cm⁹, F⁷b₉, B_b[△], A⁷#5#9
- Bottom Staff: Dm⁶9, E⁷#5#9, Am⁹, Dm⁹, B_b lyd, A⁷#9, A⁷b₉, Dm⁶9

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Blue Monk

Music by Thelonious Monk

Blues

Allegro ($\text{♩} = 130$)

The musical score for "Blue Monk" is presented in three staves. The first staff begins with a measure labeled "A" followed by "B♭". The second staff begins with "E♭". The third staff begins with "F⁷". The music is set in common time with a key signature of one flat. The notation includes various chords such as E♭⁷, Edim⁷, B♭, F⁷, and B♭, along with eighth and sixteenth note patterns.

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

Blue Room

Lyrics by Lorenz Hart

Music by Richard Rodgers

Jazz

Allegro (♩ = 130)

A

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.

B

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

A

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

A

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

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Blue Skies

Lyrics and Music by Irving Berlin

Andante ($\text{♩} = 88$)

A Am E+/G# C/G D⁹/F# Fm
 Blue Skies smil - ing at me, noth - ing but
 blue skies do I see.

A Am E+/G# C/G D⁹/F# Fm
 Blue - birds sing - ing a song, noth - ing but
 blue - birds all day long.

B C Fm C Fm C Fm C
 Nev - er saw the sun shin - ing so bright, nev - er saw things go - ing so right.
 C Fm C Fm C G⁷ C E⁷
 Not - ie - ing the days hur - ry - ing by, when you're in love, my how they fly by.

A Am E+/G# C/G D⁹/F# Fm
 Blue days all of them gone, noth - ing but
 blue skies from now on.

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

Blue Trane

Music by John Coltrane

Fiercely

Allegro ($\text{♩} = 130$)

B_b⁷ A Cm Fm⁷ B_b⁷ Cm B_bm⁷ E_b⁷

Fm Fm⁷ B_b⁷ Cm Am⁷ D⁷

Gm Fm⁷ B_b⁷ | 1 Cm Fm⁷ B_b⁷ | 2 Cm⁷ | 5 Cm

Fine

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Blues For Alice

Music by Charlie Parker

Jazz

Allegro ($\text{♩} = 130$)

A F Δ Em $^7\flat 5$ A $^7\flat 9$ Dm 7 G 7 Cm 7 F 7

B \flat 7 B \flat m 7 E \flat 7 Am 7 D 7 A \flat m 7 D \flat 7

Gm 7 C 7 F Dm 7 Gm 7 C 7

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

Bluesette

Lyrics by Norman Gimbel

Moderate Waltz

Music by Jean 'Toots' Thielemans

Allegro ($\text{♩} = 168$)

A G F#m⁷b5 B⁷b9 Em⁷ A⁷b9 Dm⁷ G⁷

Poor lit - tle, sad lit - tle blue Blues - ette, don't you cry, don't you fret.
Long as there's love in your heart to share, dear Blues - ette, don't don't des - pair

C[△] C⁶ Cm⁷ F⁹ Bb[△] Bbm⁷ Eb⁹

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

Ab[△] Ab Am⁷b5 D⁷b9 Bm⁷ Bb⁷ Am⁷ D⁷

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

A G F#m⁷b5 B⁷ Em⁷ A⁷ Dm⁷ G⁷

Get set, Blues - ette, true love is com - ing. Your trou - bled heart soon will be hum - ming.

C[△] C⁶ Cm⁷ F⁷ Bb[△] Bb⁶ Bbm⁷ Eb⁹

Hum.

Ab[△] Am⁷b5 D⁷b9 Bm⁷ Bb⁷ Am⁷ D⁷

Doo-ya, doo-ya, doo-ya, doo-ya, doo-ya, Doo - oo - Blues - ette.

A G F#m⁷b5 B⁷ Em⁷ A⁷ Dm⁷ G⁷

Pretty lit-tle Bluesette mustn't be a mourner. Have you heard the news yet? Love is 'round the cor-ner.

C[△] C⁶ Cm⁷ F⁷ Bb[△] Bb⁶ Bb⁷ Eb⁷

Love wrapped in rain-bows and tied with pink rib - bon to make your next springtime your gold wed-ding ring time. So,

Ab[△] Am⁷b5 D⁷ Bm⁷ Bb⁷ Am⁷ D⁷

dry your eyes. Don't - cha pout, don't - cha fret, good-y good times are com-ing, Blues - ette.

A G F#m⁷b5 B⁷b9 Em⁷ A⁷b9 Dm⁷ G⁷

Long as there's love in your heart to share, dear Blues - ette, don't don't des - pair.

C[△] C⁶ Cm⁷ F⁹ Bb[△] Bbm⁷ Eb⁹

Some blue boy is long-ing, 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.

Chords: A \flat [△], Am⁷ \flat ⁵, D⁹, Bm⁷, E⁷, E⁷ \sharp ⁵, E⁷

Chords: Am⁷, D⁷, G, D⁷ \sharp ⁹, D⁹, Bm⁷, Am⁷, A \flat [△], G[△]

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

Body And Soul

Lyrics by Edward Heyman, Robert Sour, Frank Eyton

Music by John Green

Slowly, with expression

Andante (♩ = 80)

My heart is sad and lone - ly,
I spend my days in long - ing
my life a wreck you're mak - ing,
for you I sigh, for you, dear, on - ly.
and won - d'ring why it's me you're wrong - ing,
you know I'm yours for just the tak - ing;

1. 2.

3 To Coda ♩

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

B

D Em⁷ D/F# Gm⁷ C⁷ F#m⁷ Bm⁷ Em⁷ A⁷ D

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

Dm⁷ G⁹ C[△] Ebdim⁷ Dm⁷ G⁷ G⁷ #5 C⁹ B⁹ Bb⁹ E⁹ #11

D.C. al Coda

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

Soul!

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But Beautiful

Lyrics and Music by Johnny Burke, James Van Heusen

Slowly

Allegro ($\text{♩} = 130$)

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

Beau - ti - ful to take a chance and if you fall, you fall, and I'm
think - ing I would - n't mind at all. Love is

tear - ful or it's gay; it's a prob - lem or it's play; it's a
heart - ache eith - er way, But Beau - ti - ful! And I'm

think - ing if you were mine I'd never let you go, and
that would be But Beau-ti - ful I know. Love is know.

A $G^{\Delta 9}$ $Bm^7\flat 5$ $E^{7\flat 9}$ Am^9 $C\sharp m^7\flat 5$ $F\sharp^{7\flat 9}$

B D^7 D^7/C Bm^7 Em^7 Am^7 D^7 G

C D D^7/C Bm^7 Em^7 Am^7 $B^7\sharp 5$ B^7 Em^7 Cm^7 F^7

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But Not For Me

Lyrics by Ira Gershwin

Music by George Gershwin

Moderately

Moderato (♩ = 116) [A] **G⁷** **Gm⁷** **C⁷** **F[△]** **Dm⁷**

They're writing songs of love, But not for me A lucky Hi-Ho a - stars above, But not for me! With love to las and also lack a day Al though I lead the way, I've found more clouds of gray Than a - ny Rus-sian play Could gua-ran-tee I was a can't dis-miss the me-mory of his kiss, I guess he's not for me.

B

1. **B_b[△]** **B_bm⁷** **E_b⁷** **F[△]**

C

2. **B_b[△]** **B_bm⁷** **E_b⁷** **F[△]** **Dm⁷**

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

Bye Bye Blackbird

Lyrics by Mort Dixon

Music by Ray Henderson

Moderately

Moderato (♩ = 116)

A F D⁷ Gm⁷ C⁹ F
 Pack up all my care and woe, here I go, Sing - ing low,
 Bye Bye Black - bird,

B Gm E♭/G Gm⁶ E♭/G Gm⁷ C⁷
 Where some - bod - y waits for me, sug - ar's sweet, so is she,
 Bye Bye Black - bird.

C F⁷ Am⁷ b5 D⁷
 No one here can love or un - der - stand me,
 Gm Gm⁷ b5 C⁷
 oh, what hard luck sto - ries they all hand me.

D F E♭⁷ D⁷
 Make my bed and light the light, I'll ar - rive late to - night,
 Gm⁷ C⁷ | 1 F Dm⁷ Gm⁷ C⁷ | 2 F B♭ B♭m⁶ F⁶
 black - bird bye. bye.

The musical score consists of four staves of music. Staff A starts with a F major chord, followed by a D7, Gm7, C9, and another F major chord. The lyrics involve a pack up and singing low, with a 'Bye Bye Blackbird' ending. Staff B follows with a Gm chord, E♭/G, Gm6, E♭/G, Gm7, and a C7 chord. The lyrics mention someone waiting for the singer, with a 'Bye Bye Blackbird' ending. Staff C starts with an F7 chord, followed by Am7 in B-flat major, and a D7 chord. The lyrics talk about no one understanding the singer, with a 'Bye Bye' ending. Staff D starts with an F chord, followed by an E♭7 and a D7 chord. The lyrics mention making a bed and arriving late, with a 'Bye Bye' ending. The score concludes with a section starting with a Gm7 chord, followed by a C7 chord, then a section starting with a F chord, followed by a B♭ chord, a B♭m6 chord, and a F6 chord.

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

Can't Help Lovin' Dat Man

Lyrics by Oscar Hammerstein III

Music by Jerome Kern

Moderately and rather freely

Andante Moderato (♩ = 88)

The musical score consists of six staves of music. The first two staves begin with a treble clef, A key signature, and common time. The first staff starts with a C major chord (C, E, G). The second staff starts with an Em7 chord (E, G, B, D). The third staff begins with an Am7 chord (A, C, E, G). The fourth staff begins with a Dm7 chord (D, F#, A, C). The fifth staff begins with a G7 chord (G, B, D, F#). The sixth staff begins with a C major chord (C, E, G). The lyrics for the first section are:

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

The second section starts with a treble clef, A key signature, and common time. The first staff starts with a C major chord (C, E, G). The second staff starts with an Em7 chord (E, G, B, D). The third staff begins with an Am7 chord (A, C, E, G). The fourth staff begins with a Dm7 chord (D, F#, A, C). The fifth staff begins with a G7 chord (G, B, D, F#). The sixth staff begins with a C major chord (C, E, G). The lyrics for the second section are:

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

The third section starts with a treble clef, A key signature, and common time. The first staff starts with an F6 chord (F, A, C, E, G). The second staff starts with an F#dim7 chord (F#, A, C, E). The third staff begins with a C major chord (C, E, G). The fourth staff begins with a D7 chord (D, F#, A, C). The fifth staff begins with a Dm7/G chord (D, F#, A, C). The sixth staff begins with a G7 chord (G, B, D, F#). The lyrics for the third section are:

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

The fourth section starts with a treble clef, A key signature, and common time. The first staff starts with a C major chord (C, E, G). The second staff starts with an Em7 chord (E, G, B, D). The third staff begins with an Am7 chord (A, C, E, G). The fourth staff begins with a Dm7 chord (D, F#, A, C). The fifth staff begins with a G7 chord (G, B, D, F#). The sixth staff begins with a C major chord (C, E, G). The lyrics for the fourth section are:

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

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Caravan

Lyrics by Irving Mills

Bright Latin and Swing

Music by Duke Ellington, Juan Tizol

Prestissimo ($\text{♩} = 220$)

A C⁷

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

C⁷

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

C⁷

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

Fm⁶

van van

B

F⁹

You are so exciting,

B^b₉

This is so inviting

E^b₇

Res - - ting in my arms As I

A^b₆

thrill to the magic charms

A

C⁷

Of you be - side me here, be - neath the

C⁷

blue My dream of love is com - ing

C⁷

true With - in our de - sert Ca - ra -

Fm⁶

van

Cheek to Cheek

Music by Irving Berlin

Bright Swing

Allegro ($\text{♩} = 130$)

A C Δ C \sharp dim 7 Dm 7 G 7 C Δ C \sharp dim 7 Dm 7 G 7

C Δ Dm 7 E \flat dim 7 Em 7 B \flat $^{7\#11}$ A 7 D 7

G 7 Dm 7 Em 7 F 7 B \flat $^{7\#11}$ A 7

Dm 7 G 1 Em 7 A 7 Dm 7 G 2 C $^{6\ 9}$

B

Dm 7 /G C/G Dm 7 /G C/G

Dm 7 /G C/G Dm 7 /G 1 C $^{6\ 9}$ /G 2 C $^{6\ 9}$

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

Chega De Saudade

No More Blues

Lyrics by Vinicius DeMoraes, John Hendricks, Jessie Cavanaugh

Bossa Nova

Music by Antonio Carlos Jobim

Presto ($\text{♩} = 200$)

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat. The first staff begins with a vocal entry labeled 'A' in a box, starting on A and continuing through various chords including Dm⁷, Dm^{7/C}, Bm^{7 b5}, E^{7 b9}, Em^{7 b5}, A^{7 b9}, Dm, Dm/C, Bm^{7 b5}, E⁷, Am, B^b[△], Em^{7 b5}, and A^{7 b9}. The lyrics for this section include: "No More Blues, I'm goin' back home. No, No More Blues, I prom - ise no more to roam. Home is where the heart is, _____ the fun - ny part is _____ my heart's been right there all a - long." The second staff begins with a vocal entry labeled 'A' in a box, starting on Dm⁷ and continuing through various chords including Dm^{7/C}, Bm^{7 b5}, E^{7 b9}, Em^{7 b5}, A^{7 b9}, Dm⁷, Dm^{7/C}, Bm^{7 b5}, E⁷, Am, B^b[△], Em^{7 b5}, and A^{7 b9}. The lyrics for this section include: "No more tears and no more sighs, and no more fears, I'll say no more good - byes. If tra - vel beck - ons me I swear I'm gon - na re - fuse, I'm gon - na set -tle down and there'll be No More Blues." The third staff begins with a vocal entry labeled 'B' in a box, starting on D[△] and continuing through various chords including D[△]dim⁷, Em⁷, D[△]dim⁷, Em⁷, D[△], D[△]dim⁷, and D[△]. The lyrics for this section include: "Ev - 'ry day while I am far a - way my thoughts turn home - ward, for - ev - er home - - - - - ward. I trav - elled 'round the world in search of hap - pi - ness, but all my hap - pi - ness I found was in my home - - - - - town. I" The fourth staff continues the vocal line from the third staff, ending with a final section of lyrics.

A''

D[△] Dm^{7/C♯} Bm⁷ E⁷

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

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

set - tle down_ and live my life_ and build a home_ and find a wife, when

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

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

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Cocktails For Two

Lyrics and Music by Arthur Johnston and Sam Coslow

Moderately

Allegro (♩ = 130)

[A] C G⁷ #5 C G⁷ Gdim⁷ G⁷

In some se - clud-ed ren-dez - vous that o - ver looks the av - e --neu. with some one shar ing a de -
rette, to some ex - qui-site chan-sion - ette two hand are sure to sly - ly

Dm⁷ G⁷ Dm⁷ G⁷ #5 C C#dim⁷ G⁷ Gm⁷

light - ful chat, of this and that and Cocktails For Two. As we en - joy a cig - a - Cocktails For Two.
meet be beneath a ser - vinette, with

[B]

C⁷ C⁷ #5 F[△] F⁶ B_b⁹ Am⁷

My head ³ may go reel - ing, but my heart will be o - be - di - ent

Adim⁷ Dm⁷ G⁷ Dm⁷ G⁷ C C#dim

with in - tox - i - cat - ing kiss - es for the prin - ci - pal in - gre - di - ent.

[A]

G⁷ C G⁷ #5 C G⁷ Gdim⁷

Most an - y af - ter-nnon at five we'll be so gald we're both a - live,

G⁷ Dm⁷ G⁷ Dm⁷ G⁷ C⁶ Fm C

then may - be for - tune will com - plete her plan that all be - gan with Cocktails For Two.

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Come Rain Or Come Shine

Lyrics by Johnny Mercer

Music by Harold Arlen

Moderately

Moderato (♩ = 100)

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

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

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

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

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

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

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

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

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Could It Be You

Music by Cole Porter

Ballad

Allegro ($\text{♩} = 168$)

A B \flat \triangle Cm 7 F 7 B \flat \triangle Gm 7 G \flat m 7 Fm 7 B \flat 7

E \flat \triangle Fm 7 B \flat 7 E \flat \triangle Gm 7 C 7

B F \triangle A $^7\flat^9$ Dm 7 G 7 Am $^7\flat^5$ D $^7\flat^9$

Gm Gm 7 C 7 F 7 C 9 Cm 7 F 7

C 2 B \flat \triangle D 7 E \flat \triangle C 7 G 7 E \flat m 7 A \flat 7

B \flat \triangle C 9 Cm 7 F 7 B \flat 6 (Cm 7 F 7)

Fine

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Cry Me A River

Lyrics and Music by Arthur Hamilton

Slowly and Rhythmically

Andante Moderato ($\text{♩} = 88$)

The musical score consists of two staves of music. The top staff begins with a key signature of one flat (B-flat), indicated by a 'C' with a flat symbol. The bottom staff begins with a key signature of one sharp (F-sharp), indicated by a 'G' with a sharp symbol. Both staves use a common time signature. The music is divided into sections labeled A, B, and a section starting with 'Re-member?'. The lyrics are as follows:

Section A:

- Chords: Cm, Cm^{#5}, Cm⁶, Cm⁷, Fm⁷, B_b⁷, B_b⁷ #5, E_b[△], Dm⁷, G⁷.
- Lyrics: Now _____ you say you're lone - ly, you cry the long night thru; well, you can Cry _____ Me A Riv --er, Cry _____ Me A Riv - er, I cried a riv - er o - ver you.

Section B:

- Chords: Cm, Cm^{#5}, Cm⁶, Cm⁷, Fm⁷, B_b⁷, B_b⁷ #5, E_b[△], Dm⁷, G⁷.
- Lyrics: Now _____ you say you're sor - ry for be - in' so un - true; well, you can Cry _____ Me A Riv - er, Cry _____ My A Riv - er, I cried a riv - er o - ver you.

Re-member? Section:

- Chords: Gm, Cm⁶, D⁷, Gm, Em⁷ b⁵, Cm⁶/E_b, D⁷.
- Lyrics: You drove me, near-ly drove me, out of my head, while you nev-er shed a tear.
- Chords: Gm, Cm⁶/E_b, D^{7 sus4}, D⁷, G, Dm⁷, G⁷.
- Lyrics: Re-member? I re-member, all that you said; told me love was too ple-beian, told me you were thru with me, an'

Final Section:

- Chords: Cm, Cm^{#5}, Cm⁶, Cm⁷, Fm⁷, B_b⁷, B_b⁷ #5, E_b[△], Dm⁷, G⁷.
- Lyrics: Now _____ you say you love me, well, just to prove you do, Come on, an'
- Chords: Gm⁷, C⁷ #5, F⁹, Fm⁷, Fm⁷/B_b, E_b⁶, G⁷ #5 b⁹, E_b⁶.
- Lyrics: Cry _____ Me A Riv - er, Cry _____ Me A Riv - er, I cried a riv - er o - ver you. || 2. you.||

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

Dancing on the Ceiling

Lyrics by Lorenz Hart

Music by Richard Rodgers

Swing

Allegro ($\text{♩} = 130$)

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

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

I whis - per "go a - way my lo - ver it's not fair"
but I'm so grate-ful to dis - co - ver he's till there

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

just for my love

Fine

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Darn That Dream

Lyrics by Eddie DeLange

Music by Jimmy Van Heusen

Slowly

Adagio (♩ = 72)

[A] G B_bm⁷ E_b⁷ Am⁷ B⁷ b⁵ Em⁷ Em/D C^{#m}⁷ C[△] Bm⁷ b⁵ E⁷ b⁹

Darn That Dream I dream each night, You say you love me and you hold me tight,
but when I a-wake you're out of sight. Oh, Darn That Dream.

[A] G B_bm⁷ E_b⁷ Am⁷ B⁷ b⁵ Em⁷ Em/D C^{#m}⁷ C[△] Bm⁷ b⁵ E⁷ b⁹

Darn your lips and darn your eyes, they lift me high a-bove the moon-lit skies,
then I tum-ble out of Par-a-dise. Oh, Darn That Dream.

[B] E_b⁶ Cm⁷ Fm⁷ B_b⁷ E_b[△] C⁷ b⁹ Fm⁷ B_b⁹ B_b⁷ b⁹

Darn that one-track mind of mine, it can't un-der-stand that you don't care.
Just to change the mood I'm in, I'd wel-come a nice old night-mare.

[A] G B_bm⁷ E_b⁷ Am⁷ B⁷ b⁵ Em⁷ Em/D C^{#m}⁷ C[△] Bm⁷ b⁵ E⁷ b⁹

Darn That Dream and bless it too, with-out that dream I nev-er would have you.
But it haunts me and it won't come true, Oh, Darn That Dream.

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Desafinado

Slightly Out Of Tune

Lyrics by Newton Mendonca, Jon Hendricks, Jessie Cavanaugh

Music by Antonio Carlos Jobim

Medium Bossa Nova

Allegro ($\bullet = 130$)

A F Δ

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

A F Δ

Once your kiss-es raised me to a few-er pitch,
now the orch-es tra-tion does -n't seem so rich.
Seems to me you've changed the tune we used to sing:
like the Bos-sa No - va, love should swing.

B A Δ

used to har-mo-nize two souls in per-fect time.
Now the song is dif-frent and the words don't e-ven rhyme,

C Δ

you for-got the mel-o-dy our hearts would al-ways croon,
good's a heart that's Slight-ly Out Of Tune.

G $^7 \flat 5$

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

A $^7 \flat 9$ D 7 D $^7 \flat 9$

G $^7 \flat 9$ G $\flat \Delta$

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

G $^7 \flat 9$ B $\flat m^7$ E $\flat ^7$ F Δ Bm $^7 \flat 5$ E $^7 \flat 9$

B $\flat dim^7$ Bm 7 E 7

A B $\flat dim^7$ Bm 7 E 7

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

C Δ C $\sharp dim^7$ Dm 7 G 7

Gm 7 F $\sharp dim$ G 7 C 7 C $^7 \flat 5$

A

Tune your heart to mine the way it used 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 com-plete - ly. Then you
won't be Slight-ly Out Of Tune, you'll sing a - long with me.

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Donna Lee

Music by Charlie Parker

Up Tempo

Allegro (♩ = 130)

Up Tempo

Allegro (♩ = 130)

A - Ab F⁷ B_b⁷
B_bm⁷ E_b⁷ Ab E_bm⁷ D⁷
D_b D_bm⁷ Ab F⁷
B_b⁷ B_bm⁷ E_b⁷
Ab F⁷ B_b⁷
C F⁷ B_b⁷
Fm C⁷^{#9}
Fm C⁷ Fm A_bdim
Ab F⁷ B_bm⁷ E_b⁷ Ab B_bm⁷ E_b⁷

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Don't Blame Me

Lyrics by Dorothy Fields

Music by Jimmy McHugh

Swing

Allegro ($\text{♩} = 130$)

Staff A:

- Chords: A C⁶, Fm⁷, B^{b7}, Em⁷, A⁷, Dm⁷ (3), G⁷, C^Δ, Am⁷.
- Lyrics: Don't Blame Me For falling in love with you. I'm Can't see When you do the things you do If
- Chords: Dm⁷ (3), G⁷, Em⁷ b5, A⁷, Dm⁷ G⁷, C⁶, Dm⁷ G⁷, Dm⁷ G⁷, C⁶, Gm⁷ C⁷.
- Lyrics: 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.

Staff B:

- Chords: F, E⁷, Am⁷, D⁷, Dm⁷, A^{b7}, G⁷.
- Lyrics: I can't help it If that dog - gone moon a - bove Makes me want Some - one like you to love.

Staff A (Continuation):

- Chords: C, Em⁷ b5, A⁷, Dm⁷ (3), G⁷, C^Δ, Am⁷.
- Lyrics: Blame your kiss As sweet as a kiss can be, And
- Chords: Dm⁷ (3), G⁷, Em⁷ b5, A⁷, Dm⁷ G⁷, C⁶.
- Lyrics: blame all your charms That melt in my arms, But Don't Blame Me.

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Don't Explain

Lyrics by Arthur Herzog, Jr.

Music by Billie Holiday

Slowly

Adagio ($\text{♩} = 72$)

Chorus A:

- Chorus 1: Dm, Dm/C, Gm⁶/B_b, A⁷, Dm, Dm/C, E⁷/B, B_b⁷ b⁵, A⁹. Lyrics: Hush now, Don't Ex - plain! Just say you'll re - main, I'm glad you're back, Don't Ex - plain!
- Chorus 2: Dm, Dm/C, Gm⁶/B_b, A⁷, Dm, Dm/C, E⁷/B, B_b⁷ b⁵, A⁹. Lyrics: Qui - et, Don't Ex - plain! What is there to gain? Skip that lip - stick, Don't Ex - plain!
- Bridge B: Dm⁷, Gm⁷, C⁷, F[△], B_b[△], Em⁷ b⁵, B_b⁷, A⁷. Lyrics: You know that I love you and what love endures. All my thoughts are of you for I'm so complete-ly yours.
- Chorus 3: Dm⁷, Gm⁷, C⁷, F[△], B_b[△], Em⁷ b⁵, B_b⁷, A⁷. Lyrics: Cry to hear folks chat-ter, and I know you cheat. Right or wrong don't mat-ter when you're with me, sweet.
- Chorus 4: Dm, Dm/C, Gm⁶/B_b, A⁷, Dm, Dm/C, E⁷/B, B_b⁷ b⁵, A⁹. Lyrics: Hush now, Don't Ex - plain! You're my joy and pain.
- Chorus 5: Dm⁷, Gm⁷, C⁷, F[△], B_b[△], Em⁷ b⁵, B_b⁷, A⁷. Lyrics: My life's yours love, Don't Ex - plain!

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Don't Get Around Much Anymore

Lyrics by Bob Russell

Music by Duke Ellington

Medium Swing

A

Allegro ($\text{♩} = 130$)

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

C

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

B

Dar - ling, I guess my mind's more at ease,
but never - er-the - less why stir up mem-o - ris? Been in - vi - ed on
dates, might have gone but what four? Aw-f'ly diff'rent without you,—

A

missed the Sat ur-day more.

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Doxy

Music by Sonny Rollins

Medium Groove

A **Allegro** ($\text{♩} = 130$)

Bb⁷ A7 G⁷ | 1. C⁷ F⁷ Bb⁷ 2. C⁷ F⁷
 Bb⁷ Eb⁷ Edim⁷
 Bb A7 G⁷ C⁷ F⁷ Bb

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Easy Living

Lyrics and Music by Ralph Rainger, Leo Robin

Med

Moderato (♩ = 108)

A F[△] F#dim⁷ Gm⁷ G#dim⁷ F^{△/A} Cm⁷ F⁷ B_b[△] E_b⁷

Li - ving for you is ea - sy li - ving It's ea - sy to live when you're in love And
I ne - ver reg - ret the years that I'm giving They're ea - sy to give when you're in love I'm

F[△] Dm⁷ Gm⁷ C⁷ A⁷ #5 D⁹ G⁷ #5 C⁹

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

Gm⁷ C⁷ b9 F B_b⁷ E_bm⁷ A_b⁷

For ev - er I do for you

B

D_b[△] B_bm⁷ E_bm⁷ A_b⁷ A_b⁷/G_b Fm⁷ B_b⁷ E_bm⁷ A_b⁷

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

D_b[△] D_b/C B_bm⁷ B_bm⁷/A_b Gm⁷ b5 C⁷

one wave of your hand Dar - ling, it's grand They just don't un - der - stand

A

F[△] F#dim⁷ Gm⁷ G#dim⁷ F^{△/A} Cm⁷ F⁷ B_b[△] E_b⁷

Li - ving for you is ea - sy li - ving It's ea - sy to live when you're in love And
I'm so in love There is nothing in life but you

F[△] Dm⁷ Gm⁷ C⁷ b9 F (A_b⁷) D_b[△] C⁷)

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Easy To Love

From 'Born To Dance'

Lyrics and Music by Cole Porter

Ballad

Moderato (♩ = 108)

A Dm⁷ Gm⁷ Dm⁷ G⁷

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

C[△] F[△] Em⁷ 1. F⁷

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

B

Dm⁷ G⁷ C[△] Am⁷

So worth the yearn - ing for,

Dm⁷ G⁷ Em⁷ A⁷

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

2. A⁷

shame that

C

Dm⁷ Fm⁶ C[△] E⁷ E_bdim

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

Dm⁷ G⁷ C⁶ Fine

oh, so Eas - y To Love!

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Epistrophy

Music by Thelonious Monk

Bop

Allegro ($\text{♩} = 130$)

A C[#]7 D⁷ C[#]7 D⁷ C[#]7 D⁷ C[#]7 D⁷
 D[#]7 E⁷ D[#]7 E⁷ D[#]7 E⁷ D[#]7 E⁷

B D[#]7 E⁷ D[#]7 E⁷ D[#]7 E⁷ D[#]7 E⁷

C C[#]7 D⁷ C[#]7 D⁷ C[#]7 D⁷ C[#]7 D⁷

F[#]m
 B⁷ D_b⁷ D⁷

B D[#]7 E⁷ D[#]7 E⁷ D[#]7 E⁷ D[#]7 E⁷

C[#]7 D⁷ C[#]7 D⁷ C[#]7 D⁷ C[#]7 D⁷
 C[#]7 D⁷ G_b⁷ #11

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Flamingo

Lyrics by Ed Anderson

Music by Ted Grouya

Slowly

Allegro ($\text{♩} = 130$)

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

1. Am⁷ D⁷ Gm⁷ C⁷ **2.** F B♭⁹ F Cm⁷ F⁷

by. **Fla** true. The

B

wind sings a song to you as you go, a song that I
hear be - low the mur - mur - ing palms. **Fla** -

A

min - go, when the sun meets the sea, say fare - well to my
D♭⁹ Gm⁷ Gm⁷/C F△ B♭△ F△

lov - er and has - ten to me.

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Fly Me To The Moon

In Other Words

Lyrics and Music by Bart Howard

Moderately, with a beat

Allegro ($\text{♩} = 130$)

A

Am⁷ Dm⁷ G⁷ C[△]
 Fly Me To The Moon, and let me play a - mong the stars;
 F[△] Bm^{7\flat5} E^{7\flat9} Am⁷ A^{7\flat9}
 let me see what spring is like on Ju - pi - ter and Mars. In
 Dm⁷ G⁹ G^{7\flat9} C^{△9} Am⁷ Am⁹
 oth - er words, hold my hand! In
 Dm⁷ G⁷ Fdim^{7/C} C[△] Bm⁷ E⁷
 oth - er words, dar - ling kiss me!

B

Am⁷ Dm⁷ G⁷ C[△]
 Fill my heart with song, and let me sing for - ev - er - more;
 F[△] Bm^{7\flat5} E^{7\flat9} Am⁷ A^{7\flat9}
 you are all I long for all I wor - ship and a - dore. In
 Dm⁷ G⁹ G^{7/F} Em^{7\flat5} A^{7\flat9}
 oth - er words, please be true! In
 Dm⁷ Dm^{7/G} G^{7\flat9} C⁶ Bm⁷ E⁷
 oth - er words, I love you!
 2. Em^{7\flat5} B^{1\flat9} A^{7\flat9}
 true! In
 Dm⁷ G⁷ G^{7\flat9} C⁶ B^{1\flat6} B⁶ C^{6\flat9}
 oth - er words, I love you!

Gentle Rain

Lyrics by Matt Dubey

Music by Louis Bonfa

Bossa

Allegro ($\text{♩} = 130$)

A Am⁶ Bm⁷ b5 E⁷

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

B

F#m⁷ b5 B⁷ b9 Em⁷ b5 A⁷ b9

Don't be af - raid; I've a hand for your hand, And I
Don't be af - raid; I've a hand for your hand, And our
will be your love for a while. sad, like the Gentle Rain, like the Gentle
love will be sweet, will be like the Gen - tle Rain,

Dm⁷ b5 Bm⁷ b5 E⁷ Am⁶ B^{b7} Am⁷ D⁷ Gm⁷ C⁷ F⁶ C⁷

F⁶ Em⁷ Am (E⁷)

Rain, like the Gen - tle Rain,

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Giant Steps

Music by John Coltrane

Fast

Prestissimo ($\text{♩} = 240$)

Life when we were kids _____
when of life as chess _____
was like _____
Think Cap - ture _____

play - ing gi - ant steps _____
one piece at a time _____
We were told _____
For - ward east, _____

to ad vance _____
eas - tle next _____
We o - beyed, _____
Not the pace _____

took the chance _____
but the steps _____
You're it _____
Check - mate _____

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Gloria's Step

Music by Scott LaFaro

Swing

Allegro ($\text{♩} = 160$)

A F[△] — 3 — E♭[△] D[△] D♭[△] C⁷♯⁹ Fm⁷

B Em⁷ F[△] Am⁷♭⁵ Em⁷♭⁵ Gm⁷♭⁵ Dm⁷♭⁵ G⁷♯⁹ C⁷♯⁹ E♭⁷♯⁹

A F[△] — 3 — E♭[△] D[△] D♭[△] C⁷♯⁹ Fm⁷

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Green Dolphin Street

Lyrics by Ned Washington

Music by Bronislau Kaper

Latin/Swing

Allegro ($\text{♩} = 160$)

A

B

C

Chords and lyrics:

- Section A:** C Δ , D $7/C$, Cm 7 , D \flat/C , C Δ
- Section B:** Dm 7 , G 7 , C Δ , Fm 7 , B \flat 7 , E \flat Δ , (G 7)
- Section C:** Dm 7 , Dm/C, Bm $7\flat$ 5 , E $7\flat$ 9 , Am 7 , Am/G, F \sharp m $7\flat$ 5 , B 7 , Dm 7 , G 7 , C Δ , (Dm 7 , G 7)

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Greensleeves

Music by Traditional

Slowly

Andante (♩ = 76)

A - las, my love, you do me wrong to cast me off dis - cour - teous - ly. And
I have loved you oh, so, long de [B]
light - ing in your com - pa - ny.
Green - sleeves was all my joy.
Green - sleeves was my heart of gold, and
Green - sleeves was my de - light.
who but my la - dy Green - sleeves.

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Guilty

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

Slowly

Moderato (♩ = 100)

A B_b Fm/A_b G⁷#₅ G⁷ C_m C_m/B_b A⁷#₅ A⁷ B_b△ B_b⁷#₅ E_b△ E_bm
Is it a sin,— is it a crime,— loving you dar,— like i do?
May-be I'm wrong— dreaming of you,— dreaming the lone - ly night thru,
If it's a crime.then I'm Guilt - y, Guilt-y of lov - ing you.— Guity of dreaming of you.—

B D_m D_m△ D_m⁷ E_m⁷ b₅ A⁷#₅ A⁷ D_m D_m⁷ E_m⁷ A⁷#₅ A⁷
What can I do,— what can I say,— af - ter I've tak - en the blame?
F⁶/C Gm⁷/C F⁶ F#dim⁷ Gm⁷ C⁹ F^{sus4} 9 F⁷ b₉
You say you're thu,— you'll go your way— but I'll al - ways feel— just the same.

A B_b Fm/A_b G⁷#₅ G⁷ C_m C_m/B_b A⁷#₅ A⁷ B_b△ B_b⁷#₅ E_b△ E_bm
May-be I'm right,— may-by I'm wrong. lov - ing you dear,— like I do.
B_b/D Dbdim⁷ C_m⁷ F⁷ C_m F^{sus4} 9 F⁷ b₉ B_b A_b⁶ B_b⁶ N.C.
If it's a crime— then I'm Gilt - y, Guilt - y of love - ing you.

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Hallelujah I Love Him (Her) So

Lyrics and Music by Ray Charles

Moderately

Allegro ($\text{♩} = 130$)

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Have you met Miss Jones?

Lyrics by Lorenz Hart

Music by Richard Rodgers

Medium Swing

Allegro ($\text{♩} = 160$)

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

She was just Miss Jones to me.

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

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

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

once I owned the earth and sky!

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

die, Miss Jones and I.

I. _____

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Heart And Soul

Lyrics and Music by Frank Losser, Hoagy Carmichael

Andante Moderato (♩ = 88)

A F Dm⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷
Heart and soul, I fell in love with you Heart and Soul, the way a fool would do,
F Dm⁷ Gm⁷ C⁷ F Gm⁷ C⁹
Mad - ly, be - case you held me tight and stole a kiss in the night.
A F Dm⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷
Heart and soul, I begged to be adored; Lost con - trol, and tum-bled o - ver-board
F Dm⁷ Gm⁷ C⁷ F F⁷
Glad - ly, that mag - ic night we kissed. there in the moon - mist.
B B_b A⁷ D⁷ G⁷ C⁷ F⁷ E⁷ A⁷
Oh! but your lips were thrill - ing, much too thirll - ing.
B_b A⁷ D⁷ G⁷ C⁹ F⁷ E⁷ C⁷
Nev - er be - fore were mine so strange - ly will - ing. But
A F Dm⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷
now I see what one em-brace can do. Look at me, it's got me love-ing you,
F Dm⁷ Gm⁷ C⁷ A⁷ D⁷ Gm⁷ G⁷ C⁷ F
Mad - ly that lit - tle kiss your stole Heald all my heart and soul.

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Here's That Rainy Day

Lyrics by Johnny Burke

Music by James Van Heusen

Slowly

Allegro ($\text{♩} = 130$)

The musical score consists of three staves, each with a treble clef and a key signature of one sharp. The first staff (A) starts with $\text{G}^{\Delta 9}$. The second staff (B) starts with Cm^7 . The third staff (C) starts with C^{Δ} . The lyrics are as follows:

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

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

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

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

Fun - ny that rain - y day is here. 1. here. 2.

Chords used include $\text{G}^{\Delta 9}$, $\text{F}^{\#}$, Bb^7/F , $\text{E}^7 \flat 5$, Eb^{Δ} , E^6 , Am^7 , D^7 , $\text{D}^7 \flat 5 \flat 9$, G^{Δ} , Dm^7 , G^7 , Cm^7 , F^9 , Bb^{Δ} , E^9 , Eb^{Δ} , Am^7 , D^7 , $\text{G}^{\Delta 9}$, $\text{F}^{\#}$, Bb^7/F , $\text{E}^7 \flat 5$, Eb^{Δ} , E^6 , Am^7 , D^7 , $\text{D}^7 \flat 5 \flat 9$, $\text{G}^{\Delta 9}$, Dm^7 , $\text{G}^9 \sharp 5$, C^{Δ} , Am^7 , D^7 , D^7/C , Bm^7 , Em^7 , $\text{A}^7 \flat 5$, A^7 , Am^7 , $\text{D}^7 \flat 9$, G , Em^7 , Am^7 , D^9 , G , Bb^6 , Eb^{Δ} , Ab^{Δ} , G^6 .

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Honeysuckle Rose

Lyrics by Andy Razaf

Music by Thomas 'Fats' Waller

Medium, with a lift

Allegro ($\text{♩} = 130$)

The musical score consists of six staves of music. The first four staves are for two voices (A and B) and a piano. The piano part includes chords and bass notes. The lyrics are integrated into the vocal parts. The fifth staff is for the piano alone, showing chords and bass notes. The sixth staff is for the piano, continuing the harmonic progression.

Chords and Progressions:

- Staves 1-4 (Voices A and B):
 - Measure 1: Gm⁷, C⁷, Gm⁷, C⁷, Gm⁷, C⁷, Gm⁷, C⁷
 - Measure 2: F, Dm⁷, Gm⁷, C⁷, F, Am⁷ b5, D⁷ b9
 - Measure 3: Gm⁷, C⁷, Gm⁷, C⁷, Gm⁷, C⁷, Gm⁹, C⁷
 - Measure 4: F, Abdim⁷, Gm⁷, C⁷, F, Db⁷, Gm⁷, F
- Staff 5 (Piano):
 - F⁷, Cm⁷, Fdim, F⁷, Bb, F⁹, Gb⁹, F⁹, Bb
 - G⁷, Dm⁷, Gdim, G⁷, C⁷, Gm⁷, Ab⁹, G⁹, C⁷
- Staff 6 (Piano):
 - F, G#dim⁷, Gm⁷, C⁷, F, Am⁷ b5, D⁷ b9, F, Db⁷, Gm⁷, Gb⁷, F⁶

Lyrics:

Ev'-re hon - ey bee fills with jeal - ous - y when they see you out with me, I don't blame them,
good - ness knows, Hon - ey - suck - le Rose.
When you're pass - in' by, flow - ers droop and sigh, and I know the rea - son why; You're much sweet - er
good - ness knows, Hon - ey - suck - le Rose.
Don't buy sug - ar, you just have to touch my cup.
You're my sug - ar, it's sweet when you stir it up.
When I'm tak - in' sips from your tas - ty lips, seems the hon - ey fair - ly drips. You're con - fec - tion,
good - ness knows, Hon - ey - suck - le rose. Rose.

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How Deep Is the Ocean

How High Is the Sky

Lyrics and Music by Irving Berlin

Slowly

Andante ($\text{♩} = 88$)

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

How Deep Is The Ocean, how high is the sky?

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

How many roses - es are sprink - led with dew?

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

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

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

How Deep Is The Ocean, how high is the sky?

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How High The Moon

Lyrics by Nancy Hamilton

Music by Morgan Lewis

Moderately

Allegro ($\text{♩} = 130$)

Some - where there's mu - sic, how faint the tune! Some - where there's
heav - en, How High The Moon! There is no
moon a - bove when love is far a - way too, 'till it comes
true that you love me as I love you. Some - where there's

B

mu - sic, it's where you are. Some - where there's
heav - en, how near, how far! The dark - est
night would shine if you would come to me soon. Un - til you

will, how still my heart, How High The Moon! Some-where there's Moon!

1 2

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How Insensitive

Insensatez

Lyrics by Vincius De Moraes, Norman Gimbel

Moderately

Music by Antonio Carlos Jobim

Allegro (♩ = 130)

A Dm⁷ How_____ In - sen - si - tive_____ I must have seemed
 Now,_____ she's gone a - way_____ and I'm a - lone_____
 Cm⁶ when she told me that she loved me._____ How_____
 with the mem - ry of her last look._____ Vague
 B_b[△] un - moved and cold_____ I must have seemed
 drawn and sad,_____ I see it still,_____
 Em⁷ b⁵ when she told me so sin - cere - ly._____ Why,
 A⁷ b⁹ all her heart-break in that last look._____ How,-
B Cm⁷ she must have asked,_____ did I just turn
 Bdim⁷ she must have asked,_____ could I just turn
 B_b[△] and stare in i - cy si - - - lence?_____ What.
 Em⁷ b⁵ and stare in i - cy si - - - lence?_____ What.
 A⁷ b⁹ Cm⁷ F⁷ was I to say?_____ What can you say
 Dm⁷ was I to do?_____ What can one do
 E⁷ b⁹ Gm⁶ A⁷ Dm⁷ Em⁷ b⁵ A⁷ b⁹
 when a love af - fair is o - - ver?_____
 when a love_____
1. A⁷ Dm Dm⁶ |
 af - fair is o - - ver?_____

I Can't Give You Anything But Love

Lyrics by Dorothy Fields

Music by Jimmy McHugh

Dreamily

Andante Moderato (♩ = 88)

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

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I Concentrate On You

Lyrics and Music by Cole Porter

Slowly

Allegro ($\text{♩} = 130$)

When ev - er skies look grey to me _____ and trouble be-gins to brew, _____
 when-ev-er the win-ter winds be-come too strong, I Concen - trate On You. _____

When for-tune cries "nay, nay!" to me _____ and peo-ple de-clare "You're through," _____
 when-ev-er the blues be-come my on - ly song, I Concen - trate On You. _____ On your

smile so sweet, so ten - der, _____ when at first my kiss you de - cline. _____ On the
 light in your eyes, when you sur - ren - der _____ and once a - gain our arms in-ter - twine. _____

And so when wise - men say to me _____ that love's young dream nev-er comes true.
 To prove that e - ven wisemen can be wrong, I Concen - trate On You. _____

I con - cen-trate, _____ and con - cen-trate _____ on you.. _____

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I Could Have Danced All Night

From 'My Fair Lady'

Lyrics by Alan Jay Lerner

Music by Frederick Loewe

Moderately

A

Prestissimo ($\text{♩} = 240$)

B

C

D

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I Could Write A Book

From 'Pal Joey'

Lyrics by Lorenz Hart

Music by Richard Rodgers

Ballad

Allegro (♩ = 130)

A

If they asked me I Could Write A Book, about the
sim - ple se - cret of the plot is just to
way you walk and whis - per and look, I could
tell them that I love you a - lot, then the

B

1. C/E A♭⁷/E♭ Dm⁷ G⁷ Am⁷ D⁷ B⁹ G[△] B⁷

write a pre - face on how we met, so the
world would nev - er for - get, and the

C

2. Am Am[△] Am⁷ Am⁶ Gm⁷ C⁷ F[△] Fm⁷ B♭⁷

world dis - cov - ers as my book ends, how to
make two lov - ers of friends. If they

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I Don't Want To Set The World On Fire

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

Moderately

Allegro ($\text{♩} = 130$)

A F F/A A_♭dim⁷ Gm B_♭m
I Don't Want To Set The World On Fire I
just want to start a flame in your heart

A F F/A A_♭dim⁷ Gm B_♭m
In my heart I have but one de - sire. and
that one is you no oth - er will do. I've

B Cm⁷ F⁷ Cm⁷ F⁷ B_♭[△]
lost all am - bi - tion for world - ly ac - claim I just want to be the one you love and
Dm G⁷ Dm G⁷ Dm G⁷ C⁷ C⁷^{#5}
with your ad - mis - sion that you feel the same. I'll have reached the goal I'm dream - ing of be - lieve - me!

A F F/A A_♭dim⁷ Gm B_♭m
I Don't Want To Set The World On Fire I
just want to start a flame in your heart

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I Got Plenty O' Nuttin'

From 'Porgy and Bess'

Lyrics by Ira Gershwin, DuBose Heyward

Music by George Gershwin

Moderately

Allegro (♩ = 130)

The musical score consists of six staves of music. The first four staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). Chords are indicated above the staff. The lyrics are written below the notes. The first four staves share a common vocal line, while the last two provide harmonic support.

Chords and lyrics:

- Staff 1: A, G, Am⁷, Bm, Am⁷, G, Am⁷, G, B⁷, E, A. Oh, I Got Plen - ty O' Nut-tin', _____ an' nut - tin's plen - ty fo' me. I got no car, got the sun,
- Staff 2: E, A, E, A, E, C♯, D. got no mule, I got no mis - er - y. De De
- Staff 3: A, G, Am⁷, Bm, Am⁷, G, Am⁷, G, B⁷, E, A. folks wid plen - ty o' plen-ty _____ got a lock on de door, faid some - bod-y's a
- Staff 4: A, G, Am⁷, Bm, Am⁷, G, Am⁷, G, B⁷, E, A. folks wid plen - ty o' plen-ty _____ got to pray all de day, Seems wid plen-ty you
- Staff 5: E, A, E, A, E, C♯, D, G, Am⁷, Bm, G. go - in' to rob 'em while dey's out a mak - in' more. What for? _____ a - way.
- Staff 6: E, A, E, A, E, C♯, D, G, Am⁷, Bm, G. sure got to wor - ry how to keep the debbel a - way, _____ a - way.
- Staff 7: B, Bm, Em/B, Bm⁶, Em/B, Bm, Em/B, Bm⁶, Em/B. I got no lock on de door, (dat's no way to be.) Day kin steal de
- Staff 8: B, Bm, Em/B, Bm⁶, Em/B, Bm, Em/B, Bm⁶, Em/B. I ain't a - fret - tin' 'bout hell 'til de time ar - rive. Nev - er wor - ry
- Staff 9: B, Bm, Em/B, Bm⁶, Em/B, Bm, Am⁷, D, Am⁷, D⁷. rug from de floor, _____ dat's o - keh wid me, 'cause de things dat I prize, like de stars in de skies, all are free. Oh,
- Staff 10: B, Bm, Em/B, Bm⁶, Em/B, Bm, Am⁷, D, Am⁷, D⁷. long as I'm well, _____ nev - er one to strive to be good, to be bad, what the hell? I is glad I's a live.
- Staff 11: A, G, Am⁷, Bm, Am⁷, G, Am⁷, G, B⁷. I Got Plen - ty O' Nut - tin; _____ an' nut - tin's plen - ty fo' me. I
- Staff 12: E, A, E, A, E, C♯, D, G, Am⁷, Bm, G. got a gal, got my song, got heb ben the whole day long. No use com - plain - in!
- Staff 13: C♯, D, G, Am⁷, G, Dm⁷, G, Am⁷. Got my gal, _____ got my Lawd,
- Staff 14: G, C, G, Bm, Am⁷, G, C⁷, D⁷, G. go my song. _____ song.

I Left My Heart In San Francisco

Lyrics by Douglass Cross

Music by George Cory

Slowly

A

Andante Moderato ($\text{♩} = 88$)

B \flat Dm 7 C \sharp dim 7 Cm 7 Cm 7 /F F 7 $^{\#5}$ B \flat

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

B \flat Cm 7 C \sharp dim 7 B \flat Dm 7 C \sharp dim 7 Dm 7 D 7 $^{\flat9}$ Gm 7 C 9 C 7 $^{\flat9}$

To be where lit-tle cable cars____ climb half-way to the stars!____ to morn-ing fog____ may chill the

F 9 Bdim 7 Cm 7 F 7 [A'] B \flat Dm 7 C \sharp dim 7 Cm 7 F 9 E \flat 9 D 7

air I don't care! My love waits there in San Fran - cis-co,____ a-bove the blue____ and wind-y sea.

C

D 7 G 7 $^{\#5}$ G 9 C Gm 7 C 9 Cm 7 Cm 7 /F F 7 $^{\flat9}$ B \flat 6 A \flat 6 9 A 6 9 B \flat 6 9

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

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

I Love You

Lyrics and Music by Cole Porter

Slowly

A

Allegro ($\text{♩} = 160$)

I love you, you hums the April breeze. I
love you, you echo the hills. I
love you, you. The golden dawn agrees. As once
more she sees Daf - fo - dils. It's

B

spring a - gain. And birds on the wing a - gain. Start to
sing a - gain. The old me - lo - dy. I
love you, you. That's the song of songs. And it
all be - longs To you and me.

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

If You Could See Me Now

Lyrics by Carl Sigman

Music by Tadd Dameron

Ballad

Adagio ($\text{♩} = 76$)

Chorus A:

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

Chorus B:

Gm⁷ F^{#m}⁷ B⁷ Fm⁷ B_b⁷ G⁷^{#5} C⁷ Fm⁷ B_b⁷ Am⁷^{b5} Ab_m⁷ Gm⁷ Cm⁷ B_bm⁷
haps then you'd re-al-ize I'm still in love with you.
that's quite im-pos-si-ble. I'm still in love with you.

Bridge:

Am⁷ D⁷ Bm⁷ E⁷ Am⁷ D⁷ Bm⁷ E⁷
You'll happen my way on some mem-ra-ble day and the month will be May for a while. I'll
Am⁷ Cm⁷ F⁷ B_b⁷ Gm⁷ Cm⁷ F⁷ Fm⁷ B_b⁷
try to smile but can I play the part with-out my heart be-hind the smile?

Chorus A:

E_b[△] A_b⁷ E_b[△] A_b⁷
The way I feel for you I nev-er could dis-guise. The look of love is written plain-ly in my eyes. I
Gm⁷ F^{#m}⁷ B⁷ Fm⁷ B_b⁷ E_b (G_b[△] B[△] E[△] E_b[△])
think you'd be mine a - gain if you could see me now.

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

I'll Be Seeing You

Lyrics and Music by Irving Kahal, Sammy Fain

Moderately

Allegro (♩ = 160)

The musical score consists of four staves of music for voice and piano. The first staff (A) starts in E♭ major and moves to C major. The second staff (B) starts in C major and moves to B♭ major. The third staff (A') starts in E♭ major and moves to C major. The fourth staff (C) starts in F major and moves to E♭ major. The lyrics are as follows:

Staff A:
I'll Be See - ing You in all the old fa - mil - iar plac - es
that this heart of mine em-brac - es all day thru.

Staff B:
In that samll ca - fe; the park a - cross the way, the
chil - dren's ca - rou - sel, the chet-nut - trees, the wish-ing well.

Staff A':
I'll Be See - ing You in ev - 'ry love - ly sum - mer's day, in
ev - 'ry-thing that's light and gay, I'll al - ways think of you that way. I'll

Staff C:
find you in the morn - ing sun and when the night is new. I'll be
looking at the moon, but I'll Be See - ing You! You!

Chords: A (E♭), G⁷, Fm, C⁷, Fm; B (F), C⁷, Fm, B♭⁷, B♭⁷/A♭, Gm⁷/^{b5}, C⁷; A' (E♭), G⁷, Fm, C⁷, B♭⁷, B♭⁷/A♭, Gm⁷/^{b5}, C⁷; C (F), Dm⁷/^{b5}, G⁷, Cm⁷, F⁹.

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

I'll Close My Eyes

Lyrics by Buddy Kaye

Music by Billy Reid

Medium Swing

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

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

Dm 7 G 7 Cm 7 F 7

I'll see you stand - ing there — I'll

B b^Δ E b^7 F $^\Delta$

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

Bm $^7\flat^5$ E 7 Am 7 A \flat dim 7 Gm 7 G b^7/C

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

B F $^\Delta$

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

Dm 7 G 7 Cm 7 F 7

— Oh, to share each love - ly day — And

B b^Δ E b^7 Am $^7\flat^5$ D $^7\flat^9$

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

Gm 7 C 7 F $^\Delta$ D 7 Gm 7 C 7

Eyes — And I'll see you with my heart —

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I'll Never Smile Again

Lyrics and Music by Ruth Lowe

Moderately

Allegro ($\text{♩} = 130$)

A Fm⁷ B_b⁷ E_b[△] Fm⁷ Gm⁷ G_bdim⁷

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

Fm⁷ B_b⁷ E_b

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

B

B⁷#5 B_b⁷ E_b Fm⁷ b⁵ B_b⁷#5 E_b[△] D⁹

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

G D⁷ G G_bdim⁷ Fm⁷ B_b⁷ E_b[△] Gm⁷ G_bdim

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

A

Fm⁷ B_b⁷ E_b[△] Fm⁷ Gm⁷ G_bdim⁷

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

Fm⁷ B_b⁷ E_b⁷

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

C

A_b[△] A_b⁶ D_b⁹ E_b Gm⁷ C⁷

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

Fm⁷ B_b⁷ E_b G_bdim⁷ B_b⁷/F E_b[△] Gm⁷ G_bdim⁷ E_b

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

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I'll Remember April

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

Moderately

Allegro ($\text{♩} = 130$)

A

G

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

F Δ

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

To Coda \emptyset

Am 7 b 5

Am 7 D 7 D $^7/C$ Bm 7 E 9

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

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

B

Cm 7 F 7 B $\flat\Delta$ Gm 7

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

Cm 7 F 7 B $\flat\Delta$ B \flat b 6

lips were warm and love and Spring were new. But I'm not a -

Am 11 D 7 G Δ G 6

afraid of Au - tumn and her sor - row, for I'll Re -

F#m 11 B 9 E Δ E 6 Am 7 D 7

mem - ber A - pril and you. D.C. al Coda

Am 7 b 5 D 7 D $^7/C$ Bm 7 E 9

won't for - get, but I won't be lone - ly, I'll Re -

Am 7 D 7 b 9 G Am 7 A $\flat\Delta$ G 6 9

mem - ber A - pril, and I'll smile.

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

I'm Beginning To See The Light

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

Medium Bounce

Allegro ($\text{♩} = 130$)

The musical score consists of six staves of music. The first four staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). Chords are indicated above the staff. The lyrics are placed below the notes. The first section of lyrics is:

I nev - er cared much for moon-lit skies, — I nev - er wink back at fi - re - flies; — but now that the stars are in your eyes, — I'm Be - gin-ning To See The Light... — I

The second section continues:

nev - er went in for af - ter - glow, — or can - dle-light on the mis - tle - toe; — but now when you turn the lamp down low — I'm Be - gin-ning To See The Light. —

The third section begins with a 2/4 time section:

Used to ram - ble thru the park, — shad - ow box - ing in the dark. —

Then you came and caused a spark, — that's a four - a - larm fi - re now. — I

The fourth section continues:

nev - er made love by lan - tern shine, — I nev - er saw rain - bows in my wine; — but now that your lips are burning mine, — I'm Be - gin-ning To See The Light. — I

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

I'm Sitting On Top Of The World

Lyrics by Sam M. Lewis and Joel Young

Music by Ray Henderson

Moderately

Allegro ($\text{♩} = 130$)

The musical score consists of six staves of music. Staff 1 (top) starts with A major (F), followed by F△, F⁷, B♭, and F. The lyrics are: "I'm sitting on top of the world, just roll - ing a - long, just roll - ing a - long." Staff 2 follows with G⁷, C⁷, F, Gm, F/A, Gm⁷, and C⁷♯. The lyrics continue: "long, just roll - ing a - long. I'm". Staff 3 continues with A major (F), followed by F△, F⁷, B♭, and F. The lyrics are: "quit - ing the blues of the world, just sing - ing a". Staff 4 follows with G⁷, C⁷, F, and F⁷. The lyrics continue: "song, just sing - ing a song. "Glor - y Hal - el - lu - jah,"". Staff 5 (B section) starts with B♭, followed by E⁷ and F. The lyrics are: "I just phoned the Par - son, "Hey, Par get ready to call." Just like Hump - ty, Dump - ty, I'm go - ing to fall, I'm". Staff 6 (A section) continues with A major (F), followed by F△, F⁷, B♭, and F. The lyrics are: "Sit - ting On Top Of The World, just roll - ing a". This is followed by a section with G⁷, G⁷♭5/D♭, C⁷, F, D♭⁷, G⁷, C⁷♯, F, B♭, and F. The lyrics are: "long, just roll - ing a long. I'm long. I'm". The score includes various dynamics and performance markings.

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

Isn't It Romantic
From the Paramount Picture 'Love Me Tonight'

Lyrics by Lorenz Hart

Music by Richard Rodgers

Easy Swing

A

Andante (♩ = 108)

(B_b⁷) E_b⁶ Cm⁷ Fm⁷ B_b⁷ E_b[△] Edim⁷ Fm⁷ B_b⁷

Is - n't It Ro - man - tic? Mu-sic in the night, a dream that can be heard. Is - n't It Ro -
 Is - n't It Ro - man - tic? Mere-ly to be young on such a night as this? Is - n't It Ro -

E_b^{6/G} C⁷ Fm⁷ B_b⁷ E_b[△] B_bm⁷ E_b⁷

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

1 A_b[△] B_b⁷ G⁷ Cm G^{7/B} B_bm⁷ E_b⁷

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

A_b[△] C^{7/G} Fm Dm^{7**5**} G⁷ Cm F⁹ B_b^{7alt} B_b⁷

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

C

2 Fm Fm/E_b Dm^{7**5**} G⁷ Cm Cm/B_b Cm/A A_b⁶

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

Fine

Gm⁷ G_b⁷ Fm⁷ B_b⁷ E_b A_b⁶ E_b (B_b⁷)

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

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

It Might As Well Be Spring

From 'State Fair'

Lyrics by Oscar Hammerstein II

Music by Richard Rodgers

Moderately

A

Andante (♩ = 88)

The musical score consists of two staves of music. The first staff begins with a G⁶ chord, followed by a C⁹, Bm⁷, E⁷, Am⁷, D⁷, G, Dm⁷, and G⁷. The lyrics for this section are: "I'm as restless as a wil-low in a wind-storm, I'm as jump-y as a pup-pet on a string. I'd say that I had spring fev-er, but I know it is - n't spring. I am". The second staff begins with a C chord, followed by C#m⁷, F#⁷, Bm⁷, E⁷, Am⁷, D⁷, D^{7/C}, Bm⁷, E⁷, Am⁷, and D⁷. The lyrics for this section are: "star-ry eyed and vague-ly dis-con-tent-ed, like a night-ingale without a song to sing. Oh, why should I have spring fev-er when it is - n't e - ven spring?".

B

The musical score consists of two staves of music. The first staff begins with a C chord, followed by Dm⁷, G⁷, and C. The lyrics for this section are: "I keep wish-ing I were some - where else walk-ing down a strange new street;". The second staff begins with Am⁷, Am^{7/G}, F#^{7/b5}, B⁷, Em⁷, A⁷, Am^{7/D}, and D⁷. The lyrics for this section are: "hear - ing words that I have nev - er heard from a man I've yet to meet, I'm as".

A

The musical score consists of two staves of music. The first staff begins with a G⁶ chord, followed by a C⁹, Bm⁷, E⁷, Am⁷, D⁷, G, Dm⁷, and G⁷. The lyrics for this section are: "bu - sy as a spi-der spinn-ing day - dreams I'm as gid - dy as a ba - by on a swing. I". The second staff begins with a C chord, followed by C#m⁷, F#⁷, G^{6/9/B}, Em⁷, Am⁷, D⁹, D^{7/C}, B⁷, and E⁷. The lyrics for this section are: "have-n't seen a cro-cus or a rose - bud, or a rob - in on the wing. But I".

A

The musical score consists of two staves of music. The first staff begins with an A⁷ chord, followed by Cm⁷, F⁷, Bm⁷, Em⁷, Em^{7/D}, A^{7/C#}, Cm⁷, and F⁹. The lyrics for this section are: "feel so gay in a mel-an - cho - ly way that It Might As Well Be Spring. It". The second staff begins with a Bm⁷ chord, followed by Em⁷, Am⁷, D⁷, G, C⁶, and G. The lyrics for this section are: "Might As Well Be Spring!".

It Never Entered My Mind

Lyrics by Lorenz Hart

Music by Richard Rodgers

Moderately Slow

Andante (♩ = 76)

The musical score consists of six staves of music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a vocal line with lyrics and chords: [A] F Am F Am F Am F Am. The lyrics are: "Once I laughed when I heard you say - ing that I'd be play - ing sol - i - taire,". The second staff continues with the same vocal line and lyrics, ending with a Gm7 chord and a Gm E♭7/G C7 transition. The third staff begins with an A section, followed by a F Am F Am F Am F Am sequence with lyrics: "Once you told me I was mistak - en that I'd a-wak - en with the sun". The fourth staff follows with an F Am F Am Gm7 sequence and lyrics: "and or - der or - ange juice for one,". The fifth staff begins with a B section, featuring chords F F6 Gm7 C7 F△ F6 Gm7 C7, with lyrics: "You have what I lack my - self, and". The sixth staff continues with an F6 C7 F Bdim7 C7 B♭ Am7 B♭ Am C7 sequence and lyrics: "now I e - ven have to scratch my back my - self.". The seventh staff begins with an A section, followed by a F Am F Am F Am F Am sequence with lyrics: "Once you warned me that if you scorned me I'd sing the maid - en's pray'r a - gain,". The eighth staff concludes with an F Am7 B5 D7 Gm7 C7sus C7 F F△ sequence and lyrics: "and with that you were there a - gain to get in-to my hair a - gain". The ninth staff ends with a Gm7 C7 F6 G7 C7 F6 sequence and lyrics: "It Nev - er En - tered My Mind." The score includes two endings: ending 1 leads to a final section with F6 G7 C7 F6; ending 2 leads to a final section with F6 G7 C7 F6.

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

Just Friends

Lyrics by Sam M. Lewis

Music by John Klenner

Medium Swing

A

Allegro ($\text{♩} = 168$)

Just friends, _____
lov - ers no more _____ Just
friends, _____ but not like be - fore. To
think of what we've been and not to kiss a - gain seems like pre -
tend - ing it is - n't the end - ing. Two

B

friends _____ drift - ing a - part, Two
friends but one brok - en heart. We
loved, we laughed, we cried and sud - den - ly love died. The sto - ry
ends and we're just friends.

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

Let's Call The Whole Thing Off

Lyrics by Ira Gershwin

Music by George Gershwin

Brightly

Allegro ($\text{♩} = 130$)

The musical score consists of four staves of music. Staff A starts with a G major chord, followed by Em⁹, Am⁷, D⁷, G, Em⁹, Am⁷, and D⁷. The lyrics are: "You say ee-ther and I say eye-ther, you say nee-ther and I say ny-ther; ee-ther, eye-ther, nee-ther, ny-ther, Let's Call The Whole Thing Off!" Staff A' follows a similar pattern with different lyrics: "You like po-ta-to and I like po-tah-to, you like to-ma-to and I like to-mah-to; po-ta-to, po-tah-to, to-ma-to, to-mah-to! Let's Call The Whole Thing Off! But". Staff B begins with C#m⁷b⁵, F#⁷, Bm⁷, E⁷, Am⁷, and D⁷. The lyrics are: "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!". Staff A'' concludes the piece with G, Em⁹, Am⁷, D⁷, G, G⁷/F, C/E, Cm/E♭, G/D, D⁷, B⁷, E⁷, Am⁷, D⁷, and a final section with G, Eb⁷, D⁷, and G.

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

Like Someone In Love

Lyrics and Music by Johnny Burke, Jimmy Van Heusen

Moderately

Allegro ($\text{♩} = 130$)

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

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

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

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

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

Lost In The Stars

(Form 'Lost In The Stars')

Lyrics by Maxwell Anderson

Music by Kurt Weill

Moderately

A

Andante Moderato ($\text{♩} = 88$)

Be - fore Lord God made the sea and the land, He held all the stars in the palm of His hand, and they
 ran through His fin - gers like grains of sand, and one lit - tle star fell a - lone. Then the
 Lord God hunt-ed through the wide night air for the lit - tle dark star on the wind down there. And he
 stat - ed and prom-ised He'd take spec - ial care so it would-n't get lost a - gain. Now a

B

man don't mind if the stars grow dim and the clouds blow o - ver and dark - en him. So
 long as the Lord God's watch - ing o - ver them keep-ing track how it all goes on. But

A

I've been walk - ing through the night, and the day, 'till my eyes get wear-y and my head turn grey, And

some - times it seems may-be God's gone a - way, for - get - ting the prom-ise that we heard Him say,
 And we're lost out here in the stars, lit - tle stars, big stars, blow - ing through the night.

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

A musical score for a single melody line. The key signature is one sharp (F#). The time signature is common time. The melody consists of eighth and sixteenth notes. The chords indicated above the staff are G, B_bdim⁷, D⁷/A, D⁷, G, E_b⁷, and G⁶. The lyrics are: "blow - ing through the night. And we're lost out here in the stars._____". The first two lines have a dotted half note followed by a sixteenth note rest. The third line has a sixteenth note sharp followed by a quarter note. The fourth line has a sixteenth note followed by a quarter note. The fifth line has a sixteenth note followed by a quarter note. The sixth line has a sixteenth note followed by a quarter note. The seventh line has a sixteenth note followed by a quarter note.

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

Love For Sale

Lyrics and Music by Cole Porter

With Swinging Rhythm

Allegro ($\text{♩} = 130$)

The musical score consists of eight staves of music. The first staff starts with chord A (E♭7) and lyrics "Love _____". The second staff starts with E♭7 and lyrics "Ap-pe-tiz-ing young Love For Sale". The third staff starts with E♭m7 and lyrics "Love that's fresh and still un-spoiled, love that's on-ly slight-ly soiled,". The fourth staff starts with Cm7 b5 and lyrics "Love _____". The fifth staff starts with F7 #5 and lyrics "For Sale.". The sixth staff starts with A (E♭7) and lyrics "Who will buy?". The seventh staff starts with E♭7 and lyrics "Who would like to sam-ple my sup-ply?". The eighth staff starts with E♭m7 and lyrics "Who's prepared to pay the price, for a trip to par-a-dise?". The ninth staff starts with Cm7 b5 and lyrics "Love _____". The tenth staff starts with F7 #5 and lyrics "For Sale.". The eleventh staff starts with B (A) and lyrics "Let the po-ets pipe of love in their child-ish way.". The twelfth staff starts with E♭m7 and lyrics "I know ev-ery type of love bet-ter far than they.". The thirteenth staff starts with B (A) and lyrics "If you want the thrill of love, I've been thru the mill of love;". The fourteenth staff starts with Gm7 b5 and lyrics "Old love, new love, Ev'-ry love but true love.". The fifteenth staff starts with C7 and lyrics "Ev'-ry love but true love.". The sixteenth staff starts with Fm7 b5 and lyrics "I've been thru the mill of love;". The seventeenth staff starts with B (B♭) and lyrics "Old love, new love, Ev'-ry love but true love.". The eighteenth staff starts with E♭7 and lyrics "Love _____". The nineteenth staff starts with B (B♭) and lyrics "For Sale,".

A musical score for a vocal performance, likely a blues or jazz piece. The score consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes, corresponding to the chords indicated above them.

The lyrics are:

- Ap-pe-tiz-ing young Love For Sale.
- If you want to buy my wares, Fol-low me and climb the stairs,
- Love For Sale.
- Love For
- Sale.

The chords are:

- Staff 1: E♭⁷, B♭m
- Staff 2: E♭m⁷, A♭⁷, D♭⁷, G♭⁷
- Staff 3: Cm⁷ b5, F⁷ #5, B♭m, B♭m⁷/A♭
- Staff 4: Gm⁷ b5/F, E♭⁷, E♭m⁷, E♭m⁷/D♭, Cm⁷ b5
- Staff 5: B♭m, E♭⁷, 1. B♭, 2. B♭

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

Lullaby of birdland

Lyrics by George David Weiss

Music by George Shearing

Relaxed Swing

Allegro ($\text{♩} = 130$)

Lul - la - by Of Bird-land that's what I al - ways hear_ when you sigh_.
 Nev - er in my wordland could there be ways_ to re - veal_ in a phrase_ how I feel!_
 Have you ev - er heard two tur - tle doves_ bill and coo_ when they love?
 That's the kind of mag - ic mu - sic we make_ with our lips_ when we kiss!
 And tere's a weep - y old wil - low; he real - ly knows how to cry!
 That's how I'd cry in my pil - low_ if you should tell me fare - well_ and good - bye!
 Lul - la - by Of Bird-land whis - per low_, kiss me sweet_ and we'll go_
 fly - in' high in Birdland, high in the sky_ up a - bove_ all be - cause_ we're in love!
 all be - cause_ we're in love.

Mercy Mercy Mercy

Lyrics by Vincent Levy, Gail Fisher

Music by Joe Zawinul

Funk

Andante (♩ = 84)

A

Chords: A B♭⁷, E♭⁷, B♭⁷, E♭⁷

Lyrics:

- It seems life has played a game on me
- I'm lost in a sea of misery
- Don't you know babe I wait for you every single night
- Hop-ing you'll re - turn and make things right
- I know life's got ma-ny a twist
- Loving you, baby, is a thing I cannot resist

Chords: B♭⁷, E♭⁷, B♭⁷, E♭⁷

Lyrics:

- My love has turned her back on me
- Heartaches why won't you let me be I said now
- You don't show and I'm sitting here all alone (all alone)
- To pray you're gon - na call me on the phone
- Your love and un - der - stan - ding you've been giving giving giving
- Without it, I just can't go on living

B

Chords: B♭, E♭/B♭, B♭⁷, E♭/B♭, B♭, E♭/B♭, B♭⁷, E♭/B♭

Lyrics:

- Ba - by have some mer - cy please Dont leave me baby on bended knee Oh please
- Ba - by, have some mer - cy please Don't make your mama beg on bended knee Oh please
- Ba - by, have some mer - cy please Don't leave me, baby, on bended knee I say now,

Chords: B♭, B♭/D, E♭, F^{7 sus4}, B♭, B♭/D, E♭, F^{7 sus4}

Lyrics:

- mer-cy mer-cy mer-cy please Have mer-cy on me
- Mer-cy mer-cy mer-cy please How can I
- mer-cy mer-cy mer-cy please Have mer-cy on me
- mer-cy mer-cy mer-cy please You know I
- mer-cy, mer-cy, mer-cy please Have mer-cy on me
- mer-cy, mer-cy, mer-cy please Have mer-cy

Chords: Cm⁷, Dm⁷, Gm, F, Gm, F, Gm

Lyrics:

- face life with out you What would I do if we were through
- love you and I'm beg - ging For one more chance, one chance, once more
- on me.

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Typeset by Werner Grünberger <openbook@wernergruenberger.de>

Misty

Lyrics by Johnny Burke

Slowly, with a smooth swing

Music by Errol Garner

Andante ($\text{♩} = 88$)

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

and I feel like I'm cling-ing to a cloud, I
or it might be the sound of your hel-lo, that
never know-ing my right foot from my left, my

1. **2.**

E♭△ Cm⁷ Fm⁷ B♭⁹ G⁷ C⁷ F⁷ B♭⁹ B♭⁹ E⁹ E♭ A♭m⁷ D♭⁹ E♭⁶ Adim⁷

To Coda ϕ

can't un-der-stand, I get Misty just hold-ing your hand.
mu - sic I hear, I get Misty the mo-ment you're
hat _from my glove, I'm too Misty and too much in

B

B♭m⁷ E♭⁹ A♭△ A♭⁶

lead-ing me on, but it's just what I want you to do.
Am⁷ D⁷ Cm⁷ F⁷ Gm⁷ C⁷ Fm⁷ B♭⁹ B♭⁹ E⁹

D.S. al Coda

hope-less - ly I'm lost, that's why I'm fol - low - ing you.
On my love.

Coda

E♭ G♭⁹ Fm⁷ E△ E♭△

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Music and Time-Co Music

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

Moonlight in Vermont

Lyrics by John Blackburn

Music by Karl Suessdorf

Freely

Allegro ($\text{♩} = 130$)

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

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

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

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

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

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

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

My Favorite Things

From 'The Sound Of Music'

Lyrics by Oscar Hammerstein II

Lively, with spirit

Music by Richard Rodgers

Allegro ($\text{♩} = 130$)

The musical score consists of ten staves of music. The first staff starts with chord A (Em⁷). The lyrics are:

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

The second staff starts with chord C[△]. The lyrics are:

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

The third staff starts with chord Am⁷. The lyrics are:

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

The fourth staff starts with chord D⁷. The lyrics are:

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

The fifth staff starts with chord G[△]. The lyrics are:

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

The sixth staff starts with chord E[△]. The lyrics are:

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

The seventh staff starts with chord A[△]. The lyrics are:

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

The eighth staff starts with chord Am⁷. The lyrics are:

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

The ninth staff starts with chord D⁷. The lyrics are:

When the dog bites, when the bee stings,

The tenth staff starts with chord Em⁷. The lyrics are:

when I'm feel - ing sad, I

The eleventh staff starts with chord C[△]. The lyrics are:

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

The twelfth staff starts with chord A⁷. The lyrics are:

A musical score for a voice and piano. The vocal line consists of lyrics: "then I don't feel so bad." The piano accompaniment features chords: G[△], C[△], G⁶, D⁷; G⁶, C[△]; and F#m^{7 b5}, B⁷. The score is in common time, key of G major.

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

My Foolish Heart

Lyrics by Ned Washington

Slowly & Expressively

Music by Victor Young

Moderato ($\text{♩} = 108$)

The night is like a love-ly tune, be - ware My Fool-ish Heart! How
 white the ev-er con-stant moon; take care My Fool-ish Heart! There's a
 line between love and fas-ci-na-tion that's hard to see on an eve-ning such as this, for they
 both give the ver-y same sen-sa-tion when you're lost in the mag-i-c of a kiss. His
B
 lips are much to close to mine, be - ware My Fool-ish Heart but
 should our ea-ger lips com-bine then let the fire start for
 this time it is - n't fas-ci-na-tion, or a dream that will fade and fall a - part, it's
 love this time, it's love, My Fool - ish Heart. The Heart.

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My Funny Valentine

Lyrics by Lorenz Hart

Music by Richard Rodgers

Slowly

Allegro (♩ = 130)

Chorus A:

- Line A:** My Funny Valentine, sweet com - ic val - en - tine,
you make me smile with my heart.
- Line B:** Your looks are laugh - a - ble, un - pho - to - graph - a - ble,
yet, you're my fav - rite work of art.. Is your
- Line C:** fig - ure less than Greek; is your mouth a lit - tle weak when you
o - pen it to speak, are you smart? But

Chorus A (Continuation):

- Line A:** don't change a hair for me, not if you care for me,
stay lit - tle val - en - tine, stay!
- Line C:** Each day is Val - en - tine's day.

Chorus B:

- Line A:** Cm G⁷/B Cm⁷/B_b Am⁷ b⁵
- Line B:** Cm G⁷/B Cm⁷/B_b F/A
- Line C:** E_b Fm⁷ Gm⁷ Fm⁷ E_b Fm⁷ Gm⁷ Fm⁷
- Line A:** E_b G⁷ #⁵ G⁷ Cm⁷ B_bm⁷ A⁷ b⁹ A_b Dm⁷ b⁵ G⁷ b⁹
- Line C:** A_b Dm⁷ b⁵ G⁷ b⁹

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My One And Only Love

Lyrics by Robert Mellin

Music by Guy Wood

Slowly

Moderato (♩ = 100)

A

C Am⁷ Dm⁷ G⁹ G[#]dim⁷ Am Am^{7/G} F[△] Bm^{7/b5} Em⁷ A^{7/b9}

The ver - y thought of you makes my heart sing like an A - pril breeze on the wings of spring.

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

And you ap - pear in all your splen - dor, My One And On - ly Love.

C Am⁷ Dm⁷ G⁹ G[#]dim⁷ Am Am^{7/G} F[△] Bm^{7/b5} Em⁷ A^{7/b9}

The shad - own fall and spread their mys - tic charms in the hush of night while you're in my arms.

Dm⁷ Cm⁷ Bm^{7/b5} E⁷ Am⁷ Eb⁹ Dm⁷ G⁷ G^{7/b9} C F^{#m7/b5} B⁷

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

B

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

touch of your hand is like heav - en, a heav - en that I've nev - er known. The

Em Dm⁷ Em/D[#] Em/D Em/C[#] Dm⁷ Ab^{7/11} Dm⁷ G^{7/b9}

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

A

C Am⁷ Dm⁷ G⁹ G[#]dim⁷ Am Am^{7/G} F[△] Bm^{7/b5} Em⁷ A^{7/b9}

You fill my ea - ger heart with such de - sire. Ev - r'y kiss you give sets my soul on fire.

Dm⁷ Cm⁷ Bm^{7/b5} E⁷ Am⁷ Eb⁹ Am⁷ G^{7/b5} Db⁹ |¹ C Dm⁷ G^{7/b5} |² Ab[△] Db[△] Db⁶ C^{6/9}

I give my-self in sweet sur - ren - der, My One And On - ly Love. Love.

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My Romance

From 'Jumbo'

Lyrics by Lorenz Hart

Music by Richard Rodgers

Moderately Slow

A

Moderato ($\text{♩} = 100$)

My Romance does n't have to have a moon in the sky, My Ro -
mance does - n't need a blue la - goon stand-ing by; no

B

month of May, no twin - kling stars, no
hide a - way, no soft gui - tars. My Ro -

A

mance does - n't need a cas - tle ris - ing in Spain, nor a
Am Am△ Am7 A7 Dm7 G7 C△ Bb7 13

C

wake I can make my most fan - tas - tic dreams come true; My Ro -
mance C△/G Am7 Dm7 Dm7/G G7 C6

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My Ship

From The Musical Production 'Lady In The Dark'

Lyrics by Ira Gershwin

Music by Kurt Weil

Moderately Slow

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
wait the years 'til it ap-pears one fine day one spring, but the
pearls and such the won't mean much if there's miss-ing just one thing. I
do not care if that day ar-rives, that dream need nev-er be, if the
ship I sing doesn't al-so 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.

Chords: A F D⁷ Gm⁷ C⁷ F D⁷ Gm⁷ C⁷
 F D⁷ Gm A⁷ Dm G⁷ Gm⁷ C⁷
 F D⁷ Gm A⁷ Dm G⁷ F D⁷
 Gm⁷ C⁷ Gm⁷ C⁷ F E⁷
 Am Dm⁷ Am Dm⁷ G⁷ Gdim⁷ G⁷ C⁹
 Am Dm⁷ Am Dm⁷ G⁷ Gdim⁷ G⁷ C⁹
 F D⁷ Gm A⁷ Dm Gm⁷ C⁷ F C⁷ Dm C⁷ F C⁷
 F Dm B^b C⁷ F Dm⁷ Gm⁷ C⁷ F D^b C⁷ F

Nature Boy

Lyrics and Music by Eben Ahbez

Med. Ballad

A

Moderato ($\text{♩} = 110$)

There was a boy,
A ver - y strange en - chant-ed boy
They say he wan-dered

Dm Dm Δ Dm 7 Dm 6 Gm 6 Dm Em $^7\text{b}5$

ver - y far, ver - y far, o - ver land and sea;
A

A7 Dm

lit - tle shy and sad of eye,
But

E $^7\text{b}9$ A7

ver - y wise was he
And

B

Dm Em $^7\text{b}5$ A7 Dm Em $^7\text{b}5$ A7

then one day, One mag - ic day he came my way,
And as we spoke of

Dm Dm Δ Dm 7 Dm 6 Gm 6 Dm Em $^7\text{b}5$

man - y things, fools and kings, this he said to me:
The

A7 Dm

great - est thing you'll ev - er learn is

E $^7\text{b}9$ A7 $\#5$ Dm (Em $^7\text{b}5$ A7)

just to love and be loved in re - turn.

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Nice Work If You Can Get It

From 'A Damsel In Distress'

Lyrics by Ira Gershwin

Music by George Gershwin

Moderately

Andante Moderato ($\text{♩} = 88$)

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp (F#). The music is divided into sections by lettered boxes [A], [B], and [A]. Chords are indicated above the notes, and lyrics are written below the notes.

Chords and Sections:

- Section A:** Chords include A, B⁷, E⁷, A⁷, D⁷, G⁷, C⁷, A⁷, and A⁷ b9. The section ends with a repeat sign.
- Section B:** Chords include G/D, Am, G/B, C⁶, G/B, B^bdim⁷, Am⁷, and G.
- Section A (reprise):** Chords include A, B⁷, E⁷, A⁷, D⁷, G⁷, C⁷, A⁷, and A⁷ b9.
- Section B (reprise):** Chords include G/D, Am, G/B, C⁶, G/B, B^bdim⁷, Am⁷, and G.
- Section B (final):** Chords include Em, C⁹, Em⁷, and A⁷.
- Section Dm:** Chords include Dm, Dm/F, A^{7/E}, A⁷, Am⁷, D⁷ #5, and D⁷ #5/C.
- Section A (final):** Chords include B⁷, E⁷, A⁷, D⁷, G⁷, C⁷, A⁷, and A⁷ b9.
- Section G/D:** Chords include G/D, Am, G/B, F⁷, E⁷, Am⁷, Am/D, D⁷ #5, G, E^b7, D⁷, and G⁶.

Lyrics:

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

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

Night And Day

Lyrics and Music by Cole Porter

Allegro ($\text{♩} = 130$) [A] Dm⁷ b5 G⁷ —————— 3 —————— C^Δ

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

Dm⁷ b5 G⁷ —————— 3 —————— C^Δ

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

F#m⁷ b5 Fm⁷ Em⁷ E_bdim⁷

near to me or far——— No mat - ter, dar - ling Where you are———
roa - rin' tra - ffic's boom——— In the si - lence of my lone - ly room———

1. 2.

Dm⁷ G⁷ C^Δ B_b⁷

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

[B]

E_b^Δ —————— 3 —————— C^Δ

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

E_b^Δ —————— 3 —————— C^Δ

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

F#m⁷ b5 Fm⁷ Em⁷ E_bdim⁷

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

Dm⁷ G⁷ Dm⁷ C⁶ (D⁷) G⁷

Day and night——— Night And Day———

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Now's The Time

Music by Charlie Parker

Fast Blues

Presto ($\text{♩} = 190$)

A F⁷

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Ol' Man River

Lyrics by Oscar Hammerstein II

Music by Jerome Kern

Very Slowly

Andante (♩ = 88)

The musical score consists of three staves of music. Staff A starts with chords E♭ and Cm⁷. The lyrics are: Ol' Man Riv-er, dat Ol' Man Riv-er, he must know sump-in', but don't say noth-in' he jus' keeps roll-in', he keeps on roll-in' a - long. Staff A' follows with chords E♭, Cm⁷, E♭, A♭, E♭, Cm, E♭, G♭dim⁷. The lyrics are: don't plant 'ta-ters, he don't plant cot-ton, an' dem dat plants 'em is soon for - got-ten; but Ol' Man Riv-er, he jus' keeps roll-in' a - long. Staff B starts with chords Gm and D⁷♭⁹. The lyrics are: 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. Staff A'' continues with chords Gm, Fm⁷, B♭⁷, E♭, Cm⁷, E♭, A♭, E♭, B♭⁹, Cm⁷, F⁷. The lyrics are: Ah gits weary an' sick of tryin', Ah'm tired of liv-in' an' skeered of dy-in'. But Ol' Man Riv-er, he jus' keeps roll-in' a - long.

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

Once I Loved

Lyrics by Vinicius DeMoraes, Ray Gilbert

Bossa

Music by Antonio Carlos Jobim

Allegro ($\text{♩} = 144$)

Once I loved, And I
Then one day, From my
gave so much love to this love, You were the world to me;
in - fi - nite sad - ness you came and brought me love a - gain;
Once I cried at the
Now I know that no
thought I was fool-ish and proud and let you say good - bye.
mat - ter what-ev - er be - falls I'll nev - er let you go, I will hold you close,
B
Make you stay; Be - cause
love is the sad - dest thing when it goes a - way, Be - cause
love is the sad - dest thing when it goes a - way,

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One By One

Music by Wayne Shorter

Shuffle

Allegro ($\text{♩} = 128$)

Chords: Am⁷ b⁵, D⁷ #⁵ #⁹, Ab⁷, Gm⁷, Fm⁷, Bb⁷, Eb[△]9, Cm¹¹, F⁹, Bb[△]9, Am⁷ b⁵, Ab⁷, Gm⁷, Bb⁷/F, Em⁷ b⁵, D⁷ #⁵ #⁹, Gm¹¹, E⁷ #⁹, A⁷ #⁵ #⁹, Dm⁷, Bm⁷ b⁵, Em⁷ b⁵, A⁷ #⁵ #⁹, Dm⁷, Am⁷ b⁵, Ab⁷, Gm⁷, Bb⁷/F, Em⁷ b⁵, D⁷ #⁵ #⁹, Gm¹¹, Am⁷ b⁵, D⁷ #⁵ #⁹, Ab⁷, Gm⁷, Fm⁷, Bb⁷, Eb[△]9, Cm¹¹, F⁹, Bb[△]9, Am⁷ b⁵, Ab⁷, Gm⁷, Bb⁷/F, Em⁷ b⁵, D⁷ #⁵ #⁹, Gm¹¹.

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One Note Samba

Samba de uma nota só

Lyrics by Newton Mendonça

Samba

Music by Antonio Carlos Jobim

A

Allegro ($\text{♩} = 130$)

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

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

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

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

B

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

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

A'

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

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

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

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

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Opus One

Lyrics and Music by Sy Oliver

Moderate Jump Tempo

A *Allegro* (♩ = 168)

I'm wrack-in' my brain, to think of a name,— to give to this tune, so Per-ry can croon,— and
may-be ol' Bing will give it a fling.— And that'll start ev-'ry-one hum-min' the thing.— The

mel-o-dy's dumb, re-peat an' re-repeat. But if you can swing, it's got a good beat.— And
that's the main thing, to make with the feet.— 'Cause ev-'ry-one is swing-in' to day.— So,— I'll call it

O-pus One! It's not for Sammy Kaye.— Hey!— hey!— hey!— It's
O-pus One! It's got to swing, not sway.— May - be,— if

Mis-ter Les Brown could make it re-nown,— and Ray Antho-ny could swing it for me.— There's
nev-er a doubt you'll knock your-self out.— When - ev - er you can hear O-pus One.

Chords: G, C⁹, A⁹, Am⁷, D⁹, G, B_bdim⁷, Am⁷, D⁹, D+, G, C⁹, A⁹, Am⁷, D⁹, G, C⁹, G, B_b, Gm⁷, Cm⁷, F⁷ b⁹, B_b⁶, G⁷ #⁵, C⁹, F⁹ #⁵, D_b, B_bm⁷, E_bm⁷, A_b⁷ b⁹, D_b⁶, D_b, D¹³, G, C⁹, A⁹, Am⁷, D⁹, G, C⁹, G, E_b⁹, G

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Orchids In The Moonlight

Lyrics by Gus Kahn, Edward Eliscu

Music by Vincent Youmans

With a Tango Beat

Moderato (♩ = 108)

A Fm D♭ Fm C⁷
When or - chids bloom in the moon - light and lov - ers vow to be true;
C⁷ Gm⁷ C⁷ Fm
I still can dream in the moon - light, of one dear night that we knew.
Fm D♭ Fm F⁷ B♭m
When or - chids fade in the dawn - ing, they speak of tears and "Good - bye!"
B♭m Fm C⁷ Fm *Fine*
Tho' my dreams are shattered, like the pet - als scattered, still my love can nev - er die.

B F Fdim C⁷ F F⁶ C⁷
There is peace in the twi - light, when the day is thru,
C⁷ F F#dim
but the shad - own that fall on - ly seem to re - call all my long - ing for you.
C⁷ Fdim C⁷ F F⁷ B♭
There's a dream in the moon - beams, up on the sea of blue;
B♭ D♭⁷ F Fdim C⁷ F C⁷ F *D.C. al Fine*
but the moonbeams that fall, on - ly seem to re - call, love is all, love is you.

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

Ornithology

Music by Charlie Parker, Benny Harris

Fast Swing

Presto ($\text{♩} = 200$)

A G Δ

G Δ Gm 7 C 7 Gm 7 C 7

F Δ Fm 7 Bb 7

B Eb 7 D 7 Gm Cm 7 b 5 D 7

Bm 7 E 7 Am 7 D 7

12 G Am 7 D 7

G/B Bb 7 Am 7 Ab 7 G Δ

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Polka Dots And Moonbeams

Lyrics by Johnny Burke

Slowly, with expression

Music by Jimmy Van Heusen

Adagio ($\text{♩} = 76$)

A country dance was be-ing held in a garden,
I felt a bump and heard an "Oh, beg your par-don,"
sud-den-ly I saw Pol - ka Dots And Moon-beams all a-round a pugnosed dream...
The mus-ic start-ed and was I the perplexed one,
I held my breath and said "may I have the next one."
In my frightened arms Pol - ka Dots And Moon beams spark-led on a pugnosed dream... There were
ques - tions in the eyes of oth - er danc-ers as we float - ed o - ver the floor. There were
ques - tions but my heart knew all the an-swers, and per-haps a few things more...
Now in a cot-tage built of li - lacs and laughter I know the meaning of the words "ev - er af - ter."
And I'll al-ways see Pol - ka Dots And Moon-beams when I kiss the pugnosed dream...
A F Dm⁷ Gm⁷ C⁷ C^{7/Bb} Am⁷ Dm⁷ Gm⁷ Em<sup>7 A<sup>7
Dm Dm^{△/C#} Dm^{7/C} Am⁷ Abm⁷ Gm⁷ C⁷ C^{9/Bb} Am⁷ D<sup>7 Gm⁷ C⁷
A F Dm⁷ Gm⁹ C⁷ C^{7/Bb} Am⁷ Dm⁷ Gm⁷ Em<sup>7 A<sup>7
Dm Dm^{△/C#} Dm^{7/C} Am⁷ Abm⁷ Gm⁷ C⁹ C<sup>7 F⁶ Bm<sup>7 E⁷
B A A#dim⁷ Bm⁷ E⁷ E^{7/D} C#m⁷ F#m⁷ Bm⁷ E⁷
ques - tions in the eyes of oth - er danc-ers as we float - ed o - ver the floor. There were
ques - tions but my heart knew all the an-swers, and per-haps a few things more...
A F Dm⁷ Gm⁹ C⁷ C^{7/Bb} Am⁷ Dm⁷ Gm⁷ Em<sup>7 A<sup>7
Dm Dm^{△/C#} Dm^{7/C} Am⁷ Abm⁷ Gm⁷ C⁹ C^{7 F⁶ Eb⁶ E⁶ F^{6/9}}</sup></sup></sup></sup></sup></sup></sup></sup></sup>

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Poor Butterfly

Lyrics by John L. Golden

Music by Raymond Hubbell

Moderately Slow

Andante ($\text{♩} = 88$)

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

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

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

smiles through her tears, ————— she mur - murs low, ————— 'The moon and

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

come to me by and bye. ————— But if

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

die." Poor But - ter - fly.—————

Chords: [A] $B\flat m^7$ $E\flat^7$ $A\flat^\Delta$
[B] $C^7\sharp^5$ F^7
[C] $B\flat m^7$ $E\flat^7$ $G\flat^7$ $A\flat^\Delta$ Cm^7 F^7

Prelude To A Kiss

Lyrics by Irving Gordon and Irving Mills

Music by Duke Ellington

Slowly

Andante Moderato (♩ = 88)

If you hear a song in blue-like a flow-er cry-ing for the dew- that was my heart ser-e-nad-ing you-

my Prelude To A Kiss.

If you hear a song that grows from my ten-der sen-ti-men-tal woes-

That was my heart trying to compose a Prelude To A Kiss.

Though it's just a sim-ple mel-o-dy with nothing fan-cy,

nothing much you could turn it to a symphony a Schubert tune with a Gershwin touch. Oh! How my love song

gen-tly cries for the ten-der-ness with in your eyes my love is a prelude that nev-er dies a Prelude To A Kiss.

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Quiet Nights Of Quiet Stars

Corcovado

Lyrics by Antonio Carlos Jobim, Gene Lees

Music by Antonio Carlos Jobim

Moderately Slow

Allegro ($\bullet = 130$)

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

Red Sails In The Sunset

Lyrics by Jimmy Kennedy

Music by Hugh Williams

Slowly

Moderato (♩ = 100)

A G Red Sails In The Sun - set way out on the sea,
 G G^{#dim7} Am⁷ D⁷ Am⁷ D⁷ G
 oh! car - ry my loved one home safe - ly to me.

A G He sailed at the dawn - ing, all day I've been blue.
 G G^{#dim7} Am⁷ D⁷ Am⁷ D⁷ G
 Red Sails In The Sun - set I'm trust - ing in you.

B C Swift wings you must bor - row, make straight for the shore.
 C C^{m6} G D⁷ Am⁷ D⁷
 We mar - ry to - mor - row and he goes sail - ing no more.

A G Red Sails In The Sun - set way out on the sea,
 G G^{#dim7} Am⁷ D⁷ Am⁷ D⁷ G
 oh! car - ry my loved one home safe - ly to me. 1 2

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Robbin's nest

Music by Sir Charles Thompson, Jean-Baptiste "Illinois" Jacquet

Medium Swing

The musical score consists of four staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a tempo of 120 BPM. It features a section labeled 'A' with a bracket over three measures. Staff 2 starts with a treble clef, a key signature of one flat, and includes chords Em⁷, E♭m⁷ b5, Dm⁷, G⁷ b9, C⁶, E♭m⁷ b5, Dm⁷, G⁷, and C⁶. Staff 3 starts with a treble clef, a key signature of one flat, and includes chords E⁷ b9, A⁷ b9, D⁷ b9, G⁷ #5, G⁷, Dm⁷, and G⁷. Staff 4 starts with a treble clef, a key signature of one sharp, and includes chords C⁶, A♭⁷, Em⁷, E♭m⁷ b5, Dm⁷, G⁷ b9, C⁶, Dm⁷, and G⁷. Performance markings include '3' over groups of notes and various slurs and grace notes.

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Typeset by Samuel Tardieu <sam@rfc1149.net>

'Round Midnight

Lyrics by Bernie Hanighen

Music by Cootie Williams, Thelonious Monk

Ballad

The musical score consists of four staves of music in 4/4 time, key signature of B-flat major (two flats), and a tempo of 120 BPM. The lyrics are integrated into the music, appearing below the notes. Chords are indicated above the staff.

Chords:

- Staff 1: A, E♭m, Cm⁷♭5, Fm⁷♭5, B♭⁷, E♭m⁷, A♭⁷, Bm⁷, E⁷, B♭m⁷, E♭⁷
- Staff 2: A♭m⁷, D♭⁷, E♭m⁷, A♭⁷, B⁷, B♭⁷, E♭m⁷
- Staff 3: B♭⁷, B⁷, B♭⁷, E♭m⁷
- Staff 4: Cm⁷♭5, F⁷♭9, B♭⁷, Cm⁷♭5, F⁷♭9, B♭⁷
- Staff 5: A♭m⁷, D♭⁷, G♭△, C♭⁷, B♭⁷, E♭⁷, D♭⁷, C♭⁷, B♭⁷
- Staff 6: E♭m, Cm⁷♭5, Fm⁷♭5, B♭⁷, E♭m⁷, A♭⁷, Bm⁷, E⁷, B♭m⁷, E♭⁷
- Staff 7: A♭m⁷, D♭⁷, E♭m⁷, A♭⁷, C♭⁷, B♭⁷, E♭m

Lyrics:

It begins to tell, 'round midnight, mid - night.
Memories always start 'round midnight, mid - night.

I do pre-ty well, till af - ter sun - down,
Haven't got the heart to stand - those me - mories,

Sup-er-time I'm fee - lin' sad;
When my heart is still with you,

But it real-ly gets bad, 'round
And ol'

mid - night. mid - - - night knows it, too. When a

quar - rel we had needs men-ding, Does it mean that our love is end-ing.

Dar -

lin' I need you, lately I find You're out of my heart, And I'm out of my mind.

Let our hearts take wings 'round midnight, mid - night.

Let the angels sing, for your - re tur - ning.

Till our love is safe and sound.

And old mid - - night comes a - round.

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Satin Doll

Lyrics by Johnny Mercer

Music by Duke Ellington, Billy Strayhorn

Smoothly

Allegro ($\text{♩} = 130$)

Cig - a-rette hold - er which wigs me, o - ver her shoul - der, she digs me.
Ba - by shall we go out skip-pin' care - ful a - mi - go, you're flip-pin'.
Out cat-tin' that Sat - in Doll. _____ She's
Speaks lat - in that Sat - in Doll.
no - bod - y's fool, so I'm play - ing it cool as can be. _____ Ill
give it a whirl, but I ain't for no girl catching me. _____ Switch - E - Roo - ney
Tel - ephone num - bers well you know, do - ing my rhum - bas with u - no,
and that 'n' my Sat - in Doll. _____

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Serenade To A Cuckoo

Music by Roland Kirk

Med

Allegro ($\text{♩} = 130$)

A

Fm Fm/E_b Fm/D_b Fm/C Fm Fm/E_b Fm/D_b Fm/C

Fm Fm/E_b Fm/D_b Fm/C Fm Fm/E_b Fm/D_b Fm/C

B

B_bm⁷ E_b⁷ A_b^Δ D_b^Δ Gm⁷_{b5} C⁷ Fm F⁷

B_bm⁷ E_b⁷ A_b^Δ D_b^Δ Gm⁷_{b5} C⁷ Fm

End

Gm⁷_{b5} C⁷ Fm

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Solar

Music by Miles Davis

Jazz

Allegro ($\text{♩} = 130$)

A Cm Gm⁷ C⁷

F[△] Fm⁷ B♭⁷

E♭[△] Ebm⁷ Ab⁷ D♭[△] Dm⁷ b⁵ G⁷ b⁹

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Someday My Prince Will Come

Lyrics by Larry Morey

Music by Frank Churchill

Med. Jazz Waltz

Allegro ($\text{♩} = 130$)

A

Some - - day whis - my per prince I will love come you

Some - - day I'll find my love And two And though he's

B

thrilling that moment will be When the prince

of my dreams comes to me

C

far a - way I'll find my love some - day Some -

day when my dreams come true

A

Someday I'll find my love
Someone to call my own

B

And I know at the moment we meet
my heart will start skipping the beats

A

Someday we'll say and do
Things we've been longing to

C

Though he's far away I'll find my love someday
Someday when my dreams come true

A

Someday my prince will come
Someday we'll meet again

B

And away to his castle we'll go
To be happy forever I know

A

Someday when spring is here
We'll find our love anew

C

And the birds will sing and weddingbells will ring
Someday when my dreams come true

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Someone To Watch Over Me

Lyrics by Ira Gershwin

Music by George Gershwin

Jazz Ballad

Andante ($\text{♩} = 92$)

A

A $\text{A}\flat^\Delta$ $\text{A}\flat^7$ Dm $7\flat5$ D \flat dim 7 Cm 7 Bdim 7 B \flat m 6 Cm 7 F $7\sharp5$

There's a some-bo - dy I'm lon-gin' to see I hope that he, turns out to be
I'm a lit - tle lamb who's lost in the wood I know I could, al-ways be good

Bb $m7$ Cm 7 D \flat 6 Ddim 7 E \flat 7 sus $4\ 3$ 1. Cm 7 F 7 Bb $m7$ E \flat 7 2. A \flat^Δ E \flat m 7 A \flat^7

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

B

D \flat^Δ Ddim 7 A $\flat^\Delta/E\flat$

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

Dm $7\flat5$ G 7 Cm 7 F $7\flat9$ B \flat m 7 E \flat $7\flat9$

my heart he car - ries the key

A

A $\text{A}\flat^\Delta$ A \flat^7 Dm $7\flat5$ D \flat dim 7 Cm 7 Bdim 7 B \flat m 6 Cm 7 F $7\sharp5$

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

Bb $m7$ Cm 7 D \flat 6 Ddim 7 E \flat 7 sus $4\ 3$ A \flat^Δ F 7 B \flat m 7 E \flat 7

Some - one to watch o - ver me

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Somewhere, Over The Rainbow

Lyrics by Edgar Yipsel 'Yip' Harburg

Music by Harold Arlen

Ballad

Andante ($\text{♩} = 80$)

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

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

day I'll wish u - pon a star And wake up where the clouds are far Be - hind me.
trou-bles melt like le - mon drops A - way a - bove the chim - ney tops That's where you'll find me.

Some - where o - ver the rain - bow Blue - birds fly.
Birds fly o - ver the rain - bow.

Why then, oh why can't I?

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St. Thomas

Music by Sonny Rollins

Latin/Calypso

Presto ($\text{♩} = 200$)

A C A⁷ Dm⁷ G⁷ C G⁷

A C A⁷ Dm⁷ G⁷ C

B Em⁷b⁵ A⁷ Dm⁷ G⁷

C C⁷ F F#dim⁷ C/G G⁷ C

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Stella By Starlight

Lyrics by Ned Washington

Music by Victor Young

Slowly, with Expression

Allegro ($\text{♩} = 130$)

The song a rob - in sings, Through

years of end - less springs, The

mur - mur of a brook at even - ing tides. That

rip - ples through a nook where two lov - ers hide. That

B

great sym - pho - nic theme, That's Stel - la by

star - light, And not a dream, My

heart and I ag - ree, She's eve - ry -

thing on this earth to me.

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Stormy Weather

Keeps Rainin' All the Time

Lyrics by Ted Koehler

Music by Harold Arlen

Slowly

Andante (♩ = 80)

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

gether, keeps rainin' all the time. Life is time, the time. So weary all the time.

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

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

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

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

time..

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Strang Fruit

Lyrics and Music by Lewis Allan

Andante Moderato

Andante Moderato (♩ = 88)

The musical score consists of eight staves of music. The first staff starts with a key signature of A minor (one flat). It includes lyrics about southern trees bearing strange fruit with blood on the leaves and at the root. The second staff begins with Dm7b5 and G7b9, with a dynamic instruction "Piu mosso (a little faster)". The third staff starts with Cm/Eb and Cm, labeled "(Humming)". The fourth staff starts with Cm/G and G7. The fifth staff starts with Cm/Bb and A♭△. The sixth staff starts with Cm/G and G7. The seventh staff starts with Cm and G7. The eighth staff ends with Cm.

Chords and lyrics:

- Staff 1: A, Cm, G⁷♯5, G⁷, Cm, G⁷
- Staff 2: Dm⁷♭5, G⁷♭9, Dm⁷♭9, G⁷, Cm, G⁷, Cm
- Staff 3: (Humming) Cm, G⁷/D, Cm/E♭, Cm
- Staff 4: Cm, G⁷/D, Cm/E♭, Cm, Dm⁷♭5, G⁷♭9
- Staff 5: Cm, G⁷, Cm, G⁷, G⁷♭9/F, G⁷♭9/D, G⁷♭9/B, G⁷♭9
- Staff 6: Cm, Cm/B♭, A♭△, G⁷, Dm⁷♭5, G⁷, Dm⁷♭5, G⁷
- Staff 7: Cm, Cm/B♭, A♭△, G⁷, Dm⁷♭5, G⁷, Cm, G⁷, Cm
- Staff 8: Cm, G⁷, D♭⁶9, Cm, G⁷, Cm

Lyrics:

- Staff 1: South - ern trees bear a strange fruit, blood on the leaves and blood at the root,
- Staff 2: black bod - y swinging in the south-ern breeze; Strange Fruit hang-ing from the pop - lar trees...
- Staff 3: (Humming)
- Staff 4: Pas - tor - al scene of the gal - lant South, the bulg - ing eyes and the twist - ed mouth;
- Staff 5: scent of mag - no - lia sweet and fresh, and the sud - den smell of burn - ing flesh!
- Staff 6: Here is the fruit for the crows to pluck, for the rain to gath-er, for the wind to suck, for the sun to rot, for the tree to drop.
- Staff 7: (Hum)
- Staff 8: Here is a strange and bit - ter crop.

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Strangers In The Night

Lyrics by Charles Singleton, Eddie Snyder

Music by Bert Kaempfert

Moderately Slow

Andante ($\text{♩} = 88$)

A F^Δ

Strangers In The Night—— ex-changing glanc - es wond'ring in the night—— what were the chanc - es

F^Δ **F/A** **A**flat**dim⁷** **Gm⁷** **E**flat**/G** **Gm⁶** **E**flat**/G**

we'd be shar - ing love—— be - fore the night was through.——

A' Gm^7

Something in your eyes—— was so in - vit - ing, something in your smile—— was so ex - cit - ing,

Gm⁷ **Gm⁷/C** **C⁷ **flat**⁹** **F^Δ**

some-thing in my heart—— told me I must have you..——

B $Am^7 \text{ b5}$ $D^7 \text{ b9}$

Strangers In The Night,—— two lone-ly peo-ple we were Strangers In The Night—— up tp the mo-ment when we

Gm⁷ **B**flat**m⁶** **F** **Dm⁷** **Gm⁷** **C⁷**

said our first hel - lo. Lit - tle did we know love was just a glance a - way, a warm em-brac-ing dance a - way and

A F^Δ

ev - er since that night—— we've been to - geth - er. Lov - ers at first sight,—— in love for - ev - er.

F/A **A**flat**dim⁷**

Gm $C^7 \text{ b9}$ **Gm⁷/C** $C^7 \text{ b9}$ **F⁶**

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

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

Summertime

Lyrics by DuBose Heyward

Music by George Gershwin

Slowly

Moderato (♩ = 108)

The musical score consists of eight staves of music for voice and piano. The top staff shows the vocal line with lyrics and chords Am⁶, E⁷/B, Am⁶/C, E⁷/B, Am⁶, E⁷/B, Am⁶/C, E⁷/B, Am⁶. The piano accompaniment staff below it includes chords Dm, F, F△, D♯dim, E, B⁷, E, Em⁶, E⁷♭⁵. The second staff begins with 'jump-in';' and continues with 'an' the cot-ton is high.' The third staff starts with 'dad-dy's rich,' followed by 'an' yo'ma is good'. The fourth staff has 'hush, lit-tle ba-by,' and 'don'_ yo' cry.' The fifth staff begins with 'morn - in's' and continues with 'you goin' to rise up sing - in'', followed by 'then you'll'. The sixth staff has 'spread yo' wings' and 'an' you'll take the sky.' The seventh staff starts with 'morn - in'' and continues with 'there's a-noth - in' can harm you'. The eighth staff concludes with 'dad - dy an' mam - my stand - in' by.'

A

Am⁶ E⁷/B Am⁶/C E⁷/B Am⁶ E⁷/B Am⁶/C E⁷/B Am⁶

Dm F F[△] D[#]dim E B⁷ E Em⁶ E⁷♭⁵

Sum - mer - time an' the liv - in' is eas - y, fish are

jump - in'; an' the cot - ton is high. Oh, yo'

B

Am⁶ E⁷/B Am⁶/C E⁷/B Am⁶ E⁷/B Am D⁷

Dm F F[△] D[#]dim E B⁷ E Em⁶ E⁷♭⁵

dad - d'y's rich, an' yo'ma is good look - in', so

C Am D Dm⁷/G Am Am[△] Am⁶ Am[△] D⁹ E+

hush, lit - little ba - by, don' - yo' cry.

One of these

A

Am⁶ E⁷/B Am⁶/C E⁷/B Am⁶ E⁷/B Am⁶/C E⁷/B Am⁶

Dm F F[△] D[#]dim E B⁷ E Em⁶ E⁷♭⁵

morn - in's you goin' to rise up sing - in', then you'll

spread yo' wings an' you'll take the sky. But 'til that

B

Am⁶ E⁷/B Am⁶/C E⁷/B Am⁶ E⁷/B Am D⁷

Dm F F[△] D[#]dim E B⁷ E Em⁶ E⁷♭⁵

morn - in' there's a-noth - in' can harm you with

C Am D Dm⁷/G Am D F C F⁹ B_b E¹³ Am

dad - dy an' mam - my stand - in' by.

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Take Five

Music by Paul Desmond

Moderately

Andante Moderato ($\text{♩} = 88$)

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

Take the 'A' Train

Lyrics by Joya Sherrill

Music by Billy Strayhorn, The Delta Rhythm Boys

Easy Swing

Allegro ($\text{♩} = 168$)

The musical score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The first staff (A) starts with a C6 chord. The lyrics are: "You must take the 'A' Train, If you miss the 'A' Train, To go to Sugar Hill way up in Har-l-em. You'll find you've missed the quick-est way to Har-l-em." The second staff (B) starts with an F△ chord. The lyrics are: "Hur-ry, get on now it's com-ing. Lis-ten to those rails a-thrum-ming." The third staff (A) starts with a C6 chord. The lyrics are: "'board! Get on the 'A' Train, Dm7 G7 soon you will be on Sug-ar Hill in Har-l-em." Chords indicated above the staff include D7 b5, C, Dm9, G9, Dp9, C7/E, Apb7/Gb, C/G, G9, C6, and C△9.

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

Tenderly

Lyrics by Jack Lawrence

Music by Walter Gross

Moderately

Allegro ($\text{♩} = 130$)

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

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

That's All

Lyrics and Music by Alan Brandt, Bob Haymes

Slowly, with expression

Andante (♩ = 90)

I can on - ly give you love that lasts for - ev - er, — and the promise to be near each time you call; and the on - ly give you coun - try walks in springtime, — and a hand to hold when leaves be - gin to fall; and a

on - ly heart I own, for you and you a - lone, That's All, — That's All. I can All, — That's All. There are

B

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

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

A

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

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

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The Girl From Ipanema

Garota De Ipanema

Lyrics by Vincius De Moraes, Norman Gimbel

Music by Antonio Carlos Jobim

Moderate Bossa Nova

Allegro ($\text{♩} = 130$)

A F $^\Delta$

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

Gm 7 G b^7 F $^\Delta$ G $b^7 \flat 5$ F $^\Delta$

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

B

G b^{Δ} 3 3 C b^9
Oh, but I watch her so sad — ly. How—

F $^{\#}m^7$ 3 3 D 9
can I tell her I love her? Yes,—

Gm 7 3 3 E b^9
I would give my heart glad — ly, but each

Am 7 3 D $^7 \flat 5 \flat 9$ Gm 7 3 C $^7 \flat 5 \flat 9$
day when she walks to the sea, she looks straight a - head not at me.

A

F $^\Delta$ G 7
Tall and tan and young— and love— ly, The Girl— From I - pa - ne— ma goes walk— ing, and when

Gm 7 G $b^7 \flat 5$ F $^\Delta$ G b^7
— she pass— es I smile,— but she does — n't see. She just does — n't

F $^\Delta$ G b^7 3 F $^\Delta$
see. No, she does — n't see.

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The Man I Love

Lyrics by Ira Gershwin

Music by George Gershwin

Slowly

Intro

Andante ($\text{♩} = 76$)

A $E\flat$ $E\flat^7$ $E\flat m^7$ $B\flat m$ $C^7 \sharp^5$ C^7
 Someday he'll come a - long, the man I love And he'll be big and strong, the man I love

$A\flat m^6$ $B\flat^7$ $E\flat$ $A\flat^\Delta$ Gm $B\flat^7$
 And when he comes my way I'll do my best to make him stay

$E\flat$ $E\flat^7$ $E\flat m^7$ $B\flat m$ $C^7 \sharp^5$ C^7
 He'll look at me and smile, I'll un - der - stand And in a lit - tle while he'll take my hand

$A\flat m^6$ $B\flat^7$ $B\flat^{7sus}$ $B\flat^7$ $E\flat$ $A\flat$ $E\flat$ $A\flat^7$ G^7
 And though it seems ab - surd I know we both won't say a word

B Cm^7 D^7 $B\flat^7$ $Ddim$ Cm G^7
 May - be I shall meet him Sun - day May - be Mon - day, may - be not

Cm^7 D^7 $B\flat^7$ $Ddim$ Cm $Gdim$ $A\flat$ $B\flat^7$
 Still I'm sure to meet him one day May - be Tues - day will be my good news day

A $E\flat$ $E\flat^7$ $E\flat m^7$ $B\flat m$ $C^7 \sharp^5$ C^7
 He'll build a lit - tle home, just meant for two From which we'll ne - ver roam; Who would, would you?

$A\flat m$ $B\flat^7$ $B\flat^{7sus}$ $B\flat^7$ $E\flat$ $A\flat$ $E\flat$ $B\flat^7$ $E\flat$
 And so all else a - bove I'm wait-ing for the man I love love

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(I'm Afraid) The Masquerade Is Over

Lyrics by Herb Magidson

Music by Allie Wrubel

Moderately Slow

Presto ($\text{♩} = 196$)

A

Your eyes don't shine like they used to shine. And the
words don't mean what they used to mean. They were

thrill is gone when your lips meet mine. I'm A -
once in - spired, now they're juse rou - tine.

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

B

love, and so is love. Your love, and so is love. I

guess I'll have to play Pag - liac - ci and get my self a clown's dis - guise, and

Am⁷ D⁷ G[△] G⁶ Fm⁷ B⁷ E^{△ 9} E⁶

learn to laugh like Pag - liac - ci with tears in my eyes. You

A

look the same, you're a lot the same, but my

heart says, "No, no, you're not the same." I'm A -

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

F⁹ Fm⁷ Fm^{7 5/Bb} E⁶

love, and so is love.

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

The Nearness Of You

From the Paramount Picture 'Romance in the Dark'

Lyrics by Ned Washington

Music by Hoagy Carmichael

Slowly

A

Andante Moderato (♩ = 88)

Chords: E♭△, B♭m⁷, E♭⁷, A♭△, A♭dim⁷, Gm⁷, C⁷, Fm⁷, B♭⁷, Gm⁷, C⁷, Fm⁷, B♭⁷, E♭△, B♭m⁷, E♭⁷, A♭△, A♭dim⁷, Gm⁷, C⁷, Fm⁷, B♭⁷, E♭△, A♭⁷, E♭△, B♭m⁷, E♭⁷, Fm⁷, B♭⁷, E♭△, Am⁷♭⁵, D⁷, Gm⁷, C⁷, F⁷, Fm⁷, B♭⁷, A♭△, E♭⁷, B♭m⁷, E♭⁷, A♭△, A♭dim⁷, Gm⁷, C⁷, Fm⁷, B♭⁷, Gm⁷♭⁵, C⁷, E♭△, B♭⁷, E♭△.

Lyrics:

It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh,
no, it's just The Near - ness Of You. It is - n't

your sweet con - ver - sa - tion that brings this sen - sa - tion. Oh,
no, It's just the Near - ness Of You. When you're in my

arms and I feel you so close to me all my
wild - - - est dreams com true. I need no

soft lights to en - change me if you'll on - ly grant me the
right to hold you ev - er so tight and to feel in the
night The Near - ness Of You.

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Typeset by Jordan Eldredge <jordan@jordaneldredge.com>

The Shadow of Your Smile

Lyrics by Paul Francis Webster

Music by Johnny Mandel

Slow Bossa

Allegro ($\text{♩} = 130$)

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

A F#m⁷ B⁹ B⁷ b9 Em⁷ A⁷

B Am⁷ D⁷ G[△] C[△]

F#m⁷ b5 B⁷ Em⁷ Em^{7/D}

C#m⁷ b5 F#⁷ F#m⁷ B⁷

A F#m⁷ B⁹ B⁷ b9 Em⁷ A⁷

Am⁷ D⁷ Bm⁷ b5 E^{7 alt}

C Am⁷ Cm⁷ F⁷ Bm⁷ E⁷ b9

A⁷ E^{b7} Am⁷ D⁷ b9 G⁶ (B⁷)

Fine

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The Things We Did Last Summer

Lyrics and Music by Sammy Chan, Jule Styne

Slow Ballad

A

Adagio ($\text{♩} = 66$)

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

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

mid - way and the fun, the kew - pie dolls we won, the bell I/you rang to prove that I/you was/were strong; The

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

B

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

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

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

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

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The Way You Look Tonight

Lyrics by Dorothy Fields

Music by Jerome Kern

Med.-Up Swing

Instr.**Allegro** ($\text{♩} = 130$)

F⁶ Dm⁷ Gm⁹ C⁷ F[△] Dm⁷ Gm⁹ C⁷

A F[△] Dm⁷ Gm⁷ C⁷

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

F[△] E[♭] 13 D⁷ Gm⁷ C⁷

When the world is cold, I will feel a glow just think - ing
And your cheek so soft, There is noth - ing for me but to

Cm⁷ 11 F⁷ B[♭] △ Gm⁷ C⁷

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

F⁶ Dm⁷ Gm⁹ C⁷ F[△] Dm⁷ **Gm⁹** C⁷ **B[♭]m⁷** **E[♭] 7**

night. night. Oh, but you're

B

A[♭] △ Adim⁷ B[♭]m⁷ E[♭] 7

With each word your ten - der - ness grows,
tear - ing my fear a - - - part,

A[♭] △ Cm⁷ Bdim⁷ B[♭]m⁷ E[♭] 9

And that laugh that wrin - kles your nose

A[♭] △ Adim⁷ B[♭]m⁷ E[♭] 13

touch - es my fool - ish heart.

C

F[△] Dm⁷ Gm⁷ C⁷

Love - - ly, nev - er, nev - er change,
Keep that breath - less charm, Won't you please ar - range it 'cause I

Cm⁷ 11 F⁷ B[♭] △ Gm⁷ C⁷

love you, Just the way you look to -

Musical score for "Just the Way You Look Tonight". The score consists of two staves. The top staff uses a treble clef and includes chords F⁶, Dm⁷, Gm⁹, C⁷, F[△], Dm⁷, Gm⁹, and C⁷. The bottom staff also uses a treble clef and includes chords Gm⁷, C⁷, F⁶, Dm⁷, Gm⁷, and C⁷. The lyrics "Just the way you look to - night." are written below the notes.

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There Will Never Be Another You

Lyrics by Mack Gordon

Music by Harry Warren

Easy Swing

A

Allegro ($\bullet = 130$)

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

B

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

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They All Laughed

Lyrics by Ira Gershwin

Music by George Gershwin

Medium Swing

Allegro ($\text{♩} = 130$)

The musical score consists of six staves of music. The first four staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). Chords used include G, Em, Am⁷, D⁷, Am⁷, D⁷, G⁶, Em⁷, Am⁷, D⁷, C#⁷ b9, F#⁷ b9, Bm⁷, E⁷, D⁶, A⁷, D⁷, G, A⁷, D⁷, B⁷, E⁷ #5, A⁷, E⁷, Am⁷, D⁷, B⁷, E⁷, A⁷, G, E⁷, Am⁷, D⁷, G, E⁷ #9, A⁷ b9, D⁷ b9, E^b, Bb/D, D⁷/C, G/B, E⁷, Am⁷, D⁷, G.

They All Laughed at Chris-topher Co-lum-bus when he said the world was round.
 They All Laughed at Rock - e-fel - ler Cen-ter, now they're fight-ing to get in.
 They All Laughed when Ed - i - son record - ed sound.
 They All Laughed at Whit - ney and his cot - ton gin.
 They All Laughed at Wil - bur and his broth - er, when they said that man could fly.
 They All Laughed at Ful - ton and his steamboat, Her - shey and his choc - late bar.
 They told Mar-co - ni wire - less was a pho - ney; it's the same old cry. They laughed at Ford and his Liz - zie kept the laugh - ers bus - y; that's how peo - ple are. They laughed at
B
 me want - ing you, said I was reach - ing for the moon. But
 me want - ing you, said it would be hel - lo, good - bye. But
 oh, you came through now they'll have to change their tune.
 oh, you came through now they're eat - ing hum - ble pie.
A''
 They all said we nev - er could be hap - py, they laughed at us and how! But
 They all said we'd nev - er get to-gether; dar - ling, let's take a bow. For
 ho, ho, ho! Who's got the last laugh now?
 ho, ho, ho! Who's got the last laugh
 Let's at the past laugh, Ha, ha, ha! Who's got the last laugh now?
 He, he, he!

They Can't Take That Away From Me

Lyrics by Ira Gershwin

Music by George Gershwin

Moderately

Allegro (♩ = 120)

The way you wear your hat, _____ the way you sip your tea, _____ the mem'ry of all that.

no, no! They Can't Take That A-way From Me! The way your smile just beams,

— the way you sing off key, _____ the way you haunt my dreams,

no, no! They Can't Take That A-way From Me! We may

nev - er, nev - er meet a - gain on the bump - y road to love, still I'll

al - ways, al - ways keep the mem - 'ry of the way you hold your knife,

— the way we danced till three, the way you changed my life,—

no, no! They Can't Take That A-way From Me! No! They

Can't Take That A-way From Me!

A

B

A

E♭⁶ **E♭/G** **G♭dim⁷** **Fm⁷** **B♭⁹** **Fm⁷** **B♭^{7sus}**

E♭ **B♭m⁷** **E♭¹³** **A♭** **C⁷** **F⁷** **Fm^{7/B♭}**

E♭⁶ **E♭/G** **G♭dim⁷** **Fm⁷** **B♭⁷** **Fm⁷** **B♭^{7sus}**

E♭ **B♭m⁷** **E♭¹³** **A♭** **B♭⁷** **E♭⁶**

Gm **C⁷** **D⁷ b⁹** **Gm** **C⁷** **D⁷ b⁹** **Gm** **A⁷** **Am⁷** **D⁷**

Gm **C⁷** **D⁷ b⁹** **Gm** **B♭m** **C⁷** **F⁷** **B♭⁷** **Fm^{7/B♭}**

E♭⁶ **E♭/G** **G♭dim⁷** **Fm⁷** **B♭⁷** **Fm⁷** **B♭¹¹**

E♭⁷ **D⁷** **B♭m⁷** **E♭⁷** **A♭** **B♭⁷** **Cm** **A♭m⁶**

E♭

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This Can't Be Love

Lyrics by Lorenz Hart

Music by Richard Rodgers

Moderately

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

The musical score consists of two staves of music. The top staff begins with a key signature of one sharp (F#) and a tempo of Presto ($\text{d} = 200$). The lyrics for the first section are:

This Can't Be Love, be - cause I feel so well, _____ no

sobs, no sor - rows, no sighs; _____

(A) G⁶ C⁷

The second section starts with a key signature of one sharp (F#) and a tempo of Presto ($\text{d} = 200$). The lyrics are:

This Can't Be Love, I get no diz - zy spell. _____ My

head is not _____ in the skies, _____ my heart does

(B) F#m⁷ B⁷ Em⁷

The third section starts with a key signature of one sharp (F#) and a tempo of Presto ($\text{d} = 200$). The lyrics are:

not stand still, _____ just hear it beat! This is too

F¹³ E^{7 #5} A⁹ D^{7 b9}

sweet to be love.

(A) G C⁷

The fourth section starts with a key signature of one sharp (F#) and a tempo of Presto ($\text{d} = 200$). The lyrics are:

This Can't Be Love, be - cause I feel so well; _____ but still I

love to look _____ in your eyes. _____

G Am⁷ D⁷ G

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Unforgettable

Lyrics and Music by Irving Gordon

Moderately

Allegro ($\text{♩} = 130$)

A G G $^\Delta$ Gdim 7

C C $^\Delta$ A 9 Em 7 A 9

F 6 Fm 7 C Em $^{7\flat 5/B}$ A 7

D 9 D \flat 7 D 7

B G G $^\Delta$ Gdim 7

C C $^\Delta$ A 9 Em 7 A 9

F 6 Fm C A 7 A 9

D 9 Dm 7 G 7 C Dm 7 D \flat $^\Delta$ C $^{6\ 9}$

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Waltz For Debby

Lyrics by Gene Lees

Music by Bill Evans

Moderately, in one

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

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

In her own sweet world,
lives my favorite girl,
one day all too soon.

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

B

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

In the sun, she dances to silent music, songs that are

A_b[△] G⁷ Cm⁷ F⁹ Gm⁷ G_b⁷ Fm⁷ B_b⁷ D.C. al Coda

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

Gm⁷ C⁷ b⁵ C⁷ Am⁷ D⁷ Gm⁷ E_b¹¹ E_b⁷

bear. When she goes they will cry.

A_b[△] D_b⁹ Cm Cm⁷/B_b F⁷/A A_bdim⁷ E_b⁶/G G_bdim⁷

as they whis - per "good - bye." They will miss her, I fear, but then,

Fm⁷ B_b⁹ B_b⁷ b⁹ E_b E_b⁶ 9

so will I.

1,3
1,2

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Watermelon Man

Music by Herbie Hancock

16-Bar Blues

Allegro ($\text{♩} = 130$)

A

F⁷

B_b⁷

C⁷ B_b⁷ C⁷ B_b⁷

break

C⁷ B_b⁷ F⁷

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What A Difference A Day Made

Lyrics by Stanley Adams

Music by Maria Grever

Relaxed

A

Andante ($\text{♩} = 76$) Gm⁷ C⁷ F F/A Abdim⁷

What A Diff'rence A Day Made, _____ twenty-four lit - tle ho - urs, _____ brought the sun and the
day makes, _____ there's a rain-bow be - fore me, _____ skies a - bove can't be

Gm⁷ C⁷ C⁷ $\#5$ To Coda F

flow - ers - where there used to be rain. _____ My yes - ter day was
storm - y since that mo - ment of

B

Em⁷ A⁷ Dm⁷

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

G⁷ Gm⁷ C⁷ N.C. D.S. al Coda

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

Cm⁷ F⁷

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

C

B \flat [△] B \flat m⁶ F Abdim⁷

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

Gm⁷ C⁷ F

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

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What A Wonderful World

Lyrics and Music by George David Weiss, Bob Thiele

Slowly

A

Andante (♩ = 76)

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

skies of blue and clouds of white, the bright____ blessed day,
the dark____ sac-red night,____ and I
think____ to my-self What A Won - der - ful World.
The

col-ors of the rainbow, so pret-ty in the sky are al-so on the fa-ces of peo-ple go - in' by,
I see
friends shak-in' hands,____ say-in' "How do you do!" They're real - ly say - in' "I love you," I hear

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

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

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When I Fall In Love

Lyrics by Edward Heyman

Music by Victor Young

Moderately

Andante (♩ = 88)

A

E♭ C7^{#5 b9} Fm⁷ B♭⁷ E♭ C7^{#5 b9} Fm⁷ B♭⁷

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

B

E♭ Fm⁷ B♭⁷ Gm⁷ C⁷

rest - less world like this is, love is end - ed be - fore it's be - gun, and too

Fm C7^{b9} Fm⁷ B♭⁷

man - y moon - light kiss - es seem to cool in the warmth of the sun.

A

E♭ C7^{#5 b9} Fm⁷ B♭⁷ E♭ C7^{#5 b9} Fm⁷ B♭⁷

When I give my heart it will be com - plete - ly
or I'll nev - er give my heart. And the

C

E♭ A♭ Gm⁷ C⁷ Fm⁷ D♭⁹

mo - ment I can feel that you feel that way too, is

E♭ C7^{#5 b9} Fm⁷ B♭⁷ | 1. E♭ Cm⁷ Fm⁷ B♭^{7 b9} | 2. E♭

When I Fall In Love with you. you. you.

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