

462 Jazz Standards Fake Book

Lead Lines and
Jazz Chords
with Lyrics

To whom it may concern:

I came across a website that had "557 Jazz Standards from Swing to Bop" in a PDF file. I tried it out and love the jazz re-harmonizations. But there were no lyrics to any of the songs. I "thought" about putting the tunes in a music notation program and adding the lyrics – for about 3 years. Then I decided to act on this idea since I had the time. The result is that I did this for 462 of my favorite tunes.

I opened up the music notation software on my computer and transferred the songs to a computer file. Then I "googled" the song's lyrics and added them as best I could to the notated notes from the original – this didn't always work out just right so there may be some errors in the new transcribed song. When I googled a song I came up with several versions of the same song (original lyricists, Elle Fitzgerald, Mel Torme, Frank Sinatra, etc....) and the music from the original 557 Jazz Standards may have been modified as well. If you notice errors please correct and let me know.

Because I have input these songs into a music notation program I can easily transpose them to other keys. I have done this for a few songs where the range of the melody was way out of range for most singers (the original Alice In Wonderland went up to a high C). If you need transpositions let me know.

Song List by Title

Item	Title	Page	Composer	Year
1	A Child Is Born-G.pdf	1	Jones, Thad	1969
2	After You've Gone.pdf	2	Layton, Turner	1918
3	Afternoon In Paris-instrumental.pdf	3	Lewis, John	1949
4	Ain't Misbehavin'.pdf	4	Waller, Fats	1929
5	Ain't She Sweet-Bb.pdf	5	Ager, Milton	1927
6	Airegin-instrumental.pdf	6	Rollins, Sonny	1954
7	Alice In Wonderland.pdf	7	Fain, Sammy	1951
8	All God's Chillun Got Rhythm.pdf	8	Kaper, Bonislav	1937
9	All Of Me-Bb.pdf	9	Etting, Ruth	1931
10	All Of You.pdf	10	Porter, Cole	1954
11	All The Things You Are.pdf	11	Kern, Jerome	1939
12	Almost Like Being In Love.pdf	12	Loewe, Frederick	1947
13	Alone Together.pdf	13	Schwartz, Arthur	1932
14	Along Came Betty.pdf	14	Golson, Benny	1958
15	Always.pdf	15	Berlin, Irving	1925
16	Am I Blue.pdf	16	Akst, Harry	1929
17	Angel Eyes.pdf	17	Dennis, Matt	1946
18	Anything Goes.pdf	18	Porter, Cole	1934
19	April In Paris.pdf	19	Duke, Vernon	1932
20	April Showers.pdf	20	Silvers, Louis	1921
21	Are You Real.pdf	21	Golson, Benny	1958
22	As Long As I Live.pdf	22	Arlen, Harold	1934
23	As Time Goes By-C.pdf	23	Hupfeld, Herman	1931
24	At Long Last Love.pdf	24	Porter, Cole	1938
25	Autumn In New York.pdf	25	Duke, Vernon	1934
26	Autumn Leaves.pdf	26	Kosma, Joseph	1945
27	Baubles, Bangles, and Beads.pdf	27	Forrest, George-Wright, Bob	1953
28	Be My Love-G.pdf	28	Brodsky, Nicholas	1950
29	Beautiful Friendship, A.pdf	29	Kahn, Sammy	1956
30	Beautiful Love.pdf	30	Young, Victor	1931
31	Best Thing For You (Would Be Me), The.pdf	31	Berlin, Irving	1950
32	Between the Devil and the Deep Blue Sea.pdf	32	Arlen, Harold	1932
33	Bewitched, Bothered and Bewildered.pdf	33	Rodgers, Richard	1940
34	Bidin' My Time.pdf	34	Gershwin, George	1930
35	Bitter Sweet-instrumental.pdf	35	Rouse, Charlie	1950
36	Black and Blue.pdf	36	Waller, Fats	1929
37	Black Orpheus (Manha De Carnaval).pdf	37	Bonfa, Louis	1959
38	Blue and Broken Hearted-Instrumental.pdf	38	Leslie, Handman, Clark	1922
39	Blue And Sentimental.pdf	39	Basie, Count	1938
40	Blue Bossa-instrumental.pdf	40	Dorham, K.	1963
41	Blue Lou.pdf	41	Sampson, Edgar	1935
42	Blue Moon.pdf	42	Rodgers, Richard	1937
43	Blue Room.pdf	43	Rodgers, Richard	1926
44	Blue Skies-F.pdf	44	Berlin, Irving	1926
45	Blues In The Night-2 pages.pdf	45	Arlen, Harold	1941
46	Bluesette-2 pages.pdf	47	Thielesman, Toot	1962
47	Body And Soul.pdf	49	Green, Johnny	1930
48	Born To Be Blue.pdf	50	Torme, Mel	1946
49	Boy Next Door, The-G.pdf	51	Martin, Hugh-Blaine, Ralph	1930

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50	But Beautiful.pdf	52	Van Heusen, Jimmy	1947
51	But Not For Me.pdf	53	Gershwin, George	1930
52	Bye, Bye Blackbird.pdf	54	Henderson, Ray	1926
53	Bye, Bye, Blues.pdf	55	Hamm, Fred	1930
54	Cabin In The Sky.pdf	56	Duke, Vernon	1940
55	Can't We Be Friends.pdf	57	Swift, Kay	1929
56	Can't We Talk It Over.pdf	58	Young, Victor	1932
57	Candy.pdf	59	Kramer, Alex	1944
58	Caravan-instrumental.pdf	60	Ellington, Duke	1936
59	Cheek To Cheek.pdf	61	Berlin, Irving	1935
60	Chelsea Bridge-instrumental.pdf	62	Strayhorn, Billy	1941
61	Cherokee.pdf	63	Noble, Ray	1938
62	Come Rain Or Come Shine.pdf	64	Arlen, Harold	1946
63	Come Sunday-instrumental.pdf	65	Ellington, Duke	1943
64	Con Alma-Instrumental.pdf	66	Gillespie, Dizzy	1954
65	Cotton Tail-instrumental.pdf	67	Ellington, Duke	1940
66	Crazy Rhythm.pdf	68	Ceaser, Irving, Wolfe, Roger	1928
67	Daahoud-Instrumental.pdf	69	Brown, C.	1954
68	Dancing In The Dark.pdf	70	Schwartz, Anton	1931
69	Dancing On the Ceiling.pdf	71	Rodgers, Richard	1930
70	Darn That Dream.pdf	72	Van Heusen, Jimmy	1939
71	Day By Day.pdf	73	Stordhal, Axel, Weston, Paul	1946
72	Day Dream.pdf	74	Ellington, Duke-Strayhorn, Billy	1943
73	Days of Wine and Roses, The.pdf	75	Mancini, Henry	1962
74	Dear Old Stockholm-Instrumental.pdf	76	Traditionasl	OLD
75	Dearly Beloved.pdf	77	Kern, Jerome	1942
76	Deep Purple.pdf	78	De Rose, Peter	1933
77	Desafinado-instrumental 2 pages.pdf	79	Jobim, Antonio Carlos	1962
78	Didn't We.pdf	81	Webb, Jim	1968
79	Django-Instrumental.pdf	82	Lewis, John	1956
80	Do Nothin' Till You Hear From Me.pdf	83	Ellington, Duke	1940
81	Dolphin Dance-Instrumental.pdf	84	Hancock, Herbie	1965
82	Don't Be That Way-instrumental.pdf	85	Goodman, Benny-Sampson, E.	1938
83	Don't Blame Me.pdf	86	McHugh, Jimmy	1932
84	Don't Explain.pdf	87	Herzog, Arthur Jr.	1944
85	Don't Get Around Much Anymore-C-instrumental	88	Ellington, Duke	1940
86	Don't Worry 'Bout Me-F.pdf	89	Bloom, Rube	1938
87	Early Autumn.pdf	90	Herman, Woody-Burn, R	1949
88	East of the Sun (and West of the Moon).pdf	91	Bowman, Brooks	1934
89	Easy Living.pdf	92	Rainger, R.	1937
90	Easy Street.pdf	93	Arlen, Harold	1954
91	Easy To Love-G.pdf	94	Porter, Cole	1934
92	Embraceable You.pdf	95	Gershwin, George	1928
93	Emily.pdf	96	Mandel, Johnny	1964
94	Ev'ry Time We Say Goodbye.pdf	97	Porter, Cole	1944
95	Everything Happens To Me-2 pages.pdf	98	Dennis, Matt	1940
96	Everything I Have Is Yours.pdf	100	Lane, Burton	1933
97	Exactly Like You.pdf	101	McHugh, Jimmy	1930
98	Falling In Love With Love.pdf	102	Rodgers, Richard	1938

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Item	Title	Page	Composer	Year
99	Fascinating Rhythm.pdf	103	Gershwin, George	1924
100	Felicidade, A-instrumental.pdf	104	Jobim, Antonio Carlos	1959
101	Fine and Dandy.pdf	105	Swift, Kay	1930
102	Fine Romance, A.pdf	106	Kern, Jerome	1936
103	Flamingo.pdf	107	Grouya, Ted	1940
104	Fly Me To The Moon-C.pdf	108	Howard, Bart	1954
105	Flying Home-Instrumental.pdf	109	Goodman, Benny-Hampton, Lior	1939
106	Foggy Day, A.pdf	110	Gershwin, George	1937
107	Fools Rush In.pdf	111	Bloom, Rube	1940
108	For All We know.pdf	112	Lewis, John	1934
109	For Heaven's Sake.pdf	113	Meyer-Breton-Edward	1959
110	For Minors Only-Instrumental.pdf	114	Heath, J.	1961
111	Four Brothers-instrumental.pdf	115	Guiffre, Jimmy	1947
112	Four-instrumental.pdf	116	Davis, Miles	1954
113	Frankie and Johnny.pdf	117	Frank and Bert Leighton	1912
114	Fried Bananas-Instrumental.pdf	118	Gordon, Dexter	1969
115	From This Moment On.pdf	119	Porter, Cole	1950
116	Gal In Calico, A.pdf	120	Schwartz, Anton	1946
117	Gee Baby Ain't I Good To You.pdf	121	Redmon, Don	1929
118	Georgia On My Mind.pdf	122	Carmichael, Hoagy	1930
119	Get Happy.pdf	123	Arlen, Harold	1930
120	Get Out Of Town.pdf	124	Porter, Cole	1938
121	Giant Steps-Instrumental.pdf	125	Colrane, J	1960
122	Girl From Ipanema, The.pdf	126	Jobim, Antonio Carlos	1962
123	Girl Of My Dreams-instrumental.pdf	127	Clapp, Sunny	1927
124	Girl Talk.pdf	128	Hefti, Neil	1964
125	God Bless The Child.pdf	129	Herzog, A.	1941
126	Gone With The Wind-C.pdf	130	Wruble, Allie	1937
127	Good Bait-Instrumental.pdf	131	Dameron, Tadd	1944
128	Good Morning Heartache.pdf	132	Fisher, Dan-Drake, Ervis	1946
129	Green Dolphin Street, On.pdf	133	Kaper, Bonislaw	1947
130	Gypsy, The.pdf	134	Reid, Billy	1945
131	Handful Of Stars-2 pages.pdf	135	Shapiro, T.-Lawrence, J.	1940
132	Have You Met Miss Jones.pdf	137	Rodgers, Richard	1937
133	Heart And Soul.pdf	138	Carmichael, Hoagy	1938
134	Here's That Rainy Day.pdf	139	Van Heusen, Jimmy	1953
135	High-Fly-Instrumental.pdf	140	Westikn, Randy	1958
136	Honeysuckle Rose.pdf	141	Waller, Fats	1929
137	How About You.pdf	142	Lane, Burton	1941
138	How Deep Is The Ocean.pdf	143	Berlin, Irving	1933
139	How High The Moon.pdf	144	Lewis, John	1940
140	How Insensitive-instrumental.pdf	145	Jobim, Antonio Carlos	1963
141	How Long Has This Been Going On-F.pdf	146	Gershwin, George	1928
142	I Apologize.pdf	147	Hoffman, Al-Goodhart-Nelson, E	1931
143	I Can't Believe That You're In Love With Me.pdf	148	McHugh, Jimmy	1926
144	I Can't Get Started.pdf	149	Duke, Vernon	1936
145	I Can't Give You Anything But Love, Baby.pdf	150	McHugh, Jimmy	1928
146	I Concentrate On You.pdf	151	Porter, Cole	1940
147	I Could Write A Book.pdf	152	Rodgers, Richard	1940

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148	I Cover The Waterfront.pdf	153	Green, Johnny	1933
149	I Didn't Know About You.pdf	154	Ellington, Duke	1944
150	I Didn't Know What Time It Was.pdf	155	Rodgers, Richard	1939
151	I Don't Stand A Ghost Of A Chance With You.pdf	156	Young, Victor	1932
152	I Fall In Love Too Easily.pdf	157	Styne, Jules	1944
153	I Get A Kick Out Of You.pdf	158	Porter, Cole	1934
154	I Got It Bad And That Ain't Good.pdf	159	Ellington, Duke	1941
155	I Got Rhythm.pdf	160	Gershwin, George	1930
156	I Hear A Rhapsody.pdf	161	Fragos, G.-Baker, J.-Gasparre, I	1941
157	I Hear Music.pdf	162	Lane, Burton	1940
158	I Know That You Know.pdf	163	Youmans, Vincent	1926
159	I Let A Song Go Out Of My Heart-C.pdf	164	Ellington, Duke	1938
160	I Love You-Eb.pdf	165	Porter, Cole	1944
161	I Never Knew-F.pdf	166	Fiorito, T.	1925
162	I Only Have Eyes For You.pdf	167	Warren, Harry	1934
163	I Remember Clifford-2 pages.pdf	168	Golson, Benny	1957
164	I Remember You.pdf	170	Schertzinger, Victor	1941
165	I Should Care.pdf	171	Weston, P.	1944
166	I Surrender Dear.pdf	172	Barris, Harry	1931
167	I Thought About You.pdf	173	Van Heusen, Jimmy	1939
168	I Want A Little Girl.pdf	174	Moll, Billy	1930
169	I Want To Be Happy.pdf	175	Youmans, Vincent	1925
170	I Wish I Were In Love Again.pdf	176	Rodgers, Richard	1937
171	I Wished On The Moon.pdf	177	Rainger, Ralph	1935
173	I'll Never Be The Same.pdf	178	Malneck, M.-Signorelli, F,	1932
174	I'll Never Smile Again.pdf	179	Lowe, Ruth	1940
175	I'll Never Stop Loving You.pdf	180	Brodsky, Nicholas	1955
176	I'll Remember April.pdf	181	De Paul, Gene	1942
177	I'll Take Romance.pdf	182	Oakland, Ben	1937
178	I'm Afraid The Masquerade Is Over.pdf	183	Wrubel, A.	1938
179	I'm Beginning To See The Light.pdf	184	Ellington, Duke	1944
180	I'm Confessin' That I Love You.pdf	185	Grant, Sterlaing-Smith, Chris	1929
181	I'm Getting Sentimental Over You.pdf	186	Bassman, George	1933
182	I'm In The Mood For Love.pdf	187	McHugh, Jimmy	1935
183	I'm Just A Lucky So And So.pdf	188	Ellington, Duke	1945
184	I'm Old Fashioned.pdf	189	Kern, Jerome	1942
185	I've Got A Crush On You.pdf	190	Gershwin, George	1928
186	I've Got The World On A String.pdf	191	Arlen, Harold	1932
187	I've Got You Under My Skin-2pages.pdf	192	Porter, Cole	1936
188	I've Grown Accustomed To Her Face.pdf	194	Loewe, Frederick	1956
189	I've Told Ev'ry Little Star-Eb.pdf	195	Kern, Jerome	1932
190	If I Could Be With You One Hour Tonight.pdf	196	Johnson, J.P.	1926
191	If I Had You.pdf	197	Shapiro,T-Campbell, J-Connelly,	1928
192	If I Love Again.pdf	198	Oakland, Ben	1933
193	If I Should Lose You.pdf	199	Rainger, Ralph	1936
194	If I Were A Bell.pdf	200	Loesser, Frank	1950
195	If You Could See Me Now.pdf	201	Dameron, Tadd	1946
196	Ill Wind.pdf	202	Arlen, Harold	1934
197	Imagination.pdf	203	Van Heusen, Jimmy	1940

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198	In A Mellow Tone.pdf	204	Ellington, Duke	1939
199	In A Sentimental Mood-C.pdf	205	Ellington, Duke	1935
200	In Love In Vain.pdf	206	Kern, Jerome	1946
201	In The Chapel In The Moonlight.pdf	207	Hill, Billy	1936
202	In The Sign Of Libra.pdf	208	Goykovich, Dusko	1996
203	In Your Own Sweet Way.pdf	209	Brubeck, Dave	1955
204	Inchworm, The.pdf	210	Loesser, Frank	1952
205	Indian Summer.pdf	211	Herbert, Victor	1919
206	Indiana (Back Home In).pdf	212	Hanley, J.F.	1917
207	Isn't It Romantic.pdf	213	Rodgers, Richard	1932
208	It Ain't Necessarily So-2 pages.pdf	214	Gershwin, George	1935
209	It Could Happen To You.pdf	216	Van Heusen, Jimmy	1944
210	It Don't Mean A Thing.pdf	217	Ellington, Duke	1931
211	It Might As Well Be Spring.pdf	218	Rodgers, Richard	1945
212	It Never Entered My Mind.pdf	219	Rodgers, Richard	1940
213	It's A Blue World.pdf	220	Forrest, Chet-Wright, Bob	1940
214	It's All Right With Me-2 pages.pdf	221	Porter, Cole	1953
215	It's Always You.pdf	223	Van Heusen, Jimmy	1941
216	It's Only A Paper Moon.pdf	224	Arlen, Harold	1953
217	It's You Or No One.pdf	225	Styne, Jules	1948
218	Jeepers Creepers.pdf	226	Warren, Harry	1938
219	Jersey Bounce.pdf	227	Bradshaw, T-Johnson, E-Platter, E	1942
220	Jordu-instrumental.pdf	228	Jordan, Duke	1953
221	Joy Spring-Instrumental.pdf	229	Brown, Clifford-Roach, Max	1954
222	Jumpin' At The Woodside-instrumental.pdf	230	Basie, Count	1938
223	Just Friends.pdf	231	Klenner, John	1931
224	Just In Time.pdf	232	Styne, Jules	1956
225	Just One Of Those Things-2 pages.pdf	233	Porter, Cole	1935
226	Just Squeeze Me.pdf	235	Ellington, Duke	1941
227	Just You, Just Me-instrumental.pdf	236	Greer, Jesse	1929
228	Keepin' Out Of Mischief Now.pdf	237	Waller, Fats	1929
229	Lady Bird-instrumental.pdf	238	Dameron, Tadd	1939
230	Lady Is A Tramp, The.pdf	239	Rodgers, Richard	1937
231	Laura.pdf	240	Raskin, David	1944
232	Li'l Darlin'-instrumental.pdf	241	Hefti, Neil	1957
233	Like Someone In Love.pdf	242	Van Heusen, Jimmy	1944
234	Line for Lyons-instrumental.pdf	243	Mulligan, Gerry	1952
235	Little Girl Blue.pdf	244	Rodgers, Richard	1935
236	Little Girl.pdf	245	Henry, Francis-Hyde, Madeline	1931
237	Liza (All the Clouds'll Roll Away).pdf	246	Gershwin, George	1929
238	Long Ago And Far Away.pdf	247	Kern, Jerome	1944
239	Love For Sale-2 pages.pdf	248	Porter, Cole	1931
240	Love Is Here To Stay.pdf	250	Gershwin, George	1938
241	Love Is Just Around The Corner.pdf	251	Gensler, Lewis E.	1934
242	Love Letters.pdf	252	Young, Victor	1945
243	Love Walked In.pdf	253	Gershwin, George	1930
244	Lover Man (Oh, Where Can You Be).pdf	254	Davis, Jimmy-Ramirez, Roger R	1941
245	Lover, Come Back To Me-Eb.pdf	255	Romberg, Sigmund	1928
246	Lover.pdf	256	Rodgers, Richard	1932

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247	Lullaby Of Birdland.pdf	257	Shearing, George	1952
248	Lulu's Back In Town.pdf	258	Warren, Harry	1935
249	Lush Life-instrumental.pdf	259	Strayhorn, Billy	1938
250	Mack The Knife-2 pages.pdf	260	Weill, Kurt	1928
251	Makin' Whoopee.pdf	262	Donaldson, Walter	1928
252	Man I Love, The.pdf	263	Gershwin, George	1924
253	Manhattan.pdf	264	Rodgers, Richard	1925
254	Margie.pdf	265	Robinson, Russel-Conrad,J.	1920
255	Mean To Me.pdf	266	Alhert, Fred E.	1929
256	Meditation.pdf	267	Jobim, Antonio Carlos	1962
257	Memories Of You-C.pdf	268	Blake, Eubie	1930
258	Mercy, Mercy, Mercy-C.pdf	269	Zawinal, Joe	1966
259	Misty.pdf	270	Garner, Errol	1954
260	Moment's Notice-Instrumental.pdf	271	Colrane, J	1957
261	Mood Indigo-instrumental.pdf	272	Ellington, Duke-Bigard, Barney	1930
262	Moon River.pdf	273	Mancini, Henry	1961
263	Moonglow (And Love).pdf	274	Hudson, Will-Mills, Irving	1933
264	Moonlight In Vermont.pdf	275	Suessdorf, Karl	1944
265	More I See You, The.pdf	276	Warren, Harry	1945
266	More Than You Know.pdf	277	Youmans, Vincent	1929
267	Mountain Greenery.pdf	278	Robinson, Russel-Conrad,J.	1926
268	My Buddy.pdf	279	Donaldson, Walter	1922
269	My Favorite Things.pdf	280	Rodgers, Richard	1959
270	My Foolish Heart.pdf	281	Youmans, Vincent	1949
271	My Funny Valentine.pdf	282	Rodgers, Richard	1937
272	My Heart Belongs To Daddy.pdf	283	Porter, Cole	1938
273	My Heart Stood Still.pdf	284	Rodgers, Richard	1927
274	My Ideal-Eb.pdf	285	Robin-Whiting-Chase	1930
275	My Little Boat.pdf	286	Menescal, R.	1975
276	My Melancholy Baby.pdf	287	Burnett, Ernie	1912
277	My Old Flame.pdf	288	Johnston, Arthur	1934
278	My One And Only Love-Eb.pdf	289	Wood, Guy	1952
279	My Romance.pdf	290	Rodgers, Richard	1935
280	My Shining Hour.pdf	291	Arlen, Harold	1943
281	My Ship.pdf	292	Weill, Kurt	1941
282	My Silent Love.pdf	293	Seusse, Nadin Dana	1931
283	Namely You.pdf	294	De Paul, Gene	1957
284	Nancy (With The Laughing Face).pdf	295	Van Heusen, Jimmy	1942
285	Nature Boy-G.pdf	296	Abhez, Eden	1947
286	Nearness Of You, The.pdf	297	Carmichael, Hoagy	1938
287	Nica's Dream-instrumental.pdf	298	Silver, Horace	1956
288	Nice Work If You Can Get It.pdf	299	Gershwin, George	1937
289	Night And Day.pdf	300	Porter, Cole	1932
290	Night Has A Thousand Eyes- The.pdf	301	Brainin, Jerry	1948
291	Night In Tunisia-2 pages-Instrumental.pdf	302	Gillespie, Dizzy	1941
292	Nightingale Sang In Berkeley Square, A.pdf	304	Sherwin, Manning	1939
293	No Moon At All.pdf	305	Mann, David	1947
294	Nuages-instrumental.pdf	306	Reinhfardt, Django	1946
295	Oh, Lady Be Good.pdf	307	Gershwin, George	1924

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296	Old Devil Moon.pdf	308	Lane, Burton	1947
297	Old Folks.pdf	309	Robingson, W.	1938
298	On A Clear Day (You Can See Forever).pdf	310	Lane, Burton	1965
299	On A Slow Boat To China.pdf	311	Loesser, Frank	1948
300	On The Street Where You Live-2pages.pdf	312	Loewe, Frederick	1956
301	On The Sunny Side Of The Street.pdf	314	McHugh, Jimmy	1930
302	On the Trail-instrumental.pdf	315	Grofe, Ferde	1931
303	Once I Loved (O Amor em Paz).pdf	316	Jobim, Antonio Carlos	1960
304	Once In A While.pdf	317	Edwards, Michael	1937
305	One For My Baby-2 pages.pdf	318	Arlen, Harold	1943
306	One Note Samba-2 pages.pdf	320	Jobim, Antonio Carlos	1960
307	Our Delight-Instrumental.pdf	322	Dameron, Tadd	1947
308	Out Of Nowhere.pdf	323	Green, Johnny	1931
309	Over The Rainbow.pdf	324	Arlen, Harold	1939
310	Party's Over, The.pdf	325	Styne, Jules	1956
311	Peace-instrumental.pdf	326	Silver, Horace	1959
312	Pennies From Heaven.pdf	327	Johnston, Arthur	1936
313	Pent Up House-Instrumental.pdf	328	Rollins, Sonny	1956
314	People-2 pages.pdf	329	Styne, Jules	1963
315	Perdido-2 pages.pdf	331	Tizol, Juan	1942
316	Pick Yourself Up.pdf	333	Kern, Jerome	1936
317	Please Don't Talk About Me When I'm Gone.pdf	334	Stept, S.	1930
318	Polka Dots And Moonbeams.pdf	335	Van Heusen, Jimmy	1940
319	Poor Butterfly.pdf	336	Hubbel, Raymond	1916
320	Portrait Of Jennie.pdf	337	Robinson, R.	1948
321	Preacher-The-Instrumental.pdf	338	Silver, Horace	1955
322	Prelude To A Kiss.pdf	339	Ellington, Duke	1938
323	Quiet Nights of Quiet Stars (Corcovado)-instrumental.pdf	340	Jobim, Antonio Carlos	1960
324	Ray's Song-Instrumental.pdf	341	Brown, Ray	1946
325	Red Top-Instrumental.pdf	342	Hampton, Lionel	1947
326	Remember.pdf	343	Berlin, Irving	1925
327	Robbin's Nest.pdf	344	Thompson, Charles-Jaquet, Illinois	1947
328	Rockin' Chair.pdf	345	Carmichael, Hoagy	1929
329	Rose Room.pdf	346	Hickman, A.	1917
330	Rosetta.pdf	347	Hines, Earl "Fatha"	1933
331	Ruby My Dear-Instrumental.pdf	348	Monk, Thelonius	1947
332	Ruby.pdf	349	Roemheld, Heinz Eric	1952
333	S Wonderful.pdf	350	Gershwin, George	1927
334	Saint James Infirmary Blues-Instrumental.pdf	351	Redmon, Don, Traditional	1925
335	San Francisco Holiday-Worry Later-Instrumental	352	Monk, Thelonius	1960
336	Satin Doll.pdf	353	Ellington, Duke	1953
337	Secret Love.pdf	354	Fain, Sammy	1953
338	September In The Rain.pdf	355	Warren, Harry	1937
339	September Song.pdf	356	Weill, Kurt	1938
340	Shadow of Your Smile, The.pdf	357	Mandel, Johnny	1965
341	She's Funny That Way.pdf	358	Moret, Neil	1929
342	Shiny Stockings.pdf	359	Foster, Frank	1956
343	Since I Fell For You.pdf	360	Johnson, Buddy	1945
344	Skylark.pdf	361	Carmichael, Hoagy	1941

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345	Small Fry-2pages.pdf	362	Carmichael, Hoagy	1938
346	Smile.pdf	364	Chaplin, Charlie	1936
347	Smoke Gets In Your Eyes.pdf	365	Kern, Jerome	1933
348	Smooth One-A-Instrumental.pdf	366	Goodman, Benny	1941
349	Soft Winds-Instrumental.pdf	367	Goodman, Benny	1940
350	Softly As A Morning Sunrise.pdf	368	Romberg, Sigmund	1928
351	Solar-Instrumental.pdf	369	Davis, Miles	1954
352	Solitude.pdf	370	Ellington, Duke	1934
353	Some Of These Days-F.pdf	371	Brooks, Shelton	1910
354	Somebody Loves Me.pdf	372	Gershwin, George	1924
355	Someday My Prince Will Come-Eb.pdf	373	Churchill, Frank	1937
356	Someone To Watch Over Me-C.pdf	374	Gershwin, George	1926
357	Sometimes I'm Happy.pdf	375	Youmans, Vincent	1927
358	Song Is You, The-2pages.pdf	376	Kern, Jerome	1932
359	Sonny Boy.pdf	378	De Sylva, Brown Henderson	1928
360	Soon-C.pdf	379	Gershwin, George	1927
361	Sophisticated Lady-F.pdf	380	Ellington, Duke	1932
362	Soul Eyes-instrumental.pdf	381	Waldron, Matt	1957
363	Speak Low.pdf	382	Weill, Kurt	1943
364	Spring Can Really Hang You Up The Most-Eb-2	383	Wolt-Landesman	1955
365	Spring Is Here.pdf	385	Rodgers, Richard	1938
366	St. Thomas-Instrumental.pdf	386	Rollins, Sonny	1956
367	Stairway To The Stars.pdf	387	Signorelli, Frank-Malneck, Matty	1939
368	Star Eyes.pdf	388	De Paul, Gene	1943
369	Stardust-2 pages.pdf	389	Carmichael, Hoagy	1927
370	Stars Fell On Alabama.pdf	391	Perkins, Frank	1934
371	Stella By Starlight.pdf	392	Youmans, Vincent	1934
372	Stompin' At The Savoy-instrumental.pdf	393	Goodman, Benny	1934
373	Stormy Weather-2 pages.pdf	394	Arlen, Harold	1933
374	Strike Up The Band.pdf	396	Gershwin, George	1927
375	Strode Rode-instrumental.pdf	397	Rollins, Sonny	1956
376	Strollin'-Instrumental.pdf	398	Silver, Horace	1960
377	Sugar-Instrumental.pdf	399	Turrentine, Stanley	1971
378	Summer Samba.pdf	400	Valle, Marcos	1964
379	Summertime.pdf	401	Gershwin, George	1934
380	Sunday.pdf	402	Conn, Chester	1926
381	Sunny.pdf	403	Hebb, Bobby	1966
382	Surrey With The Fringe On Top.pdf	404	Rodgers, Richard	1943
383	Sweet and Lovely.pdf	405	Arnheim, G. - Lemare, J.	1931
384	Sweet Georgia Brown.pdf	406	Bernier, Ben – Pinkard, Maceo	1925
385	Sweet Lorraine.pdf	407	Burwell. Cliff	1928
386	Sweet Sue.pdf	408	Young, Victor	1928
387	Swingin' Along On Broadway-Instrumental.pdf	409	Clayton, Buck	OLD
388	Take Five-instrumental.pdf	410	Desmond, Paul	1959
389	Take The A Train.pdf	411	Strayhorn, Billy	1939
390	Taking A Chance On Love.pdf	412	Duke, Vernon	1940
391	Tangerine.pdf	413	Schertzinger, Victor	1941
392	Tea For Two.pdf	414	Youmans, Vincent	1925
393	Teach Me Tonight.pdf	415	De Paul, Gene	1953

Song List by Title

Item	Title	Page	Composer	Year
394	Tenderly.pdf	416	Gross, Walter	1946
395	Thanks For The Memory.pdf	417	Rainger, R.	1938
396	That Old Black Magic-2 pages.pdf	418	Arlen, Harold	1942
397	That Old Feeling.pdf	420	Fain, Sammy	1937
398	That's All.pdf	421	Haymes, Dick	1952
399	Them There Eyes.pdf	422	Pinkard,M-Tauber,D-Tracey,W	1930
400	There Is No Greater Love.pdf	423	Jones, Isham	1936
401	There Will Never Be Another You.pdf	424	Warren, Harry	1942
402	There's A Small Hotel-G.pdf	425	Rodgers, Richard	1936
403	These Foolish Things (Remind Me Of You).pdf	426	Strachey, Jack	1936
404	They Can't Take That Away From Me-2 pages.pdf	427	Gershwin, George	1937
405	Things We Did Last Summer.pdf	429	Styne, Jules	1946
406	Thinking Of You.pdf	430	Ruby, Harry	1927
407	This Can't Be Love.pdf	431	Rodgers, Richard	1938
408	Thou Swell.pdf	432	Rodgers, Richard	1927
409	Three Little Words.pdf	433	Ruby, Harry	1930
410	Till The Coulds Roll By-Instrumental.pdf	434	Kern, Jerome	1946
411	Till There Was You-C.pdf	435	Wilson, Meredith	1957
412	Time After Time.pdf	436	Styne, Jules	1946
413	Time On My Hands.pdf	437	Youmans, Vincent	1930
414	Tis Autumn.pdf	438	Nemo, Henry	1941
415	Too Close For Comfort.pdf	439	Bock, Jerry	1956
416	Too Marvelous For Words.pdf	440	Whiting, Richard, A.	1937
417	Toot, Toot, Tootsie.pdf	441	Fiorito, T.	1921
418	Topsy-Instrumental.pdf	442	Durham, Eddie	1938
419	Touch Of Your Lips, The.pdf	443	Noble, Ray	1936
420	Tricotism-Instrumental.pdf	444	Peterson, Oscar	1954
421	Triste.pdf	445	Jobim, Antonio Carlos	1966
422	Tune Up-Instrumental.pdf	446	Davis, Miles	1972
423	Two Sleepy People-2 pages.pdf	447	Carmichael, Hoagy	1938
424	Undecided.pdf	449	Shavers, Charlie	1938
425	Upper Manhattan Medcal Group-Instrumental.pdf	450	Taylor, Billy	1959
426	Very Thought Of You, The.pdf	451	Noble, Ray	1934
427	Violets For Your Furs.pdf	452	Dennis, Matt	1941
428	Waltz For Debby-Instrumental-2 pages.pdf	453	Evans, Bill	1962
429	Watch What Happens.pdf	455	Legrand. Michelle	1964
430	Wave.pdf	456	Jobim, Antonio Carlos	1967
431	Way You Look Tonight, The.pdf	457	Kern, Jerome	1936
432	We'll Be Together Again.pdf	458	Fisher, Carl	1945
433	Weaver Of Dreams.pdf	459	Young, Victor	1960
434	What A Difference A Day Made.pdf	460	Grever, Maria	1934
435	What Am I Here For.pdf	461	Ellington, Duke	1942
436	What Are You Doing For The Rest Of Your Life-2	462	Legrand. Michelle	1969
437	What Is There To Say.pdf	464	Duke, Vernon	1933
438	What Is This Thing Called Love.pdf	465	Porter, Cole	1929
439	What's New.pdf	466	Haggart, Bob	1939
440	When I Fall In Love.pdf	467	Young, Victor	1952
441	When Lights Are Low.pdf	468	Carter, Benny	1956
442	When Sunny Gets Blue.pdf	469	Segal, Jack	1956

Song List by Title

Item	Title	Page	Composer	Year
443	When You Wish Upon A Star-Eb.pdf	470	Jarline, Leigh – Washington, Ne	1940
444	When Your Lover Has Gone.pdf	471	Swan, Elnar Aaron	1931
445	Where Are You.pdf	472	McHugh, Jimmy	1937
446	Where Or When-F.pdf	473	Rodgers, Richard	1937
447	Whisper Not-2 pages.pdf	474	Golson, Benny	1957
448	Who Can I Turn To.pdf	476	Newly, Anthony – Bricusse, Lesli	1964
449	Will You Still Be Mine.pdf	477	Dennis, Matt	1940
450	Willow Weep For Me-2pages.pdf	478	Ronnell, Ann	1932
451	Witchcraft.pdf	480	Coleman, Cy	1957
452	With A Song In My Heart.pdf	481	Rodgers, Richard	1929
453	Without A Song-2 pages.pdf	482	Youmans, Vincent	1929
454	Woody 'n You-Instrumental.pdf	484	Gillespie, Dizzy	1943
455	Work Song-instrumental.pdf	485	Adderley, Nat	1960
456	Wrap Your Troubles In Dreams.pdf	486	Barris, Harry	1931
457	Yardbird Suite-Instrumental.pdf	487	Parker, Charlie	1946
458	Yes Sir, That's My Baby.pdf	488	Donaldson, Walter	1925
459	Yesterdays.pdf	489	Kern, Jerome	1933
460	You Are My Sunshine.pdf	490	Davis, Jimmie – Mitchell, Charle	1939
461	You Are Too Beautiful.pdf	491	Rodgers, Richard	1933
462	You Don't Know What Love Is.pdf	492	De Paul, Gene	1941
463	You'd Be So Nice To Come Home To.pdf	493	Porter, Cole	1943

Song List by Composer

Item	Composer	Title	Page	Year
1	Abhez, Eden	Nature Boy-G.pdf	296	1947
2	Adderley, Nat	Work Song-instrumental.pdf	485	1960
3	Ager, Milton	Ain't She Sweet-Bb.pdf	5	1927
4	Akst, Harry	Am I Blue.pdf	16	1929
5	Alhert, Fred E.	Mean To Me.pdf	266	1929
6	Arlen, Harold	As Long As I Live.pdf	22	1934
7	Arlen, Harold	Between the Devil and the Deep Blue Sea.pdf	32	1932
8	Arlen, Harold	Blues In The Night-2 pages.pdf	45	1941
9	Arlen, Harold	Come Rain Or Come Shine.pdf	64	1946
10	Arlen, Harold	Easy Street.pdf	93	1954
11	Arlen, Harold	Get Happy.pdf	123	1930
12	Arlen, Harold	I've Got The World On A String.pdf	191	1932
13	Arlen, Harold	Ill Wind.pdf	202	1934
14	Arlen, Harold	It's Only A Paper Moon.pdf	224	1953
15	Arlen, Harold	My Shining Hour.pdf	291	1943
16	Arlen, Harold	One For My Baby-2 pages.pdf	318	1943
17	Arlen, Harold	Over The Rainbow.pdf	324	1939
18	Arlen, Harold	Stormy Weather-2 pages.pdf	394	1933
19	Arlen, Harold	That Old Black Magic-2 pages.pdf	418	1942
20	Arnheim, G. - Lemare, J.	Sweet and Lovely.pdf	405	1931
21	Barris, Harry	I Surrender Dear.pdf	172	1931
22	Barris, Harry	Wrap Your Troubles In Dreams.pdf	486	1931
23	Basie, Count	Blue And Sentimental.pdf	39	1938
24	Basie, Count	Jumpin' At The Woodside-instrumental.pdf	230	1938
25	Bassman, George	I'm Getting Sentimental Over You.pdf	186	1933
26	Berlin, Irving	Always.pdf	15	1925
27	Berlin, Irving	Best Thing For You (Would Be Me), The.pdf	31	1950
28	Berlin, Irving	Blue Skies-F.pdf	44	1926
29	Berlin, Irving	Cheek To Cheek.pdf	61	1935
30	Berlin, Irving	How Deep Is The Ocean.pdf	143	1933
31	Berlin, Irving	Remember.pdf	343	1925
32	Berrnier, Ben – Pinkard, Maceo	Sweet Georgia Brown.pdf	406	1925
33	Blake, Eubie	Memories Of You-C.pdf	268	1930
34	Bloom, Rube	Don't Worry 'Bout Me-F.pdf	89	1938
35	Bloom, Rube	Fools Rush In.pdf	111	1940
36	Bock, Jerry	Too Close For Comfort.pdf	439	1956
37	Bonfa, Louis	Black Orpheus (Manha De Carnaval).pdf	37	1959
38	Bowman, Brooks	East of the Sun (and West of the Moon).pdf	91	1934
39	Bradshaw, T-Johnson, E-Platter, E	Jersey Bounce.pdf	227	1942
40	Brainin, Jerry	Night Has A Thousand Eyes- The.pdf	301	1948
41	Brodsky, Nicholas	Be My Love-G.pdf	28	1950
42	Brodsky, Nicholas	I'll Never Stop Loving You.pdf	180	1955
43	Brooks, Shelton	Some Of These Days-F.pdf	371	1910
44	Brown, C.	Daahoud-Instrumental.pdf	69	1954
45	Brown, Clifford-Roach, Max	Joy Spring-Instrumental.pdf	229	1954
46	Brown, Ray	Ray's Song-Instrumental.pdf	341	1946
47	Brubeck, Dave	In Your Own Sweet Way.pdf	209	1955
48	Burnett, Ernie	My Melancholy Baby.pdf	287	1912
49	Burwell, Cliff	Sweet Lorraine.pdf	407	1928

Song List by Composer

Item	Composer	Title	Page	Year
50	Carmichael, Hoagy	Georgia On My Mind.pdf	122	1930
51	Carmichael, Hoagy	Heart And Soul.pdf	138	1938
52	Carmichael, Hoagy	Nearness Of You, The.pdf	297	1938
53	Carmichael, Hoagy	Rockin' Chair.pdf	345	1929
54	Carmichael, Hoagy	Skylark.pdf	361	1941
55	Carmichael, Hoagy	Small Fry-2pages.pdf	362	1938
56	Carmichael, Hoagy	Stardust-2 pages.pdf	389	1927
57	Carmichael, Hoagy	Two Sleepy People-2 pages.pdf	447	1938
58	Carter, Benny	When Lights Are Low.pdf	468	1956
59	Ceaser, Irving, Wolfe, Roger	Crazy Rhythm.pdf	68	1928
60	Chaplin, Charlie	Smile.pdf	364	1936
61	Churchill, Frank	Someday My Prince Will Come-Eb.pdf	373	1937
62	Clapp, Sunny	Girl Of My Dreams-instrumental.pdf	127	1927
63	Clayton, Buck	Swingin' Along On Broadway-Instrumental.pdf	409	OLD
64	Coleman, Cy	Witchcraft.pdf	480	1957
65	Colrane, J	Giant Steps-Instrumental.pdf	125	1960
66	Colrane, J	Moment's Notice-Instrumental.pdf	271	1957
67	Conn, Chester	Sunday.pdf	402	1926
68	Dameron, Tadd	Good Bait-Instrumental.pdf	131	1944
69	Dameron, Tadd	If You Could See Me Now.pdf	201	1946
70	Dameron, Tadd	Lady Bird-instrumental.pdf	238	1939
71	Dameron, Tadd	Our Delight-Instrumental.pdf	322	1947
72	Davis, Jimmie – Mitchell, Charle	You Are My Sunshine.pdf	490	1939
73	Davis, Jimmy-Ramirez, Roger R	Lover Man (Oh, Where Can You Be).pdf	254	1941
74	Davis, Miles	Four-instrumental.pdf	116	1954
75	Davis, Miles	Solar-Instrumental.pdf	369	1954
76	Davis, Miles	Tune Up-Instrumental.pdf	446	1972
77	De Paul, Gene	I'll Remember April.pdf	181	1942
78	De Paul, Gene	Namely You.pdf	294	1957
79	De Paul, Gene	Star Eyes.pdf	388	1943
80	De Paul, Gene	Teach Me Tonight.pdf	415	1953
81	De Paul, Gene	You Don't Know What Love Is.pdf	492	1941
82	De Rose, Peter	Deep Purple.pdf	78	1933
83	De Sylva, Brown Henderson	Sonny Boy.pdf	378	1928
84	Dennis, Matt	Angel Eyes.pdf	17	1946
85	Dennis, Matt	Everything Happens To Me-2 pages.pdf	98	1940
86	Dennis, Matt	Violets For Your Furs.pdf	452	1941
87	Dennis, Matt	Will You Still Be Mine.pdf	477	1940
88	Desmond, Paul	Take Five-instrumental.pdf	410	1959
89	Donaldson, Walter	Makin' Whoopee.pdf	262	1928
90	Donaldson, Walter	My Buddy.pdf	279	1922
91	Donaldson, Walter	Yes Sir, That's My Baby.pdf	488	1925
92	Dorham, K.	Blue Bossa-instrumental.pdf	40	1963
93	Duke, Vernon	April In Paris.pdf	19	1932
94	Duke, Vernon	Autumn In New York.pdf	25	1934
95	Duke, Vernon	Cabin In The Sky.pdf	56	1940
96	Duke, Vernon	I Can't Get Started.pdf	149	1936
97	Duke, Vernon	Taking A Chance On Love.pdf	412	1940
98	Duke, Vernon	What Is There To Say.pdf	464	1933

Song List by Composer

Item	Composer	Title	Page	Year
99	Durham, Eddie	Topsy-Instrumental.pdf	442	1938
100	Edwards, Michael	Once In A While.pdf	317	1937
101	Ellington, Duke	Caravan-instrumental.pdf	60	1936
102	Ellington, Duke	Come Sunday-instrumental.pdf	65	1943
103	Ellington, Duke	Cotton Tail-instrumental.pdf	67	1940
104	Ellington, Duke	Do Nothin' Till You Hear From Me.pdf	83	1940
105	Ellington, Duke	Don't Get Around Much Anymore-C-instrumental	88	1940
106	Ellington, Duke	I Didn't Know About You.pdf	154	1944
107	Ellington, Duke	I Got It Bad And That Ain't Good.pdf	159	1941
108	Ellington, Duke	I Let A Song Go Out Of My Heart-C.pdf	164	1938
109	Ellington, Duke	I'm Beginning To See The Light.pdf	184	1944
110	Ellington, Duke	I'm Just A Lucky So And So.pdf	188	1945
111	Ellington, Duke	In A Mellow Tone.pdf	204	1939
112	Ellington, Duke	In A Sentimental Mood-C.pdf	205	1935
113	Ellington, Duke	It Don't Mean A Thing.pdf	217	1931
114	Ellington, Duke	Just Squeeze Me.pdf	235	1941
115	Ellington, Duke	Prelude To A Kiss.pdf	339	1938
116	Ellington, Duke	Satin Doll.pdf	353	1953
117	Ellington, Duke	Solitude.pdf	370	1934
118	Ellington, Duke	Sophisticated Lady-F.pdf	380	1932
119	Ellington, Duke	What Am I Here For.pdf	461	1942
120	Ellington, Duke-Bigard, Barney	Mood Indigo-instrumental.pdf	272	1930
121	Ellington, Duke-Strayhorn, Billy	Day Dream.pdf	74	1943
122	Etting, Ruth	All Of Me-Bb.pdf	9	1931
123	Evans, Bill	Waltz For Debby-Instrumental-2 pages.pdf	453	1962
124	Fain, Sammy	Alice In Wonderland.pdf	7	1951
125	Fain, Sammy	Secret Love.pdf	354	1953
126	Fain, Sammy	That Old Feeling.pdf	420	1937
127	Fiorito, T.	I Never Knew-F.pdf	166	1925
128	Fiorito, T.	Toot, Toot, Tootsie.pdf	441	1921
129	Fisher, Carl	We'll Be Together Again.pdf	458	1945
130	Fisher, Dan-Drake, Ervis	Good Morning Heartache.pdf	132	1946
131	Forrest, Chet-Wright, Bob	It's A Blue World.pdf	220	1940
132	Forrest, George-Wright, Bob	Baubles, Bangles, and Beads.pdf	27	1953
133	Foster, Frank	Shiny Stockings.pdf	359	1956
134	Fragos, G.-Baker, J.-Gasparre, I	I Hear A Rhapsody.pdf	161	1941
135	Frank and Bert Leighton	Frankie and Johnny.pdf	117	1912
136	Garner, Errol	Misty.pdf	270	1954
137	Gensler, Lewis E.	Love Is Just Around The Corner.pdf	251	1934
138	Gershwin, George	Bidin' My Time.pdf	34	1930
139	Gershwin, George	But Not For Me.pdf	53	1930
140	Gershwin, George	Embraceable You.pdf	95	1928
141	Gershwin, George	Fascinating Rhythm.pdf	103	1924
142	Gershwin, George	Foggy Day, A.pdf	110	1937
143	Gershwin, George	How Long Has This Been Going On-F.pdf	146	1928
144	Gershwin, George	I Got Rhythm.pdf	160	1930
145	Gershwin, George	I've Got A Crush On You.pdf	190	1928
146	Gershwin, George	It Ain't Necessarily So-2 pages.pdf	214	1935
147	Gershwin, George	Liza (All the Clouds'll Roll Away).pdf	246	1929

Song List by Composer

Item	Composer	Title	Page	Year
148	Gershwin, George	Love Is Here To Stay.pdf	250	1938
149	Gershwin, George	Love Walked In.pdf	253	1930
150	Gershwin, George	Man I Love, The.pdf	263	1924
151	Gershwin, George	Nice Work If You Can Get It.pdf	299	1937
152	Gershwin, George	Oh, Lady Be Good.pdf	307	1924
153	Gershwin, George	S Wonderful.pdf	350	1927
154	Gershwin, George	Somebody Loves Me.pdf	372	1924
155	Gershwin, George	Someone To Watch Over Me-C.pdf	374	1926
156	Gershwin, George	Soon-C.pdf	379	1927
157	Gershwin, George	Strike Up The Band.pdf	396	1927
158	Gershwin, George	Summertime.pdf	401	1934
159	Gershwin, George	They Can't Take That Away From Me-2 pages.pdf	427	1937
160	Gillespie, Dizzy	Con Alma-Instrumental.pdf	66	1954
161	Gillespie, Dizzy	Night In Tunisia-2 pages-Instrumental.pdf	302	1941
162	Gillespie, Dizzy	Woody 'n You-Instrumental.pdf	484	1943
163	Golson, Benny	Along Came Betty.pdf	14	1958
164	Golson, Benny	Are You Real.pdf	21	1958
165	Golson, Benny	I Remember Clifford-2 pages.pdf	168	1957
166	Golson, Benny	Whisper Not-2 pages.pdf	474	1957
167	Goodman, Benny	Smooth One-A-Instrumental.pdf	366	1941
168	Goodman, Benny	Soft Winds-Instrumental.pdf	367	1940
169	Goodman, Benny	Stompin' At The Savoy-instrumental.pdf	393	1934
170	Goodman, Benny-Hampton, Lionel	Flying Home-Instrumental.pdf	109	1939
171	Goodman, Benny-Sampson, E.	Don't Be That Way-instrumental.pdf	85	1938
173	Gordon, Dexter	Fried Bananas-Instrumental.pdf	118	1969
174	Goykovich, Dusko	In The Sign Of Libra.pdf	208	1996
175	Grant, Sterlaing-Smith, Chris	I'm Confessin' That I Love You.pdf	185	1929
176	Green, Johnny	Body And Soul.pdf	49	1930
177	Green, Johnny	I Cover The Waterfront.pdf	153	1933
178	Green, Johnny	Out Of Nowhere.pdf	323	1931
179	Greer, Jesse	Just You, Just Me-instrumental.pdf	236	1929
180	Grever, Maria	What A Difference A Day Made.pdf	460	1934
181	Grofe, Ferde	On the Trail-instrumental.pdf	315	1931
182	Gross, Walter	Tenderly.pdf	416	1946
183	Grouya, Ted	Flamingo.pdf	107	1940
184	Guiffre, Jimmy	Four Brothers-instrumental.pdf	115	1947
185	Haggart, Bob	What's New.pdf	466	1939
186	Hamm, Fred	Bye, Bye, Blues.pdf	55	1930
187	Hampton, Lionel	Red Top-Instrumental.pdf	342	1947
188	Hancock, Herbie	Dolphin Dance-Instrumental.pdf	84	1965
189	Hanley, J.F.	Indiana (Back Home In).pdf	212	1917
190	Haymes, Dick	That's All.pdf	421	1952
191	Heath, J.	For Minors Only-Instrumental.pdf	114	1961
192	Hebb, Bobby	Sunny.pdf	403	1966
193	Hefti, Neil	Girl Talk.pdf	128	1964
194	Hefti, Neil	Li'l Darlin'-instrumental.pdf	241	1957
195	Henderson, Ray	Bye, Bye Blackbird.pdf	54	1926
196	Henry, Francis-Hyde, Madeline	Little Girl.pdf	245	1931
197	Herbert, Victor	Indian Summer.pdf	211	1919

Song List by Composer

Item	Composer	Title	Page	Year
198	Herman, Woody-Burn, R	Early Autumn.pdf	90	1949
199	Herzog, A.	God Bless The Child.pdf	129	1941
200	Herzog, Arthur Jr.	Don't Explain.pdf	87	1944
201	Hickman, A.	Rose Room.pdf	346	1917
202	Hill, Billy	In The Chapel In The Moonlight.pdf	207	1936
203	Hines, Earl "Fatha"	Rosetta.pdf	347	1933
204	Hoffman, Al-Goodhart-Nelson, El	Apologize.pdf	147	1931
205	Howard, Bart	Fly Me To The Moon-C.pdf	108	1954
206	Hubbel, Raymond	Poor Butterfly.pdf	336	1916
207	Hudson, Will-Mills, Irving	Moonglow (And Love).pdf	274	1933
208	Hupfeld, Herman	As Time Goes By-C.pdf	23	1931
209	Jarline, Leigh – Washington, Ne	When You Wish Upon A Star-Eb.pdf	470	1940
210	Jobim, Antonio Carlos	Desafinado-instrumental 2 pages.pdf	79	1962
211	Jobim, Antonio Carlos	Felicidade, A-instrumental.pdf	104	1959
212	Jobim, Antonio Carlos	Girl From Ipanema, The.pdf	126	1962
213	Jobim, Antonio Carlos	How Insensitive-instrumental.pdf	145	1963
214	Jobim, Antonio Carlos	Meditation.pdf	267	1962
215	Jobim, Antonio Carlos	Once I Loved (O Amor em Paz).pdf	316	1960
216	Jobim, Antonio Carlos	One Note Samba-2 pages.pdf	320	1960
217	Jobim, Antonio Carlos	Quiet Nights of Quiet Stars (Corcovado)-instrume	340	1960
218	Jobim, Antonio Carlos	Triste.pdf	445	1966
219	Jobim, Antonio Carlos	Wave.pdf	456	1967
220	Johnson, Buddy	Since I Fell For You.pdf	360	1945
221	Johnson, J.P.	If I Could Be With You One Hour Tonight.pdf	196	1926
222	Johnston, Arthur	My Old Flame.pdf	288	1934
223	Johnston, Arthur	Pennies From Heaven.pdf	327	1936
224	Jones, Isham	There Is No Greater Love.pdf	423	1936
225	Jones, Thad	A Child Is Born-G.pdf	1	1969
226	Jordan, Duke	Jordu-instrumental.pdf	228	1953
227	Kahn, Sammy	Beautiful Friendship, A.pdf	29	1956
228	Kaper, Bonislaw	All God's Chillun Got Rhythm.pdf	8	1937
229	Kaper, Bonislaw	Green Dolphin Street, On.pdf	133	1947
230	Kern, Jerome	All The Things You Are.pdf	11	1939
231	Kern, Jerome	Dearly Beloved.pdf	77	1942
232	Kern, Jerome	Fine Romance, A.pdf	106	1936
233	Kern, Jerome	I'm Old Fashioned.pdf	189	1942
234	Kern, Jerome	I've Told Ev'ry Little Star-Eb.pdf	195	1932
235	Kern, Jerome	In Love In Vain.pdf	206	1946
236	Kern, Jerome	Long Ago And Far Away.pdf	247	1944
237	Kern, Jerome	Pick Yourself Up.pdf	333	1936
238	Kern, Jerome	Smoke Gets In Your Eyes.pdf	365	1933
239	Kern, Jerome	Song Is You, The-2pages.pdf	376	1932
240	Kern, Jerome	Till The Coulds Roll By-Instrumental.pdf	434	1946
241	Kern, Jerome	Way You Look Tonight, The.pdf	457	1936
242	Kern, Jerome	Yesterdays.pdf	489	1933
243	Klenner, John	Just Friends.pdf	231	1931
244	Kosma, Joseph	Autumn Leaves.pdf	26	1945
245	Kramer, Alex	Candy.pdf	59	1944
246	Lane, Burton	Everything I Have Is Yours.pdf	100	1933

Song List by Composer

Item	Composer	Title	Page	Year
247	Lane, Burton	How About You.pdf	142	1941
248	Lane, Burton	I Hear Music.pdf	162	1940
249	Lane, Burton	Old Devil Moon.pdf	308	1947
250	Lane, Burton	On A Clear Day (You Can See Forever).pdf	310	1965
251	Layton, Turner	After You've Gone.pdf	2	1918
252	Legrand, Michelle	Watch What Happens.pdf	455	1964
253	Legrand, Michelle	What Are You Doing For The Rest Of Your Life-2	462	1969
254	Leslie, Handman, Clark	Blue and Broken Hearted-Instrumental.pdf	38	1922
255	Lewis, John	Afternoon In Paris-instrumental.pdf	3	1949
256	Lewis, John	Django-Instrumental.pdf	82	1956
257	Lewis, John	For All We know.pdf	112	1934
258	Lewis, John	How High The Moon.pdf	144	1940
259	Loesser, Frank	If I Were A Bell.pdf	200	1950
260	Loesser, Frank	Inchworm, The.pdf	210	1952
261	Loesser, Frank	On A Slow Boat To China.pdf	311	1948
262	Loewe, Frederick	Almost Like Being In Love.pdf	12	1947
263	Loewe, Frederick	I've Grown Accustomed To Her Face.pdf	194	1956
264	Loewe, Frederick	On The Street Where You Live-2pages.pdf	312	1956
265	Lowe, Ruth	I'll Never Smile Again.pdf	179	1940
266	Malneck, M.-Signorelli, F,	I'll Never Be The Same.pdf	178	1932
267	Mancini, Henry	Days of Wine and Roses, The.pdf	75	1962
268	Mancini, Henry	Moon River.pdf	273	1961
269	Mandel, Johnny	Emily.pdf	96	1964
270	Mandel, Johnny	Shadow of Your Smile, The.pdf	357	1965
271	Mann, David	No Moon At All.pdf	305	1947
272	Martin, Hugh-Blaine, Ralph	Boy Next Door, The-G.pdf	51	1930
273	McHugh, Jimmy	Don't Blame Me.pdf	86	1932
274	McHugh, Jimmy	Exactly Like You.pdf	101	1930
275	McHugh, Jimmy	I Can't Believe That You're In Love With Me.pdf	148	1926
276	McHugh, Jimmy	I Can't Give You Anything But Love, Baby.pdf	150	1928
277	McHugh, Jimmy	I'm In The Mood For Love.pdf	187	1935
278	McHugh, Jimmy	On The Sunny Side Of The Street.pdf	314	1930
279	McHugh, Jimmy	Where Are You.pdf	472	1937
280	Menescal, R.	My Little Boat.pdf	286	1975
281	Meyer-Breton-Edward	For Heaven's Sake.pdf	113	1959
282	Moll, Billy	I Want A Little Girl.pdf	174	1930
283	Monk, Thelonius	Ruby My Dear-Instrumental.pdf	348	1947
284	Monk, Thelonius	San Francisco Holiday-Worry Later-Instrumental	352	1960
285	Moret, Neil	She's Funny That Way.pdf	358	1929
286	Mulligan, Gerry	Line for Lyons-instrumental.pdf	243	1952
287	Nemo, Henry	Tis Autumn.pdf	438	1941
288	Newly, Anthony – Bricusse, Lesl	Who Can I Turn To.pdf	476	1964
289	Noble, Ray	Cherokee.pdf	63	1938
290	Noble, Ray	Touch Of Your Lips, The.pdf	443	1936
291	Noble, Ray	Very Thought Of You, The.pdf	451	1934
292	Oakland, Ben	I'll Take Romance.pdf	182	1937
293	Oakland, Ben	If I Love Again.pdf	198	1933
294	Parker, Charlie	Yardbird Suite-Instrumental.pdf	487	1946
295	Perkins, Frank	Stars Fell On Alabama.pdf	391	1934

Song List by Composer

Item	Composer	Title	Page	Year
296	Peterson, Oscar	Tricotism-Instrumental.pdf	444	1954
297	Pinkard,M-Tauber,D-Tracey,W	Them There Eyes.pdf	422	1930
298	Porter, Cole	All Of You.pdf	10	1954
299	Porter, Cole	Anything Goes.pdf	18	1934
300	Porter, Cole	At Long Last Love.pdf	24	1938
301	Porter, Cole	Easy To Love-G.pdf	94	1934
302	Porter, Cole	Ev'ry Time We Say Goodbye.pdf	97	1944
303	Porter, Cole	From This Moment On.pdf	119	1950
304	Porter, Cole	Get Out Of Town.pdf	124	1938
305	Porter, Cole	I Concentrate On You.pdf	151	1940
306	Porter, Cole	I Get A Kick Out Of You.pdf	158	1934
307	Porter, Cole	I Love You-Eb.pdf	165	1944
308	Porter, Cole	I've Got You Under My Skin-2pages.pdf	192	1936
309	Porter, Cole	It's All Right With Me-2 pages.pdf	221	1953
310	Porter, Cole	Just One Of Those Things-2 pages.pdf	233	1935
311	Porter, Cole	Love For Sale-2 pages.pdf	248	1931
312	Porter, Cole	My Heart Belongs To Daddy.pdf	283	1938
313	Porter, Cole	Night And Day.pdf	300	1932
314	Porter, Cole	What Is This Thing Called Love.pdf	465	1929
315	Porter, Cole	You'd Be So Nice To Come Home To.pdf	493	1943
316	Rainger, R.	Easy Living.pdf	92	1937
317	Rainger, R.	Thanks For The Memory.pdf	417	1938
318	Rainger, Ralph	I Wished On The Moon.pdf	177	1935
319	Rainger, Ralph	If I Should Lose You.pdf	199	1936
320	Raskin, David	Laura.pdf	240	1944
321	Redmon, Don	Gee Baby Ain't I Good To You.pdf	121	1929
322	Redmon, Don, Traditional	Saint James Infirmary Blues-Instrumental.pdf	351	1925
323	Reid, Billy	Gypsy, The.pdf	134	1945
324	Reinhhardt, Django	Nuages-instrumental.pdf	306	1946
325	Robin-Whiting-Chase	My Ideal-Eb.pdf	285	1930
326	Robingson, W.	Old Folks.pdf	309	1938
327	Robinson, R.	Portrait Of Jennie.pdf	337	1948
328	Robinson, Russel-Conrad,J.	Margie.pdf	265	1920
329	Robinson, Russel-Conrad,J.	Mountain Greenery.pdf	278	1926
330	Rodgers, Richard	Bewitched, Bothered and Bewildered.pdf	33	1940
331	Rodgers, Richard	Blue Moon.pdf	42	1937
332	Rodgers, Richard	Blue Room.pdf	43	1926
333	Rodgers, Richard	Dancing On the Ceiling.pdf	71	1930
334	Rodgers, Richard	Falling In Love With Love.pdf	102	1938
335	Rodgers, Richard	Have You Met Miss Jones.pdf	137	1937
336	Rodgers, Richard	I Could Write A Book.pdf	152	1940
337	Rodgers, Richard	I Didn't Know What Time It Was.pdf	155	1939
338	Rodgers, Richard	I Wish I Were In Love Again.pdf	176	1937
339	Rodgers, Richard	Isn't It Romantic.pdf	213	1932
340	Rodgers, Richard	It Might As Well Be Spring.pdf	218	1945
341	Rodgers, Richard	It Never Entered My Mind.pdf	219	1940
342	Rodgers, Richard	Lady Is A Tramp, The.pdf	239	1937
343	Rodgers, Richard	Little Girl Blue.pdf	244	1935
344	Rodgers, Richard	Lover.pdf	256	1932

Song List by Composer

Item	Composer	Title	Page	Year
345	Rodgers, Richard	Manhattan.pdf	264	1925
346	Rodgers, Richard	My Favorite Things.pdf	280	1959
347	Rodgers, Richard	My Funny Valentine.pdf	282	1937
348	Rodgers, Richard	My Heart Stood Still.pdf	284	1927
349	Rodgers, Richard	My Romance.pdf	290	1935
350	Rodgers, Richard	Spring Is Here.pdf	385	1938
351	Rodgers, Richard	Surrey With The Fringe On Top.pdf	404	1943
352	Rodgers, Richard	There's A Small Hotel-G.pdf	425	1936
353	Rodgers, Richard	This Can't Be Love.pdf	431	1938
354	Rodgers, Richard	Thou Swell.pdf	432	1927
355	Rodgers, Richard	Where Or When-F.pdf	473	1937
356	Rodgers, Richard	With A Song In My Heart.pdf	481	1929
357	Rodgers, Richard	You Are Too Beautiful.pdf	491	1933
358	Roemheld, Heinz Eric	Ruby.pdf	349	1952
359	Rollins, Sonny	Airegin-instrumental.pdf	6	1954
360	Rollins, Sonny	Pent Up House-Instrumental.pdf	328	1956
361	Rollins, Sonny	St. Thomas-Instrumental.pdf	386	1956
362	Rollins, Sonny	Strode Rode-instrumental.pdf	397	1956
363	Romberg, Sigmund	Lover, Come Back To Me-Eb.pdf	255	1928
364	Romberg, Sigmund	Softly As A Morning Sunrise.pdf	368	1928
365	Ronnell, Ann	Willow Weep For Me-2pages.pdf	478	1932
366	Rouse, Charlie	Bitter Sweet-intrumental.pdf	35	1950
367	Ruby, Harry	Thinking Of You.pdf	430	1927
368	Ruby, Harry	Three Little Words.pdf	433	1930
369	Sampson, Edgar	Blue Lou.pdf	41	1935
370	Schertzinger, Victor	I Remember You.pdf	170	1941
371	Schertzinger, Victor	Tangerine.pdf	413	1941
372	Schwartz, Anton	Dancing In The Dark.pdf	70	1931
373	Schwartz, Anton	Gal In Calico, A.pdf	120	1946
374	Schwartz, Arthur	Alone Together.pdf	13	1932
375	Segal, Jack	When Sunny Gets Blue.pdf	469	1956
376	Seusse, Nadin Dana	My Silent Love.pdf	293	1931
377	Shapiro, T.-Lawrence, J.	Handful Of Stars-2 pages.pdf	135	1940
378	Shapiro, T.-Campbell, J.-Connolly,	If I Had You.pdf	197	1928
379	Shavers, Charlie	Undecided.pdf	449	1938
380	Shearing, George	Lullaby Of Birdland.pdf	257	1952
381	Sherwin, Manning	Nightingale Sang In Berkeley Square, A.pdf	304	1939
382	Signorelli, Frank-Malneck, Matty	Stairway To The Stars.pdf	387	1939
383	Silver, Horace	Nica's Dream-instrumental.pdf	298	1956
384	Silver, Horace	Peace-instrumental.pdf	326	1959
385	Silver, Horace	Preacher-The-Instrumental.pdf	338	1955
386	Silver, Horace	Strollin'-Instrumental.pdf	398	1960
387	Silvers, Louis	April Showers.pdf	20	1921
388	Stept, S.	Please Don't Talk About Me When I'm Gone.pdf	334	1930
389	Stordhal, Axel, Weston, Paul	Day By Day.pdf	73	1946
390	Strachey, Jack	These Foolish Things (Remind Me Of You).pdf	426	1936
391	Strayhorn, Billy	Chelsea Bridge-instrumental.pdf	62	1941
392	Strayhorn, Billy	Lush Life-instrumental.pdf	259	1938
393	Strayhorn, Billy	Take The A Train.pdf	411	1939

Song List by Composer

Item	Composer	Title	Page	Year
394	Styne, Jules	I Fall In Love Too Easily.pdf	157	1944
395	Styne, Jules	It's You Or No One.pdf	225	1948
396	Styne, Jules	Just In Time.pdf	232	1956
397	Styne, Jules	Party's Over, The.pdf	325	1956
398	Styne, Jules	People-2 pages.pdf	329	1963
399	Styne, Jules	Things We Did Last Summer.pdf	429	1946
400	Styne, Jules	Time After Time.pdf	436	1946
401	Suessdorf, Karl	Moonlight In Vermont.pdf	275	1944
402	Swan, Elnar Aaron	When Your Lover Has Gone.pdf	471	1931
403	Swift, Kay	Can't We Be Friends.pdf	57	1929
404	Swift, Kay	Fine and Dandy.pdf	105	1930
405	Taylor, Billy	Upper Manhattan Medcal Group-Instrumental.pdf	450	1959
406	Thielesman, Toot	Bluesette-2 pages.pdf	47	1962
407	Thompson, Charles-Jaquet, Illino	Robbin's Nest.pdf	344	1947
408	Tizol, Juan	Perdido-2 pages.pdf	331	1942
409	Torme, Mel	Born To Be Blue.pdf	50	1946
410	Traditionasl	Dear Old Stockholm-Instrumental.pdf	76	OLD
411	Turentine, Stanley	Sugar-Instrumental.pdf	399	1971
412	Valle, Marcos	Summer Samba.pdf	400	1964
413	Van Heusen, Jimmy	But Beautiful.pdf	52	1947
414	Van Heusen, Jimmy	Darn That Dream.pdf	72	1939
415	Van Heusen, Jimmy	Here's That Rainy Day.pdf	139	1953
416	Van Heusen, Jimmy	I Thought About You.pdf	173	1939
417	Van Heusen, Jimmy	Imagination.pdf	203	1940
418	Van Heusen, Jimmy	It Could Happen To You.pdf	216	1944
419	Van Heusen, Jimmy	It's Always You.pdf	223	1941
420	Van Heusen, Jimmy	Like Someone In Love.pdf	242	1944
421	Van Heusen, Jimmy	Nancy (With The Laughing Face).pdf	295	1942
422	Van Heusen, Jimmy	Polka Dots And Moonbeams.pdf	335	1940
423	Waldron, Matt	Soul Eyes-instrumental.pdf	381	1957
424	Waller, Fats	Ain't Misbehavin'.pdf	4	1929
425	Waller, Fats	Black and Blue.pdf	36	1929
426	Waller, Fats	Honeysuckle Rose.pdf	141	1929
427	Waller, Fats	Keepin' Out Of Mischief Now.pdf	237	1929
428	Warren, Harry	I Only Have Eyes For You.pdf	167	1934
429	Warren, Harry	Jeepers Creepers.pdf	226	1938
430	Warren, Harry	Lulu's Back In Town.pdf	258	1935
431	Warren, Harry	More I See You, The.pdf	276	1945
432	Warren, Harry	September In The Rain.pdf	355	1937
433	Warren, Harry	There Will Never Be Another You.pdf	424	1942
434	Webb, Jim	Didn't We.pdf	81	1968
435	Weill, Kurt	Mack The Knife-2 pages.pdf	260	1928
436	Weill, Kurt	My Ship.pdf	292	1941
437	Weill, Kurt	September Song.pdf	356	1938
438	Weill, Kurt	Speak Low.pdf	382	1943
439	Westikn, Randy	High-Fly-Instrumental.pdf	140	1958
440	Weston, P.	I Should Care.pdf	171	1944
441	Whiting, Richard, A.	Too Marvelous For Words.pdf	440	1937
442	Wilson, Meredith	Till There Was You-C.pdf	435	1957

Song List by Composer

Item	Composer	Title	Page	Year
443	Wolt-Landesman	Spring Can Really Hang You Up The Most-Eb-2	383	1955
444	Wood, Guy	My One And Only Love-Eb.pdf	289	1952
445	Wrubel, A.	I'm Afraid The Masquerade Is Over.pdf	183	1938
446	Wruble, Allie	Gone With The Wind-C.pdf	130	1937
447	Youmans, Vincent	I Know That You Know.pdf	163	1926
448	Youmans, Vincent	I Want To Be Happy.pdf	175	1925
449	Youmans, Vincent	More Than You Know.pdf	277	1929
450	Youmans, Vincent	My Foolish Heart.pdf	281	1949
451	Youmans, Vincent	Sometimes I'm Happy.pdf	375	1927
452	Youmans, Vincent	Stella By Starlight.pdf	392	1934
453	Youmans, Vincent	Tea For Two.pdf	414	1925
454	Youmans, Vincent	Time On My Hands.pdf	437	1930
455	Youmans, Vincent	Without A Song-2 pages.pdf	482	1929
456	Young, Victor	Beautiful Love.pdf	30	1931
457	Young, Victor	Can't We Talk It Over.pdf	58	1932
458	Young, Victor	I Don't Stand A Ghost Of A Chance With You.pdf	156	1932
459	Young, Victor	Love Letters.pdf	252	1945
460	Young, Victor	Sweet Sue.pdf	408	1928
461	Young, Victor	Weaver Of Dreams.pdf	459	1960
462	Young, Victor	When I Fall In Love.pdf	467	1952
463	Zawinal, Joe	Mercy, Mercy, Mercy-C.pdf	269	1966

Song List by Date

Item	Year	Title	Page	Composer
1	1910	Some Of These Days-F.pdf	371	Brooks, Shelton
2	1912	Frankie and Johnny.pdf	117	Frank and Bert Leighton
3	1912	My Melancholy Baby.pdf	287	Burnett, Ernie
4	1916	Poor Butterfly.pdf	336	Hubbel, Raymond
5	1917	Indiana (Back Home In).pdf	212	Hanley, J.F.
6	1917	Rose Room.pdf	346	Hickman, A.
7	1918	After You've Gone.pdf	2	Layton, Turner
8	1919	Indian Summer.pdf	211	Herbert, Victor
9	1920	Margie.pdf	265	Robinson, Russel-Conrad,J.
10	1921	April Showers.pdf	20	Silvers, Louis
11	1921	Toot, Toot, Tootsie.pdf	441	Fiorito, T.
12	1922	Blue and Broken Hearted-Instrumental.pdf	38	Leslie, Handman, Clark
13	1922	My Buddy.pdf	279	Donaldson, Walter
14	1924	Fascinating Rhythm.pdf	103	Gershwin, George
15	1924	Man I Love, The.pdf	263	Gershwin, George
16	1924	Oh, Lady Be Good.pdf	307	Gershwin, George
17	1924	Somebody Loves Me.pdf	372	Gershwin, George
18	1925	Always.pdf	15	Berlin, Irving
19	1925	I Never Knew-F.pdf	166	Fiorito, T.
20	1925	I Want To Be Happy.pdf	175	Youmans, Vincent
21	1925	Manhattan.pdf	264	Rodgers, Richard
22	1925	Remember.pdf	343	Berlin, Irving
23	1925	Saint James Infirmary Blues-Instrumental.pdf	351	Redmon, Don, Traditional
24	1925	Sweet Georgia Brown.pdf	406	Bernier, Ben – Pinkard, Maceo
25	1925	Tea For Two.pdf	414	Youmans, Vincent
26	1925	Yes Sir, That's My Baby.pdf	488	Donaldson, Walter
27	1926	Blue Room.pdf	43	Rodgers, Richard
28	1926	Blue Skies-F.pdf	44	Berlin, Irving
29	1926	Bye, Bye Blackbird.pdf	54	Henderson, Ray
30	1926	I Can't Believe That You're In Love With Me.pdf	148	McHugh, Jimmy
31	1926	I Know That You Know.pdf	163	Youmans, Vincent
32	1926	If I Could Be With You One Hour Tonight.pdf	196	Johnson, J.P.
33	1926	Mountain Greenery.pdf	278	Robinson, Russel-Conrad,J.
34	1926	Someone To Watch Over Me-C.pdf	374	Gershwin, George
35	1926	Sunday.pdf	402	Conn, Chester
36	1927	Ain't She Sweet-Bb.pdf	5	Ager, Milton
37	1927	Girl Of My Dreams-instrumental.pdf	127	Clapp, Sunny
38	1927	My Heart Stood Still.pdf	284	Rodgers, Richard
39	1927	S Wonderful.pdf	350	Gershwin, George
40	1927	Sometimes I'm Happy.pdf	375	Youmans, Vincent
41	1927	Soon-C.pdf	379	Gershwin, George
42	1927	Stardust-2 pages.pdf	389	Carmichael, Hoagy
43	1927	Strike Up The Band.pdf	396	Gershwin, George
44	1927	Thinking Of You.pdf	430	Ruby, Harry
45	1927	Thou Swell.pdf	432	Rodgers, Richard
46	1928	Crazy Rhythm.pdf	68	Ceaser, Irving, Wolfe, Roger
47	1928	Embraceable You.pdf	95	Gershwin, George
48	1928	How Long Has This Been Going On-F.pdf	146	Gershwin, George
49	1928	I Can't Give You Anything But Love, Baby.pdf	150	McHugh, Jimmy

Song List by Date

Item	Year	Title	Page	Composer
50	1928	I've Got A Crush On You.pdf	190	Gershwin, George
51	1928	If I Had You.pdf	197	Shapiro, T-Campbell, J-Connelly,
52	1928	Lover, Come Back To Me-Eb.pdf	255	Romberg, Sigmund
53	1928	Mack The Knife-2 pages.pdf	260	Weill, Kurt
54	1928	Makin' Whoopee.pdf	262	Donaldson, Walter
55	1928	Softly As A Morning Sunrise.pdf	368	Romberg, Sigmund
56	1928	Sonny Boy.pdf	378	De Sylva, Brown Henderson
57	1928	Sweet Lorraine.pdf	407	Burwell. Cliff
58	1928	Sweet Sue.pdf	408	Young, Victor
59	1929	Ain't Misbehavin'.pdf	4	Waller, Fats
60	1929	Am I Blue.pdf	16	Akst, Harry
61	1929	Black and Blue.pdf	36	Waller, Fats
62	1929	Can't We Be Friends.pdf	57	Swift, Kay
63	1929	Gee Baby Ain't I Good To You.pdf	121	Redmon, Don
64	1929	Honeysuckle Rose.pdf	141	Waller, Fats
65	1929	I'm Confessin' That I Love You.pdf	185	Grant, Sterlaing-Smith, Chris
66	1929	Just You, Just Me-instrumental.pdf	236	Greer, Jesse
67	1929	Keepin' Out Of Mischief Now.pdf	237	Waller, Fats
68	1929	Liza (All the Clouds'll Roll Away).pdf	246	Gershwin, George
69	1929	Mean To Me.pdf	266	Alhert, Fred E.
70	1929	More Than You Know.pdf	277	Youmans, Vincent
71	1929	Rockin' Chair.pdf	345	Carmichael, Hoagy
72	1929	She's Funny That Way.pdf	358	Moret, Neil
73	1929	What Is This Thing Called Love.pdf	465	Porter, Cole
74	1929	With A Song In My Heart.pdf	481	Rodgers, Richard
75	1929	Without A Song-2 pages.pdf	482	Youmans, Vincent
76	1930	Bidin' My Time.pdf	34	Gershwin, George
77	1930	Body And Soul.pdf	49	Green, Johnny
78	1930	Boy Next Door, The-G.pdf	51	Martin, Hugh-Blaine, Ralph
79	1930	But Not For Me.pdf	53	Gershwin, George
80	1930	Bye, Bye, Blues.pdf	55	Hamm, Fred
81	1930	Dancing On the Ceiling.pdf	71	Rodgers, Richard
82	1930	Exactly Like You.pdf	101	McHugh, Jimmy
83	1930	Fine and Dandy.pdf	105	Swift, Kay
84	1930	Georgia On My Mind.pdf	122	Carmichael, Hoagy
85	1930	Get Happy.pdf	123	Arlen, Harold
86	1930	I Got Rhythm.pdf	160	Gershwin, George
87	1930	I Want A Little Girl.pdf	174	Moll, Billy
88	1930	Love Walked In.pdf	253	Gershwin, George
89	1930	Memories Of You-C.pdf	268	Blake, Eubie
90	1930	Mood Indigo-instrumental.pdf	272	Ellington, Duke-Bigard, Barney
91	1930	My Ideal-Eb.pdf	285	Robin-Whiting-Chase
92	1930	On The Sunny Side Of The Street.pdf	314	McHugh, Jimmy
93	1930	Please Don't Talk About Me When I'm Gone.pdf	334	Stept, S.
94	1930	Them There Eyes.pdf	422	Pinkard, M-Tauber, D-Tracey, W
95	1930	Three Little Words.pdf	433	Ruby, Harry
96	1930	Time On My Hands.pdf	437	Youmans, Vincent
97	1931	All Of Me-Bb.pdf	9	Etting, Ruth
98	1931	As Time Goes By-C.pdf	23	Hupfeld, Herman

Song List by Date

Item	Year	Title	Page	Composer
99	1931	Beautiful Love.pdf	30	Young, Victor
100	1931	Dancing In The Dark.pdf	70	Schwartz, Anton
101	1931	I Apologize.pdf	147	Hoffman, Al-Goodhart-Nelson, E
102	1931	I Surrender Dear.pdf	172	Barris, Harry
103	1931	It Don't Mean A Thing.pdf	217	Ellington, Duke
104	1931	Just Friends.pdf	231	Klenner, John
105	1931	Little Girl.pdf	245	Henry, Francis-Hyde, Madeline
106	1931	Love For Sale-2 pages.pdf	248	Porter, Cole
107	1931	My Silent Love.pdf	293	Seusse, Nadin Dana
108	1931	On the Trail-instrumental.pdf	315	Grofe, Ferde
109	1931	Out Of Nowhere.pdf	323	Green, Johnny
110	1931	Sweet and Lovely.pdf	405	Arnheim, G. - Lemare, J.
111	1931	When Your Lover Has Gone.pdf	471	Swan, Elnar Aaron
112	1931	Wrap Your Troubles In Dreams.pdf	486	Barris, Harry
113	1932	Alone Together.pdf	13	Schwartz, Arthur
114	1932	April In Paris.pdf	19	Duke, Vernon
115	1932	Between the Devil and the Deep Blue Sea.pdf	32	Arlen, Harold
116	1932	Can't We Talk It Over.pdf	58	Young, Victor
117	1932	Don't Blame Me.pdf	86	McHugh, Jimmy
118	1932	I Don't Stand A Ghost Of A Chance With You.pdf	156	Young, Victor
119	1932	I'll Never Be The Same.pdf	178	Malneck, M.-Signorelli, F,
120	1932	I've Got The World On A String.pdf	191	Arlen, Harold
121	1932	I've Told Ev'ry Little Star-Eb.pdf	195	Kern, Jerome
122	1932	Isn't It Romantic.pdf	213	Rodgers, Richard
123	1932	Lover.pdf	256	Rodgers, Richard
124	1932	Night And Day.pdf	300	Porter, Cole
125	1932	Song Is You, The-2pages.pdf	376	Kern, Jerome
126	1932	Sophisticated Lady-F.pdf	380	Ellington, Duke
127	1932	Willow Weep For Me-2pages.pdf	478	Ronnell, Ann
128	1933	Deep Purple.pdf	78	De Rose, Peter
129	1933	Everything I Have Is Yours.pdf	100	Lane, Burton
130	1933	How Deep Is The Ocean.pdf	143	Berlin, Irving
131	1933	I Cover The Waterfront.pdf	153	Green, Johnny
132	1933	I'm Getting Sentimental Over You.pdf	186	Bassman, George
133	1933	If I Love Again.pdf	198	Oakland, Ben
134	1933	Moonglow (And Love).pdf	274	Hudson, Will-Mills, Irving
135	1933	Rosetta.pdf	347	Hines, Earl "Fatha"
136	1933	Smoke Gets In Your Eyes.pdf	365	Kern, Jerome
137	1933	Stormy Weather-2 pages.pdf	394	Arlen, Harold
138	1933	What Is There To Say.pdf	464	Duke, Vernon
139	1933	Yesterdays.pdf	489	Kern, Jerome
140	1933	You Are Too Beautiful.pdf	491	Rodgers, Richard
141	1934	Anything Goes.pdf	18	Porter, Cole
142	1934	As Long As I Live.pdf	22	Arlen, Harold
143	1934	Autumn In New York.pdf	25	Duke, Vernon
144	1934	East of the Sun (and West of the Moon).pdf	91	Bowman, Brooks
145	1934	Easy To Love-G.pdf	94	Porter, Cole
146	1934	For All We know.pdf	112	Lewis, John
147	1934	I Get A Kick Out Of You.pdf	158	Porter, Cole

Song List by Date

Item	Year	Title	Page	Composer
148	1934	I Only Have Eyes For You.pdf	167	Warren, Harry
149	1934	Ill Wind.pdf	202	Arlen, Harold
150	1934	Love Is Just Around The Corner.pdf	251	Gensler, Lewis E.
151	1934	My Old Flame.pdf	288	Johnston, Arthur
152	1934	Solitude.pdf	370	Ellington, Duke
153	1934	Stars Fell On Alabama.pdf	391	Perkins, Frank
154	1934	Stella By Starlight.pdf	392	Youmans, Vincent
155	1934	Stompin' At The Savoy-instrumental.pdf	393	Goodman, Benny
156	1934	Summertime.pdf	401	Gershwin, George
157	1934	Very Thought Of You, The.pdf	451	Noble, Ray
158	1934	What A Difference A Day Made.pdf	460	Grever, Maria
159	1935	Blue Lou.pdf	41	Sampson, Edgar
160	1935	Cheek To Cheek.pdf	61	Berlin, Irving
161	1935	I Wished On The Moon.pdf	177	Rainger, Ralph
162	1935	I'm In The Mood For Love.pdf	187	McHugh, Jimmy
163	1935	In A Sentimental Mood-C.pdf	205	Ellington, Duke
164	1935	It Ain't Necessarily So-2 pages.pdf	214	Gershwin, George
165	1935	Just One Of Those Things-2 pages.pdf	233	Porter, Cole
166	1935	Little Girl Blue.pdf	244	Rodgers, Richard
167	1935	Lulu's Back In Town.pdf	258	Warren, Harry
168	1935	My Romance.pdf	290	Rodgers, Richard
169	1936	Caravan-instrumental.pdf	60	Ellington, Duke
170	1936	Fine Romance, A.pdf	106	Kern, Jerome
171	1936	I Can't Get Started.pdf	149	Duke, Vernon
173	1936	I've Got You Under My Skin-2pages.pdf	192	Porter, Cole
174	1936	If I Should Lose You.pdf	199	Rainger, Ralph
175	1936	In The Chapel In The Moonlight.pdf	207	Hill, Billy
176	1936	Pennies From Heaven.pdf	327	Johnston, Arthur
177	1936	Pick Yourself Up.pdf	333	Kern, Jerome
178	1936	Smile.pdf	364	Chaplin, Charlie
179	1936	There Is No Greater Love.pdf	423	Jones, Isham
180	1936	There's A Small Hotel-G.pdf	425	Rodgers, Richard
181	1936	These Foolish Things (Remind Me Of You).pdf	426	Strachey, Jack
182	1936	Touch Of Your Lips, The.pdf	443	Noble, Ray
183	1936	Way You Look Tonight, The.pdf	457	Kern, Jerome
184	1937	All God's Chillun Got Rhythm.pdf	8	Kaper, Bonislaw
185	1937	Blue Moon.pdf	42	Rodgers, Richard
186	1937	Easy Living.pdf	92	Rainger, R.
187	1937	Foggy Day, A.pdf	110	Gershwin, George
188	1937	Gone With The Wind-C.pdf	130	Wruble, Allie
189	1937	Have You Met Miss Jones.pdf	137	Rodgers, Richard
190	1937	I Wish I Were In Love Again.pdf	176	Rodgers, Richard
191	1937	I'll Take Romance.pdf	182	Oakland, Ben
192	1937	Lady Is A Tramp, The.pdf	239	Rodgers, Richard
193	1937	My Funny Valentine.pdf	282	Rodgers, Richard
194	1937	Nice Work If You Can Get It.pdf	299	Gershwin, George
195	1937	Once In A While.pdf	317	Edwards, Michael
196	1937	September In The Rain.pdf	355	Warren, Harry
197	1937	Someday My Prince Will Come-Eb.pdf	373	Churchill, Frank

Song List by Date

Item	Year	Title	Page	Composer
198	1937	That Old Feeling.pdf	420	Fain, Sammy
199	1937	They Can't Take That Away From Me-2 pages.pdf	427	Gershwin, George
200	1937	Too Marvelous For Words.pdf	440	Whiting, Richard, A.
201	1937	Where Are You.pdf	472	McHugh, Jimmy
202	1937	Where Or When-F.pdf	473	Rodgers, Richard
203	1938	At Long Last Love.pdf	24	Porter, Cole
204	1938	Blue And Sentimental.pdf	39	Basie, Count
205	1938	Cherokee.pdf	63	Noble, Ray
206	1938	Don't Be That Way-instrumental.pdf	85	Goodman, Benny-Sampson, E.
207	1938	Don't Worry 'Bout Me-F.pdf	89	Bloom, Rube
208	1938	Falling In Love With Love.pdf	102	Rodgers, Richard
209	1938	Get Out Of Town.pdf	124	Porter, Cole
210	1938	Heart And Soul.pdf	138	Carmichael, Hoagy
211	1938	I Let A Song Go Out Of My Heart-C.pdf	164	Ellington, Duke
212	1938	I'm Afraid The Masquerade Is Over.pdf	183	Wrubel, A.
213	1938	Jeepers Creepers.pdf	226	Warren, Harry
214	1938	Jumpin' At The Woodside-instrumental.pdf	230	Basie, Count
215	1938	Love Is Here To Stay.pdf	250	Gershwin, George
216	1938	Lush Life-instrumental.pdf	259	Strayhorn, Billy
217	1938	My Heart Belongs To Daddy.pdf	283	Porter, Cole
218	1938	Nearness Of You, The.pdf	297	Carmichael, Hoagy
219	1938	Old Folks.pdf	309	Robingson, W.
220	1938	Prelude To A Kiss.pdf	339	Ellington, Duke
221	1938	September Song.pdf	356	Weill, Kurt
222	1938	Small Fry-2pages.pdf	362	Carmichael, Hoagy
223	1938	Spring Is Here.pdf	385	Rodgers, Richard
224	1938	Thanks For The Memory.pdf	417	Rainger, R.
225	1938	This Can't Be Love.pdf	431	Rodgers, Richard
226	1938	Topsy-Instrumental.pdf	442	Durham, Eddie
227	1938	Two Sleepy People-2 pages.pdf	447	Carmichael, Hoagy
228	1938	Undecided.pdf	449	Shavers, Charlie
229	1939	All The Things You Are.pdf	11	Kern, Jerome
230	1939	Darn That Dream.pdf	72	Van Heusen, Jimmy
231	1939	Flying Home-Instrumental.pdf	109	Goodman, Benny-Hampton, Lionel
232	1939	I Didn't Know What Time It Was.pdf	155	Rodgers, Richard
233	1939	I Thought About You.pdf	173	Van Heusen, Jimmy
234	1939	In A Mellow Tone.pdf	204	Ellington, Duke
235	1939	Lady Bird-instrumental.pdf	238	Dameron, Tadd
236	1939	Nightingale Sang In Berkeley Square, A.pdf	304	Sherwin, Manning
237	1939	Over The Rainbow.pdf	324	Arlen, Harold
238	1939	Stairway To The Stars.pdf	387	Signorelli, Frank-Malneck, Matty
239	1939	Take The A Train.pdf	411	Strayhorn, Billy
240	1939	What's New.pdf	466	Haggart, Bob
241	1939	You Are My Sunshine.pdf	490	Davis, Jimmie – Mitchell, Charles
242	1940	Bewitched, Bothered and Bewildered.pdf	33	Rodgers, Richard
243	1940	Cabin In The Sky.pdf	56	Duke, Vernon
244	1940	Cotton Tail-instrumental.pdf	67	Ellington, Duke
245	1940	Do Nothin' Till You Hear From Me.pdf	83	Ellington, Duke
246	1940	Don't Get Around Much Anymore-C-instrumental	88	Ellington, Duke

Song List by Date

Item	Year	Title	Page	Composer
247	1940	Everything Happens To Me-2 pages.pdf	98	Dennis, Matt
248	1940	Flamingo.pdf	107	Grouya, Ted
249	1940	Fools Rush In.pdf	111	Bloom, Rube
250	1940	Handful Of Stars-2 pages.pdf	135	Shapiro, T.-Lawrence, J.
251	1940	How High The Moon.pdf	144	Lewis, John
252	1940	I Concentrate On You.pdf	151	Porter, Cole
253	1940	I Could Write A Book.pdf	152	Rodgers, Richard
254	1940	I Hear Music.pdf	162	Lane, Burton
255	1940	I'll Never Smile Again.pdf	179	Lowe, Ruth
256	1940	Imagination.pdf	203	Van Heusen, Jimmy
257	1940	It Never Entered My Mind.pdf	219	Rodgers, Richard
258	1940	It's A Blue World.pdf	220	Forrest, Chet-Wright, Bob
259	1940	Polka Dots And Moonbeams.pdf	335	Van Heusen, Jimmy
260	1940	Soft Winds-Instrumental.pdf	367	Goodman, Benny
261	1940	Taking A Chance On Love.pdf	412	Duke, Vernon
262	1940	When You Wish Upon A Star-Eb.pdf	470	Jarline, Leigh – Washington, Ne
263	1940	Will You Still Be Mine.pdf	477	Dennis, Matt
264	1941	Blues In The Night-2 pages.pdf	45	Arlen, Harold
265	1941	Chelsea Bridge-instrumental.pdf	62	Strayhorn, Billy
266	1941	God Bless The Child.pdf	129	Herzog, A.
267	1941	How About You.pdf	142	Lane, Burton
268	1941	I Got It Bad And That Ain't Good.pdf	159	Ellington, Duke
269	1941	I Hear A Rhapsody.pdf	161	Fragos, G.-Baker, J.-Gasparre, I
270	1941	I Remember You.pdf	170	Schertzinger, Victor
271	1941	It's Always You.pdf	223	Van Heusen, Jimmy
272	1941	Just Squeeze Me.pdf	235	Ellington, Duke
273	1941	Lover Man (Oh, Where Can You Be).pdf	254	Davis, Jimmy-Ramirez, Roger R
274	1941	My Ship.pdf	292	Weill, Kurt
275	1941	Night In Tunisia-2 pages-Instrumental.pdf	302	Gillespie, Dizzy
276	1941	Skylark.pdf	361	Carmichael, Hoagy
277	1941	Smooth One-A-Instrumental.pdf	366	Goodman, Benny
278	1941	Tangerine.pdf	413	Schertzinger, Victor
279	1941	Tis Autumn.pdf	438	Nemo, Henry
280	1941	Violets For Your Furs.pdf	452	Dennis, Matt
281	1941	You Don't Know What Love Is.pdf	492	De Paul, Gene
282	1942	Dearly Beloved.pdf	77	Kern, Jerome
283	1942	I'll Remember April.pdf	181	De Paul, Gene
284	1942	I'm Old Fashioned.pdf	189	Kern, Jerome
285	1942	Jersey Bounce.pdf	227	Bradshaw, T.-Johnson, E-Platter, E
286	1942	Nancy (With The Laughing Face).pdf	295	Van Heusen, Jimmy
287	1942	Perdido-2 pages.pdf	331	Tizol, Juan
288	1942	That Old Black Magic-2 pages.pdf	418	Arlen, Harold
289	1942	There Will Never Be Another You.pdf	424	Warren, Harry
290	1942	What Am I Here For.pdf	461	Ellington, Duke
291	1943	Come Sunday-instrumental.pdf	65	Ellington, Duke
292	1943	Day Dream.pdf	74	Ellington, Duke-Strayhorn, Billy
293	1943	My Shining Hour.pdf	291	Arlen, Harold
294	1943	One For My Baby-2 pages.pdf	318	Arlen, Harold
295	1943	Speak Low.pdf	382	Weill, Kurt

Song List by Date

Item	Year	Title	Page	Composer
296	1943	Star Eyes.pdf	388	De Paul, Gene
297	1943	Surrey With The Fringe On Top.pdf	404	Rodgers, Richard
298	1943	Woody 'n You-Instrumental.pdf	484	Gillespie, Dizzy
299	1943	You'd Be So Nice To Come Home To.pdf	493	Porter, Cole
300	1944	Candy.pdf	59	Kramer, Alex
301	1944	Don't Explain.pdf	87	Herzog, Arthur Jr.
302	1944	Ev'ry Time We Say Goodbye.pdf	97	Porter, Cole
303	1944	Good Bait-Instrumental.pdf	131	Dameron, Tadd
304	1944	I Didn't Know About You.pdf	154	Ellington, Duke
305	1944	I Fall In Love Too Easily.pdf	157	Styne, Jules
306	1944	I Love You-Eb.pdf	165	Porter, Cole
307	1944	I Should Care.pdf	171	Weston, P.
308	1944	I'm Beginning To See The Light.pdf	184	Ellington, Duke
309	1944	It Could Happen To You.pdf	216	Van Heusen, Jimmy
310	1944	Laura.pdf	240	Raskin, David
311	1944	Like Someone In Love.pdf	242	Van Heusen, Jimmy
312	1944	Long Ago And Far Away.pdf	247	Kern, Jerome
313	1944	Moonlight In Vermont.pdf	275	Suessdorf, Karl
314	1945	Autumn Leaves.pdf	26	Kosma, Joseph
315	1945	Gypsy, The.pdf	134	Reid, Billy
316	1945	I'm Just A Lucky So And So.pdf	188	Ellington, Duke
317	1945	It Might As Well Be Spring.pdf	218	Rodgers, Richard
318	1945	Love Letters.pdf	252	Young, Victor
319	1945	More I See You, The.pdf	276	Warren, Harry
320	1945	Since I Fell For You.pdf	360	Johnson, Buddy
321	1945	We'll Be Together Again.pdf	458	Fisher, Carl
322	1946	Angel Eyes.pdf	17	Dennis, Matt
323	1946	Born To Be Blue.pdf	50	Torme, Mel
324	1946	Come Rain Or Come Shine.pdf	64	Arlen, Harold
325	1946	Day By Day.pdf	73	Stordhal, Axel, Weston, Paul
326	1946	Gal In Calico, A.pdf	120	Schwartz, Anton
327	1946	Good Morning Heartache.pdf	132	Fisher, Dan-Drake, Ervis
328	1946	If You Could See Me Now.pdf	201	Dameron, Tadd
329	1946	In Love In Vain.pdf	206	Kern, Jerome
330	1946	Nuages-instrumental.pdf	306	Reinhardt, Django
331	1946	Ray's Song-Instrumental.pdf	341	Brown, Ray
332	1946	Tenderly.pdf	416	Gross, Walter
333	1946	Things We Did Last Summer.pdf	429	Styne, Jules
334	1946	Till The Coulds Roll By-Instrumental.pdf	434	Kern, Jerome
335	1946	Time After Time.pdf	436	Styne, Jules
336	1946	Yardbird Suite-Instrumental.pdf	487	Parker, Charlie
337	1947	Almost Like Being In Love.pdf	12	Loewe, Frederick
338	1947	But Beautiful.pdf	52	Van Heusen, Jimmy
339	1947	Four Brothers-instrumental.pdf	115	Guiffre, Jimmy
340	1947	Green Dolphin Street, On.pdf	133	Kaper, Bonislaw
341	1947	Nature Boy-G.pdf	296	Abhez, Eden
342	1947	No Moon At All.pdf	305	Mann, David
343	1947	Old Devil Moon.pdf	308	Lane, Burton
344	1947	Our Delight-Instrumental.pdf	322	Dameron, Tadd

Song List by Date

Item	Year	Title	Page	Composer
345	1947	Red Top-Instrumental.pdf	342	Hampton, Lionel
346	1947	Robbin's Nest.pdf	344	Thompson, Charles-Jaquet, Illino
347	1947	Ruby My Dear-Instrumental.pdf	348	Monk, Thelonius
348	1948	It's You Or No One.pdf	225	Styne, Jules
349	1948	Night Has A Thousand Eyes- The.pdf	301	Brainin, Jerry
350	1948	On A Slow Boat To China.pdf	311	Loesser, Frank
351	1948	Portrait Of Jennie.pdf	337	Robinson, R.
352	1949	Afternoon In Paris-instrumental.pdf	3	Lewis, John
353	1949	Early Autumn.pdf	90	Herman, Woody-Burn, R
354	1949	My Foolish Heart.pdf	281	Youmans, Vincent
355	1950	Be My Love-G.pdf	28	Brodsky, Nicholas
356	1950	Best Thing For You (Would Be Me), The.pdf	31	Berlin, Irving
357	1950	Bitter Sweet-instrumental.pdf	35	Rouse, Charlie
358	1950	From This Moment On.pdf	119	Porter, Cole
359	1950	If I Were A Bell.pdf	200	Loesser, Frank
360	1951	Alice In Wonderland.pdf	7	Fain, Sammy
361	1952	Inchworm, The.pdf	210	Loesser, Frank
362	1952	Line for Lyons-instrumental.pdf	243	Mulligan, Gerry
363	1952	Lullaby Of Birdland.pdf	257	Shearing, George
364	1952	My One And Only Love-Eb.pdf	289	Wood, Guy
365	1952	Ruby.pdf	349	Roemheld, Heinz Eric
366	1952	That's All.pdf	421	Haymes, Dick
367	1952	When I Fall In Love.pdf	467	Young, Victor
368	1953	Baubles, Bangles, and Beads.pdf	27	Forrest, George-Wright, Bob
369	1953	Here's That Rainy Day.pdf	139	Van Heusen, Jimmy
370	1953	It's All Right With Me-2 pages.pdf	221	Porter, Cole
371	1953	It's Only A Paper Moon.pdf	224	Arlen, Harold
372	1953	Jordu-instrumental.pdf	228	Jordan, Duke
373	1953	Satin Doll.pdf	353	Ellington, Duke
374	1953	Secret Love.pdf	354	Fain, Sammy
375	1953	Teach Me Tonight.pdf	415	De Paul, Gene
376	1954	Airegin-instrumental.pdf	6	Rollins, Sonny
377	1954	All Of You.pdf	10	Porter, Cole
378	1954	Con Alma-Instrumental.pdf	66	Gillespie, Dizzy
379	1954	Daahoud-Instrumental.pdf	69	Brown, C.
380	1954	Easy Street.pdf	93	Arlen, Harold
381	1954	Fly Me To The Moon-C.pdf	108	Howard, Bart
382	1954	Four-instrumental.pdf	116	Davis, Miles
383	1954	Joy Spring-Instrumental.pdf	229	Brown, Clifford-Roach, Max
384	1954	Misty.pdf	270	Garner, Errol
385	1954	Solar-Instrumental.pdf	369	Davis, Miles
386	1954	Tricotism-Instrumental.pdf	444	Peterson, Oscar
387	1955	I'll Never Stop Loving You.pdf	180	Brodsky, Nicholas
388	1955	In Your Own Sweet Way.pdf	209	Brubeck, Dave
389	1955	Preacher-The-Instrumental.pdf	338	Silver, Horace
390	1955	Spring Can Really Hang You Up The Most-Eb-2	383	Wolt-Landesman
391	1956	Beautiful Friendship, A.pdf	29	Kahn, Sammy
392	1956	Django-Instrumental.pdf	82	Lewis, John
393	1956	I've Grown Accustomed To Her Face.pdf	194	Loewe, Frederick

Song List by Date

Item	Year	Title	Page	Composer
394	1956	Just In Time.pdf	232	Styne, Jules
395	1956	Nica's Dream-instrumental.pdf	298	Silver, Horace
396	1956	On The Street Where You Live-2pages.pdf	312	Loewe, Frederick
397	1956	Party's Over, The.pdf	325	Styne, Jules
398	1956	Pent Up House-Instrumental.pdf	328	Rollins, Sonny
399	1956	Shiny Stockings.pdf	359	Foster, Frank
400	1956	St. Thomas-Instrumental.pdf	386	Rollins, Sonny
401	1956	Strode Rode-instrumental.pdf	397	Rollins, Sonny
402	1956	Too Close For Comfort.pdf	439	Bock, Jerry
403	1956	When Lights Are Low.pdf	468	Carter, Benny
404	1956	When Sunny Gets Blue.pdf	469	Segal, Jack
405	1957	I Remember Clifford-2 pages.pdf	168	Golson, Benny
406	1957	Li'l Darlin'-instrumental.pdf	241	Hefti, Neil
407	1957	Moment's Notice-Instrumental.pdf	271	Colrane, J
408	1957	Namely You.pdf	294	De Paul, Gene
409	1957	Soul Eyes-instrumental.pdf	381	Waldron, Matt
410	1957	Till There Was You-C.pdf	435	Wilson, Meredith
411	1957	Whisper Not-2 pages.pdf	474	Golson, Benny
412	1957	Witchcraft.pdf	480	Coleman, Cy
413	1958	Along Came Betty.pdf	14	Golson, Benny
414	1958	Are You Real.pdf	21	Golson, Benny
415	1958	High-Fly-Instrumental.pdf	140	Westikn, Randy
416	1959	Black Orpheus (Manha De Carnaval).pdf	37	Bonfa, Louis
417	1959	Felicidade, A-instrumental.pdf	104	Jobim, Antonio Carlos
418	1959	For Heaven's Sake.pdf	113	Meyer-Breton-Edward
419	1959	My Favorite Things.pdf	280	Rodgers, Richard
420	1959	Peace-instrumental.pdf	326	Silver, Horace
421	1959	Take Five-instrumental.pdf	410	Desmond, Paul
422	1959	Upper Manhattan Medcal Group-Instrumental.pdf	450	Taylor, Billy
423	1960	Giant Steps-Instrumental.pdf	125	Colrane, J
424	1960	Once I Loved (O Amor em Paz).pdf	316	Jobim, Antonio Carlos
425	1960	One Note Samba-2 pages.pdf	320	Jobim, Antonio Carlos
426	1960	Quiet Nights of Quiet Stars (Corcovado)-instrumental.pdf	340	Jobim, Antonio Carlos
427	1960	San Francisco Holiday-Worry Later-Instrumental.pdf	352	Monk, Thelonius
428	1960	Strollin'-Instrumental.pdf	398	Silver, Horace
429	1960	Weaver Of Dreams.pdf	459	Young, Victor
430	1960	Work Song-instrumental.pdf	485	Adderley, Nat
431	1961	For Minors Only-Instrumental.pdf	114	Heath, J.
432	1961	Moon River.pdf	273	Mancini, Henry
433	1962	Bluesette-2 pages.pdf	47	Thielesman, Toot
434	1962	Days of Wine and Roses, The.pdf	75	Mancini, Henry
435	1962	Desafinado-instrumental 2 pages.pdf	79	Jobim, Antonio Carlos
436	1962	Girl From Ipanema, The.pdf	126	Jobim, Antonio Carlos
437	1962	Meditation.pdf	267	Jobim, Antonio Carlos
438	1962	Waltz For Debby-Instrumental-2 pages.pdf	453	Evans, Bill
439	1963	Blue Bossa-instrumental.pdf	40	Dorham, K.
440	1963	How Insensitive-instrumental.pdf	145	Jobim, Antonio Carlos
441	1963	People-2 pages.pdf	329	Styne, Jules
442	1964	Emily.pdf	96	Mandel, Johnny

Song List by Date

Item	Year	Title	Page	Composer
443	1964	Girl Talk.pdf	128	Hefti, Neil
444	1964	Summer Samba.pdf	400	Valle, Marcos
445	1964	Watch What Happens.pdf	455	Legrand. Michelle
446	1964	Who Can I Turn To.pdf	476	Newly, Anthony – Bricusse, Lesl
447	1965	Dolphin Dance-Instrumental.pdf	84	Hancock, Herbie
448	1965	On A Clear Day (You Can See Forever).pdf	310	Lane, Burton
449	1965	Shadow of Your Smile, The.pdf	357	Mandel, Johnny
450	1966	Mercy, Mercy, Mercy-C.pdf	269	Zawinal, Joe
451	1966	Sunny.pdf	403	Hebb, Bobby
452	1966	Triste.pdf	445	Jobim, Antonio Carlos
453	1967	Wave.pdf	456	Jobim, Antonio Carlos
454	1968	Didn't We.pdf	81	Webb, Jim
455	1969	A Child Is Born-G.pdf	1	Jones, Thad
456	1969	Fried Bananas-Instrumental.pdf	118	Gordon, Dexter
457	1969	What Are You Doing For The Rest Of Your Life-2	462	Legrand. Michelle
458	1971	Sugar-Instrumental.pdf	399	Turentine, Stanley
459	1972	Tune Up-Instrumental.pdf	446	Davis, Miles
460	1975	My Little Boat.pdf	286	Menescal, R.
461	1996	In The Sign Of Libra.pdf	208	Goykovich, Dusko
462	OLD	Dear Old Stockholm-Instrumental.pdf	76	Traditionasl
463	OLD	Swingin' Along On Broadway-Instrumental.pdf	409	Clayton, Buck

Chord Symbols

1 C C⁶ C⁶/₉ C^{maj7} C^{maj9} C^{maj13} C⁷

8 C⁹ C¹³ C^m C^{m6} C^{m6}/₉ C^{m7} C^{m9}

15 C^{m11} half-dim C^{m7(b5)} C^{m(maj7)} C^{m7(add11)} c minor flat 5 C^o C^{omaj7} Ab/C C^{m+} C⁺

24 C(sus4) C⁷(sus4) C⁹(sus4) C¹³(sus4) C⁷(b5) C⁹(b5) C⁺⁷

31 C⁺⁹ C⁷(b9) C⁷(#9) C⁷(b9/b5) C⁺⁷(#9) C⁺⁷(b9)

37 C⁷(#11) C⁹(#11) C⁷(#11/b9) C¹³(b5) C¹³(b9) C¹³(#11)

NOTES

A Child Is Born

1969

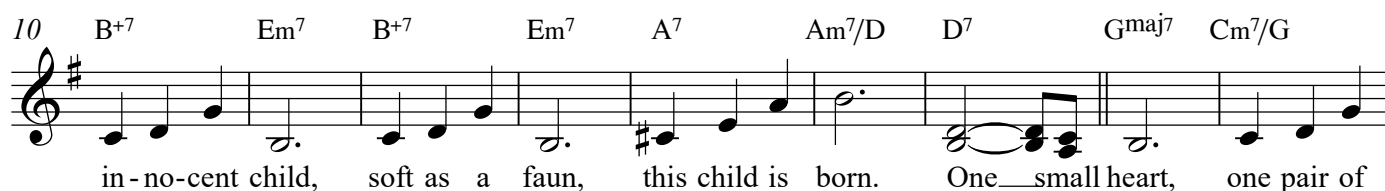
Jones, T

Gmaj7 Cm7/G Gmaj7 Cm6/G Gmaj7 Cm7/G F#m7(b5) B7(#9) Em7



1. Now out of the night, new as the dawn, in - to this child, _

10 B+7 Em7 B+7 Em7 A7 Am7/D D7 Gmaj7 Cm7/G



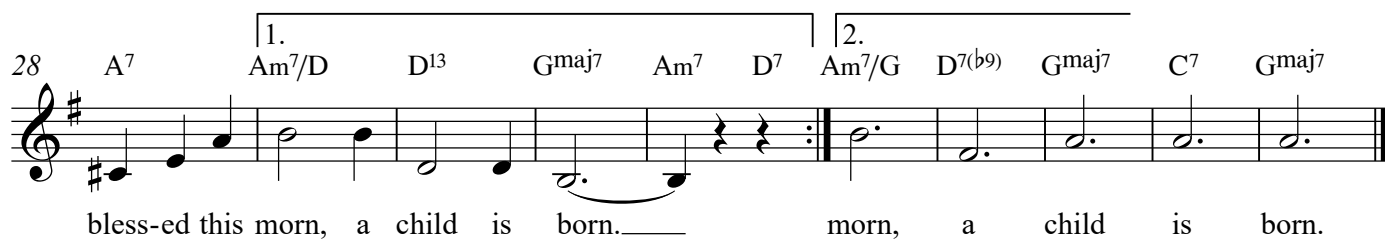
in - no - cent child, soft as a faun, this child is born. One small heart, one pair of

19 Gmaj7 Cm/G Gmaj7 B7(b5) Cmaj7 F7 Aø7 G/D Am7(b5)/Eb Em7



eyes, one work of art, here in my arms. Here he lies trust - ing and warm,

28 A7 | 1. Am7/D D13 Gmaj7 Am7 D7 | 2. Am7/G D7(b9) Gmaj7 C7 Gmaj7



bless - ed this morn, a child is born. _ morn, a child is born.

After You've Gone

performed by Judy Garland

Henry Creamer

in 1942 film "For Me And My Gal"

Turner Layton-1918

E \flat maj7 **A \flat ⁹(#11)** **B \flat maj7**

Af - ter you've gone_ and left me cry - ing, Af - ter you've gone_
Af - ter I'm gone,_ af - ter we break up, Af - ter I'm gone,_

4 **G⁹** **C⁹** **F⁹**

there's no de - ny - ing, You'll feel blue,_ You'll feel sad,_
you're gon - na wake up, You will find_ you were blind,_

7 **B \flat ⁶** **B \flat ⁷** **E \flat maj7**

You'll miss the dear - est pal you've ev - er had,_ There'll come a time,_
To let some - bo - dy come and change your mind. Af - ter the years_

10 **A \flat ⁹(#11)** **B \flat maj7** **E \flat ¹³(#11)** **Dm¹¹** **G⁹**

Now don't for - get it, There'll come a time,_ When you re - gret it,
we've been to - ge - ther Through, joy, and tears,_ All kinds of wea - ther,

13 **Cm⁷** **G⁷/D** **E \flat ⁶** **A \flat ⁹(#11)** **B \flat maj7** **D⁷**

Some day when you'll grow lone - ly You're heart will break like mine and
Some day blue and down - heart - ed You'll want to be with me right

16 **Gm⁷** **C¹³** **B \flat maj7/F** **G⁷(\flat 9)**

you'll want me on - ly, Af - ter you've gone,_
back where you start - ed Af - ter I'm gone,_

18 **Cm⁷** **F¹³(\flat 9)** **B \flat ⁶** **Fm⁷** **B \flat ⁷**

Af - ter you've gone a way!_
Af - ter I'm gone a - way!_

Afternoon In Paris

John Lewis-1949

1. Cmaj7 Cm7 F7 Bbmaj7

4. Bbm7 Eb7 Abmaj7 Dm7(b5) G7(b9)

7. 1. Cmaj7 Am7 Dm7 G7 2. Cmaj7 C6

11. Dm7 G7 Cmaj7 Am7 Dm7 G7 Dbm7 Gb7 Dm7 G7

19. Cmaj7 Cm7 F7 Bbmaj7

22. Bbm7 Eb7 Abmaj7 Dm7(b5) G7(b5) Cmaj7 Am7 Dm7 G7

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Ain't Misbehavin'

Jazz Standard

Fats Waller-1929

E_b^6 E° Fm^7 $F^\#^\circ$ Gm^7 Bbm^7 A^9

No one to talk with,
I know for cer-tain,

all by my-self,
The one I love,

No one to walk with, but
I'm through with flir-tin' It's

4 A_b^6 D_b^9 E_b/G $C^7(b^9)$ Fm^7 B_b^9 G^+ C^9 1.

I'm hap-py on the shelf,
just you i'm think-in lof,

Ain't mis-be-ha-vin',
Ain't mis-be-ha-vin'

I'm sa-vin' my love for you.
I'm sa-vin' my love for you.

8 F^9 B_b^{13} $B_b^7(b^9)$ E_b^6 A_b^{13} $D^7(b^9)$ G^{+7} Cm A_b^9 2.

Like Jack Hor-ner
In the cor-ner

13 Cm C^7 B_b/F D_b^9/F Cm^{11} F^{13} B_b^{13} C^{13}

Don't go no-where
What do I care?
Your kis-ses are worth wai-tin for, Be -

18 F^9 $B_b^7(sus4)$ E_b^6 E° Fm^7 $F^\#^\circ$ Gm^7 Bbm^7 A^9

lieve me.
I don't stay out late,
Don't care to go,
I'm home a-bout eight, Just

22 A_b^6 D_b^9 E_b/G $C^7(b^9)$ Fm^7 A_b/B_b E_b^6 C^7 Fm^7 B_b^7

me and my ra-di-o
Ain't mis-be-ha-vin'
I'm sa-vin' my love for you.

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Ain't She Sweet

Tim Pan Alley Standard

Milton Ager-1927

B \flat 6 E 9 /B Cm 7 F 7 B \flat 6 E 9 /B Cm 7 F 7

Ain't she sweet? Well see her walk - ing down that street, Yes I
Ain't she sweet? Will look her o - ver once or twice, Yes I

5 B \flat 6 D 7 G 7 G $^{+7}$ C 7 F 7 B \flat 6 F $^{+7}$

ask you ve - ry con - fi - den - tial - ly Ain't she sweet?
ask you ve - ry con - fi - den - tial - ly

9 C 7 F 7 B \flat 6 B \flat 7 E \flat 9

ain't she nice? Just cast an eye in her di -

13 B \flat maj7 B \flat 7 E \flat 9 E \flat 9

rec - tion Oh me oh my Ain't that per -

17 B \flat 6 B $^\circ$ Cm 7 F 7 B \flat 6 E 9 /B Cm 7 F 7 B \flat 6 E 9 /B

fec - tion? Ain't she sweet? Well see her walk - ing down the

22 Cm 7 F 7 B \flat 6 D 7 G 7 G $^{+7}$ C 7 F 7 B \flat 6 F $^{+7}$

street, Well I ask you ve - ry con - fi - den - tial - ly Ain't she sweet?

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Airegin

Miles Davis Quintet with Sonny Rollins

Sonny Rollins-1954

Chord progressions and melodic lines for the first system (measures 1-5):

- 1. Fm^7 (measures 1-2)
- 2. $C7(\sharp 9)$ (measures 3-4)
- 3. Fm^7 (measure 5)
- 4. F^7 (measure 6)
- 5. Bbm^7 (measures 7-8)

Chord progressions and melodic lines for the second system (measures 6-12):

- 6. $F+7(\sharp 9)$ (measures 6-7)
- 7. Bbm^7 (measures 8-9)
- 8. Dm^7 (measures 10-11)
- 9. G^7 (measures 12-13)
- 10. $Cmaj^7$ (measures 14-15)
- 11. $C\sharp m^7$ (measures 16-17)
- 12. $F\sharp^7$ (measures 18-19)

Chord progressions and melodic lines for the third system (measures 13-20):

- 13. $Bmaj^7$ (measures 13-14)
- 14. Cm^7 (measures 15-16)
- 15. F^7 (measures 17-18)
- 16. $Bbmaj^7$ (measures 19-20)
- 17. Bbm^7 (measures 21-22)
- 18. Eb^7 (measures 23-24)
- 19. $Abmaj^7$ (measures 25-26)
- 20. $Gm^7(b5)$ (measures 27-28)
- 21. C^7 (measures 29-30)

Chord progressions and melodic lines for the fourth system (measures 21-24):

- 21. Eb^7 (measures 21-22)
- 22. $Cm^7(b5)$ (measures 23-24)
- 23. F^7 (measures 25-26)

Chord progressions and melodic lines for the fifth system (measures 25-30):

- 25. Bbm^7 (measures 25-26)
- 26. Eb^7 (measures 27-28)
- 27. Ab^6 (measures 29-30)
- 28. $Gm^7(b5)$ (measures 31-32)
- 29. C^7 (measures 33-34)

Alice In Wonderland

from film of same name

Sammy Fain-1951

Gm7 C7 Fmaj7 Bbmaj7 Em7(b5) A7 Dm7 Ab7 Gm7

A - lice in Won - der - land How do you get to Won - der - land? O - ver the
When clouds go rol - ling by They roll a - way and leave the sky, Where is the

10 C7 Am7 Dm7 Gm7 C7 1. Am7 D7 2. F6 Dm7 Gm7

hill or un - der - land or just be - hind a tree. see. Where can
land be - hind the eye peo - ple can - not

20 C7 Am7 Dm7 Gm7 C7 Fmaj7 Fmaj7 Bm7(b5) E7(#9) Am7

you see, Where do the stars go? Where is the cres - cent

30 D7 Gm7 D7/A Gm7/Bb D7 G7 C7 Gm7 C7 Fmaj7 Bbmaj7

moon? Some-where in the sun - ny af - ter - noon. A - lice in Won - der - land,

39 Em7(b5) A7 Dm7 Ab7 Gm7 C7

where is the path to Won - der - land? O - ver the hill or

45 Am7 Dm7 Gm7 C7 F6

here or there I won - - der where.

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All God's Chillun Got Rhythm

from 1937 film "A Day At The Races"

Walter Jumann, Gus Kahn, Bonislaw Kaper-1937

Fmaj7 Dm7 Gm7 C7 Am7 D7(b9) Gm7 C7

All God's chil - lun' got rhy - thm
All God's chil - lun' got trou - ble,

5 Fmaj7 Dm7 Gm7 C7 Am7(b5) D7(b9)

All God's chil - lun' got a swing,
Trou - ble don't mean a thing,

9 Bm7 E7 Am7 D7 Gm7 C7

May - be they haven't start to go go mo -
When they start to go go ho ho ho - di - ho,

12 1. Fmaj7 A7 Dm7 G7 C7

ney, May - be haven't got shoes

17 2. Am7(b5) D7 Gm7 C7 F6 Gm7 C7

troubles bound to go 'way!

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All Of Me

first sung on radio by Belle Baker

Ruth Etting-1931

B♭maj7 B♭6 D7

All of me _____ Why not take all of me, _____
Your good bye _____ Left me with eyes that cry, _____

5 G7 Cm7

Can't you see I'm no good with - put you _____
How can I go on dear with - out you, _____

9 1. D7 Gm7

Take my lips _____ I want to lose them _____

13 C7 Cm7 F7

take my arms _____ I'll ne - ver lose them

17 Eb6 E° B♭maj7/F Dm7 G7

You took the part that once was my heart so

21 Cm7 F7 F7(b9) B♭6 Cm7 F7

why not take all of me.

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All Of You

sung by Don Ameche in film "Silk Stockings"

Cole Porter-1954

Ab⁶/Eb Eb^{maj7} Fm^{7(b5)} Bb^{7(b9)} Ab⁶/Eb Eb^{maj7} Abm⁷

I Love the look of you, the lure of you, the sweet of you, the pure of

8 Db⁷ Eb⁶/G Gb^o Fm⁷ Bb⁷ Eb D⁺⁷ Db⁷ C^{7(b9)}

you, The eyes, the arms, the mouth of you, the east west north and the

15 Fm⁷ Bb⁷ Ab⁶/Eb Eb^{maj7} Fm^{7(b5)} Bb^{7(b9)} Ab⁶/Eb

south of you, I'd love to gain complete con - trol of you, and han - dle

22 Eb^{maj7} Gm⁷ C⁷ Em⁷ Ab^{maj7} Am^{7(b5)} D^{7(b9)}

e - ven the heart and sout of you, so love at least a small per cent. of me,

27 G⁷ Db^{9(#11)} C⁷ Fm⁷ C⁷/G Fm⁷/Ab Bb⁷ Eb⁶ Fm⁷ Bb⁷

do_____ for I love all of you. I love the

All The Things You Are

from musical "Very Warm For May"

Jerome Kern-1939

Fm⁷ Bbm⁷ Em⁷ A⁷ Abmaj⁷

You are the pro - mised kiss of spring - time, That

5 Dbmaj⁷ Dm⁷ G⁷ Cmaj⁷ C⁶

makes the lon - ley win - ter seem long.

9 Cm⁷ Fm⁷ Bm⁷ E⁷ Ebmaj⁷

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

13 Abmaj⁷ Am⁷(b5) D⁷ Gmaj⁷ G⁶

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

17 Am⁷ D⁷ Gmaj⁷ G⁶

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

21 F#m⁷(b5) B⁷ Emaj⁷ C⁺⁷

things I know are what you are.

25 Fm⁷ Bbm⁷ Em⁷ A⁷ Abmaj⁷

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

29 Dbmaj⁷ Gb⁷ Cm⁷ B^o

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

33 Bbm⁷ Eb⁷ Abmaj⁷ Gm⁷(b5) C⁷(b9)

all the things you are, are mine.

Almost Like Being In Love

from musical "Brigadoon"

Alan J. Lerner

Frederick Loewe-1947

E_b^{maj7} $F7(b9)$ B_b^{maj7}/D $C^\#^\circ$
 What a day this has been! What a rare mood I'm in! Why, it's
 smile on my face, For the whole hu-man race, Why, it's

5 Cm^7 $F7(sus4)$ 1. B_b^6 B_b^7
 al-most like be-ing in love. There's a
 al-most like be-ing in

9 2. B_b^{maj7} B_b^6 Am^7 D^7 G^{maj7} G^6
 love. All the mu-sic of life seems to be, Like a

15 Gm^7 $Am^7(b5)$ D^7 /C B_b^7
 bell that is ring-ing for me, And from the

19 E_b^{maj7} $F7(b9)$ B_b/D $C^\#^\circ$
 way that I feel, When the bell starts to peal, I would

23 Cm^7 $C^\#^\circ$ B_b^6/D $C^\#^\circ$
 swear I was fall-ing I could swear I was fall-ing, It's

27 Cm^7 F^{13} $F7(b9)$ B_b^6 B_b^7
 al-most like be-ing in love.

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Alone Together

from musical "Flying Colors"

Howard Dietz

Arthur Schwartz-1932

Dm7 Em7(b5) A7(b9) Dm7 Em7(b5) A7(b9)

A - lone _____ to - ge - ther, _____ be - yond the crowd, _____
lone _____ to - ge - ther, _____ the blind - ing rain, _____

5 Dm7 Am7(b5) D7(b9) Gm7 Bm7 E7

_____ a - bove the world, _____ we're not too proud, _____ To cling _____ to -
_____ the star - less night _____ were not in vain, _____ For we're _____ to -

10 Gm7 C7 Fmaj7 Bbmaj7 Em7(b5) A7 Dmaj7 Em7(b5) A7

ge - ther, _____ we're strong as long as we're _____ to - ge - ther. _____ A -
ge - ther, _____ and what is there to fear _____ to -

15 Dmaj7 Am7(b5) D7(b9) Gm7 Gm7(b5)

ge - ther? _____ Our love _____ is as deep as the sea, _____ Our love _____

22 C7(b9) Fmaj7 Bbmaj7 Em7(b5) A7(b9) Dm7 Em7(b5) A7(b9) Dm6 Bm7(b5)

_____ is as great as a love _____ can be, _____ And we _____ can wea - ther _____ the great un -

28 Em7(b5) A7(b9) Dm7 Bb7 A7 Dm7 Em7(b5) A7

known _____ If we're a - lone _____ to ge - ther! _____ A -

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Along Came Betty

Golson, Benny

Bbm⁷ Bm⁷ E⁷ Bbm⁷ Bm⁷ E⁷ Amaj⁷

6 Ab⁷ Gmaj⁷ F^{#7} C^{#m7} C^{#7} F^{#m7} Gm⁷ C⁷ F^{#m7}

12 Gm⁷ C⁷ Fmaj⁷ A⁷(^{#9}) 3 Dm⁷

16 G⁷ Cm⁷ F⁷(b⁹) Am⁷(b⁵) D⁷(^{#9}) Gm⁷ /F

21 Em⁷(b⁵) A⁷(^{#9}) Fm⁷ 3 Bb⁷ Fm⁷ F⁷

25 Bbm⁷ Bm⁷ E⁷ Bbm⁷ Bm⁷ E⁷ Cm⁷(b⁵)

30 F⁷(^{#9}) Bbm⁷(b⁵) Eb⁷(^{#9}) Abmaj⁷ Bm⁷ E⁷

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Always

song was a wedding gift for Berlin's wife Ellin McKay

Irving Berlin-1925

Fmaj7 F6 Fmaj7 Dm7 Gm7 C7 Fmaj7 F6

I'll be lo-ving you al ways, — With a love that's true al ways, —

Detailed description: This block contains the first line of the musical score. It features a treble clef and a 3/4 time signature. The melody consists of quarter and eighth notes. Chord symbols are placed above the staff: Fmaj7, F6, Fmaj7, Dm7, Gm7, C7, Fmaj7, and F6. The lyrics are written below the staff.

9 Fmaj7 F6 Amaj7 F#m7

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

Detailed description: This block contains the second line of the musical score. It features a treble clef and a 3/4 time signature. The melody consists of quarter and eighth notes. Chord symbols are placed above the staff: Fmaj7, F6, Amaj7, and F#m7. The lyrics are written below the staff.

13 Bm7 E7 A7 D7 G7 C7

I will un - der - stand al - ways. al - ways.

Detailed description: This block contains the third line of the musical score. It features a treble clef and a 3/4 time signature. The melody consists of quarter and eighth notes. Chord symbols are placed above the staff: Bm7, E7, A7, D7, G7, and C7. The lyrics are written below the staff.

17 Fmaj7 F6 Fmaj7 F7 E7 Eb7 D7 D7

Days may not be fair al - ways, — That's when I'll be there

Detailed description: This block contains the fourth line of the musical score. It features a treble clef and a 3/4 time signature. The melody consists of quarter and eighth notes. Chord symbols are placed above the staff: Fmaj7, F6, Fmaj7, F7, E7, Eb7, D7, and D7. The lyrics are written below the staff.

23 Gm7 Gm7 Bbmaj7 Eb7 Am7

al - ways — Not for just an hour, Not for just a

Detailed description: This block contains the fifth line of the musical score. It features a treble clef and a 3/4 time signature. The melody consists of quarter and eighth notes. Chord symbols are placed above the staff: Gm7, Gm7, Bbmaj7, Eb7, and Am7. The lyrics are written below the staff.

28 Dm7 Gm7 C7 F6

day, Not for just a year, But al - ways.

Detailed description: This block contains the sixth line of the musical score. It features a treble clef and a 3/4 time signature. The melody consists of quarter and eighth notes. Chord symbols are placed above the staff: Dm7, Gm7, C7, and F6. The lyrics are written below the staff.

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Am I Blue

sung by Ethel Waters in film "On With The Show"

Grant Clark, Harry Akst-1929

Fmaj7 Am7 D7 Gm7 Db7 C9 Bb9 Am7(b5) D7

Am I blue, am I blue, Ain't these tears in my eyes
you'd be too, If each plan with your man

6 G7 C7 1. F6 Gm7 C7 2. F6 Bm7(b5) E7(#9) Am6

— tell - ing you. am I blue Was a time
— done fell through.

12 F#m7(b5) F9(#11) E9 Bm7(b5)/F E7(b9) Am7 D7(b9)

— I was his on-ly one, But now I'm the sad and lone-ly one,

18 Gm7 C7 Fmaj7 Am7 D7 Gm7 Db7 C7 Bb9

lone - ly, Was I gay till to - day Now he's gone

23 Am7(b5) D7 G7 C7 F6 Gm7 C7 Fmaj7 Am7 D7

— and we're through, am I blue. Was I gay till to- day

29 Gm7 Db7 C7 Bb9 Am7(b5) D7 G7 C7 F6

— Now he's gone and we're through, am I blue.

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Angel Eyes

Jazz Standard

Matt Dennis-1946

Dm⁷ E^{7(b9)} A⁷ Dm B^{b7} A^{+7(b9)} Dm⁷ Dm^{7/C} Bm¹¹

Try to think that love's not a round, But it's un-com forta-bly near,
An-gel Eyes, that old De-vil sent, They glow un-bear - a - bly bright,

4 Em¹¹ A⁷ Dm⁷ E^{7(b9)} A⁷ Dm B^{b9} Dm/A B^{b7} A^{+7(b9)}

My old heart ain't gain-ing 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.

8 1. Dm B^{b13} A^{+7(b9)} 2. Dm Cm⁹ F^{13(b9)} B^bmaj⁹ Dm⁷ G⁷

So drink up_ all you peo - ple,
Pedal F

12 Cm⁹ F^{13(b9)} B^bmaj⁹ Bm⁹ E^{13(b9)} Amaj⁷ A⁶

Or-der an-y-thing you see,_ Have fun_ you hap py peo ple,_ The
Pedal E

16 Ebm¹¹ Ab^{+7(b9)} Em¹¹ A^{+7(b9)} Dm⁷ E^{7(b9)} A⁷ Dm⁷ B^{b7} A^{+7(b9)}

laughs and the joke's on me. Par-don me_ but I got-ta run,_

20 Dm⁷ Dm^{7/C} Bm¹¹ Em¹¹ A⁷ Dm⁷ E^{7(b9)} A⁷

The fact's un-com - mon-ly clear,_ I gotta find_ who's

23 Dm B^{b9} Dm/A B^{b9} A^{+7(b9)} Dm

now num-ber one,_ and why my An - gel Eyes ain't here.

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Anything Goes

from musical of the same name

Cole Porter-1934

B♭maj7

In ol - den days, a glimpse of stock - ing was looked on as some-thing shock
 Au - thors too, who once knew bet - ter words now on - ly use four let -

4 Fm7 B♭7 Eb6 Dm7 Cm7 F7(sus4) 1. B♭6 Ebmaj7 Cm7 F7 2. B♭6

— ing, Now hea-ven knows, — an - y-thing goes! — Good
 - ter words wri-ting prose, — an - y- thing — goes!

10 A7 Dmaj7 A9/E A7 D7

The world has gone mad to day and good's bad to day and black's white to day and day's

14 A7/E A7 Dm7 G9 C9 F7 F+7

night to-day and most guys to day. that wo-men prize to day are just sil - ly Gi-go - los — And

19 B♭maj7

Though I'm not a great ro - man - cer I know that I'm bound to an -

22 Fm7 B♭7 Eb6 Dm7 Cm7 F7 B♭6

- swer when you pro - pose — an - y-thing goes! —

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April In Paris

from musical "Walk A Little Faster"

E.Y. Harburg

Vernon Duke-1932

Dm7(b5) Db7 Cmaj7 Dm7(b5) Ab7 G7 Cmaj7 Dm7 Eb°

A - pril in Pa - ris _____ Chest-nuts in blos- som _____ Ho - li - day ta - bles _____

6 Cmaj7/E Am7 Abm7 Gm7 C13 Gb9 Fmaj7 Fm7 Bb7 Em7 Am7 Am7Am7/G

_____ un-der the trees, _____ A - pril in Pa - ris _____ This is the feel ing _____

13 F#m7(b5) B+7(b9) F7 E+7 Bb9 A9 G° F#m7(b5) F° Cmaj7/E Eb°

No-one can e - ver _____ re - prise. I knew the charm of spring if

19 Dm7(b5) Dbmaj7 C6 Bm7(b5) E7 Am7 Am7/G F#m7(b5) F9(#11)

ne-ver met it face to face, I knew my heart could sing _____ never missed a warm em-brace

24 Emaj7 Dm7 G7 Dm7(b5) G+7 Cmaj7 Cmaj7 Em7(b5) Bb7(b5) A+7

till _____ A - pril in Pa - ris _____ Whom can I run to _____

28 A+7 Eb9(#11) D7 C#9/D D9 D9 G7(b9) C6%

_____ What have you done to _____ me heart. _____

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April Showers

from musical "Bombo"

B.G. De Sylva

Louis Silvers-1921

Am⁷ D⁷ C^{#7}/D D⁷ G^{maj7} G⁶ C^{#7}/G[#] G^{#°} Am⁷ F⁷/A

Though A - pril sho - wers may come your way, They bring the flo - wers

6 D⁷ C^{#7}/D D⁷ G^{maj7} G⁶ F^{#°} Bm^{7(b5)}/F E⁷ Bm^{7(b5)} E⁺ E⁷ Am

that bloom in May. So if it's rain - ing, have no re - grets,

12 Am Em⁷ A⁹ D⁷ C^{#7}/D Am⁷/D D[°] D⁷

be-cause it is - n't rain - ing rain, you know, it's rain - ing vi - o - lets, And where you

17 Am⁷ D⁷ C^{#7}/D D⁷ G^{maj7} G⁶ G⁺ G⁶ Bm^{7(b5)}/F E⁷ F⁷ E⁷

see clouds up - on the hills, You will soon see crowds of daf - fo -

23 Am Am⁺ Am⁶ D^{#7}/A[#] E⁷/B C^{maj7} Am^{7(b5)} G/D Em⁷

dills, So keep on look - ing for a blue bird, And list - ning for his

28 A⁹ D⁷/A B^{b°} D⁷/A Am⁷/D D^{13(b9)} G⁶

song, When - e - ver A - pril sho - wers come a - long.

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Are You Real

Golson, Benny

Musical notation for measures 1-4. Chords: Dm7, G7(b9), Cm7, F7, Bbmaj7, Ebmaj7.

Musical notation for measures 5-8. Chords: Am7(b5), D7(#9), Gm7(b9), C7(b9).

Musical notation for measures 9-12. Chords: Fm7, Bb7(b9), Gm7, C7.

Musical notation for measures 13-16 (First ending). Chords: Fm7, Bb7, Ebmaj7, Dm7, G7(b9).

Musical notation for measures 17-20 (Second ending). Chords: Fm7, Bb7, /Ab, Gm7(b5), C7(#9).

Musical notation for measures 21-24. Chords: Fm7, Bb7, Ebmaj7, Dm7, G7.

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As Time Goes By

sung by Dooley Wilson (Sam) in film "Casablanca"

Herman Hupfeld-1931

Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷ C⁶ Dm⁷

You must re-mem-ber this, a kiss is still a kiss, a sigh is just a sigh,
when two lo - vers woo, they still say I love you, on that you can re - ly

4 D^{#o} Em⁷ A⁷ D⁷ D^{#o} Em⁷ A⁷ Dm⁷ G⁷ C^{maj7} Em⁷ A⁷

the fun-da-men-tal things a - ply as time goes by. And
no mat-ter what the fu-ture brings as time goes

9 C⁶ Gm⁷ C⁷ F^{maj7} Em^{7(b5)} A⁷ Dm⁷

by. moon-light and love songs, ne-ver out of date, hearts full of pas-sion,

14 D^{#o} Am⁷ D⁷

jea lou - sy and hate, wo-man needs man, and man must have his mate, That

17 Dm⁷ C^{#o} Dm⁷ G⁷ A⁷ Dm⁷ G⁷

no - one can de - ny. It's still the same old sto - ry, a

20 Em⁷ A⁷ Dm⁷ G⁷ C⁶ Dm⁷ D^{#o} Em⁷ A⁷

fight for love and glo - ry, a case of do or die, The

23 D⁷ D^{#o} Em⁷ A⁷ Dm⁷ G⁷ C⁶

world will al-ways wel-come lo - vers as time goes by. You

At Long Last Love

Introduced by Clifton Webb in musical "You Never Know"

Cole Porter-1938

1 G^{13(b9)} C⁶ Bm^{7(b5)} Am⁷ Em^{7/G} Fmaj⁷

Is it an earth-quake_____ or sim-ply a shock?_____ Is it the good sur-tle soup

6 Em⁷ A⁷ Dm⁷ Dm^{7/C} Bm^{7(b5)/D} Dbm^{7(b5)}

or mere-ly the mock?_____ Is it a cock - tail,_____ the feel-ing of

11 Dm^{7/C} Bm^{7(b5)} Dm^{7/A} G^{7(sus4)} C⁶ G⁷

joy?_____ Or is what I feel the real Mc - coy?_____ Is it for

17 C⁶ Bm^{7(b5)} Am⁷ Em^{7/G} C⁷ Gm^{7/D}

all time_____ or sim-ply a lark?_____ Is it Bra - na - da I see or

22 Eb^o Em^{7(b5)} F⁶ Fmaj⁷ F#m^{7(b5)} Dm^{7(b5)/F}

on - ly As-bu-ry Park?_____ Is it a fan - cy_____ not worth think-ing

27 Em⁷ Eb⁷ Dm⁷ G⁷ C⁶ Am⁷ Dm⁷ G⁷

of?_____ Or is it at long last love?

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Autumn In New York

from musical "Thumbs Up"

Vernon Duke-1934

Gm⁷ Am⁷ B^bmaj⁷ C⁷ Fmaj⁷ Gm⁷ Am⁷ D⁷(b⁹)
Au-turmn in New York, Why does it seem so in - vi - ting?

5 Gm⁷ Am⁷ B^bmaj⁷ C⁷ Am⁷ D⁷ Am⁷(b⁵) D⁷
Au tumn in New York it spells the thrill of first night - ing

9 Gm⁷ Am⁷ B^bm⁷ Eb⁷ A^bmaj⁷ B^bm⁷ Cm⁷ Dm⁷(b⁵)
Glit ter - ing clouds and shim-mer - ing clouds in can-yons of steel; They're

13 Cm⁶ Am⁷(b⁵) Dm⁷ G⁷ Cmaj⁷ Bm⁷(b⁵) Am⁷ D⁷(b⁵) Gm⁷ Am⁷
mak-ing me feel I'm home. It's Au-tumn in New York

18 B^bmaj⁷ C⁷ Fmaj⁷ Gm⁷ Am⁷ B^bmaj⁷ Cm⁷ Dm⁷
that brings the pro-mise of new love, Au-tumn in New York

22 Ebm⁷ F⁺⁷ B^bm⁷ B^bm⁷/A^b Gm⁷(b⁵) G^b7 Fm⁶ C⁷(#⁹)
— is of - ten min-gled with pain. Drea-mers with emp - ty

26 Fm⁷ Em⁷ Ebm⁷ D⁷ D^bmaj⁷ D⁷ D^bmaj⁷Cm⁷(b⁵) B^bm⁷ A^bm⁷
hands may sigh for ex - o - tic lands; It's

29 Gm⁷ Am⁷ B^bm⁷ C⁷(b⁹) Fm⁶ Fm⁶ D⁷(b⁵)
Au-tumn in New York It's good to live it a - gain.

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Autumn Leaves

Joseph Kosma-1945

Cm7 F#13(#11) F7(b9) Bbmaj7 E7(#11) Ebmaj7

The fall - ing leaves drift by my win - dow, The au - tumn
lips the sum - mer kiss - es The sun - burned

5 Am7(b5) Eb13(#11) D7(b9) Gm7 G7

1.

leaves of red and gold. I see your
hands

9 2. D7(b9) Gm7 G+7(#9) D9(SUS4)

I used to hold. Since you went a - way

13 D9 Gm/D Cm7

the days grow long, And soon I'll hear

17 F9 Bbmaj7/F E7(b5) Ebmaj7 Am7(b5)

old win - ter's song, But I miss you most of

21 D7 Gm7 C9 Fm13 Bb13(b9) Eb13(#11)

all my dar - ling, When Au - tumn

25 D7 Gm G7


leaves start to fall.

Baubles, Bangles, and Beads

from musical "Kismet"

Bob Wright-George Forrest-1953

Bbm⁷ Eb⁹ Abmaj⁷ Abmaj⁷/C B^o Bbm⁷ Eb⁹ Abmaj⁷




Bau- bles, ban- gles hear how they jing, jing-a ling-a Bau- bles ban- gles bright shi - ny

8 Fm⁷ Em⁷ Ebm⁷ Dm⁷ G⁹ Cmaj⁷ Cmaj⁷/E Eb^o



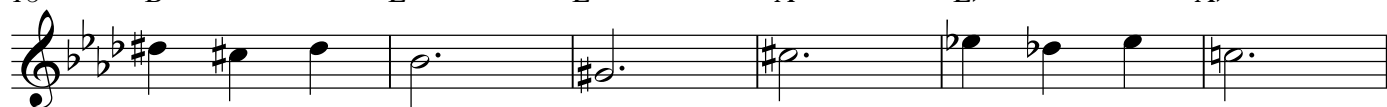
beads. Spar - kles, span - gles, your heart will sing, sing - a ling - a

13 Dm⁷ G⁹ Cmaj⁷ Am⁷ Abm⁷ Gm⁷ F#m⁷



Wear - in' bau - bles ban - gles and beads. You'll

18 B⁷ Emaj⁷ Emaj⁷ A⁷ Eb⁷ Abmaj⁷




glit - ter and gleam so make some - bo - dy dream

24 Ab⁷ A⁷ Bbm⁷ Eb⁹ Abmaj⁷ F7(b⁹) Bbm⁷



so that Some day he may buy you a ring, ring-a ling-a I've heard

30 Eb⁹ Eb⁷/Db Cm⁷(b⁵) F⁷ Bbm⁷ Eb⁷ Ab⁶



that's where it leads, — wear-in' bau- bles, ban- gles, and beads.

Be My Love

sung by Mario Lanza in the film "The Toast of New Orleans"

Sammy Cahn

Nicholas Brodsky-1950

C#7 D7 Gmaj7 Cmaj7 F#m7(b5) B+7(b9) Em7

Be my love, for no one else can end this yearning, This need that
love, and with you kisses set me burning, On kiss is

6 C#m7(b5) F#7(b9) B7 Ab° Am7 1. Bb° Bm7

you and you a - lone cre - ate, Just fill my arms the way you've filled my dreams,
all I need to seal my fate, And hand in hand, we'll fine love's

12 Bm7 Em7 A7 Am7 D7

the dreams that you in - spire with ev - ry sweet de sire. Be my

17 2. Bb° Bm7 Em7 Am7 D7 Am7(b5) E+7(b9) Am7

pro-mised land, There'll be no one but you, for me e - ter - nal - ly, If you will

24 D7 G6 Ab° Am7 C#7 D7 G6

be my love. Be my love.

D.S. al Coda CODA

Beautiful Love

Wayne King Orchestra song

Haven Gillespie

Victor Young, Wayne King, Engelbert Van Alstyne-1931

Em^{7(b5)} A⁺ Dm⁷ Bbm⁶ Gm⁷

Bea - ti - ful love, you're all a mys-ter - y Beau - ti - ful love, what
love, I've roamed your pa - ra - dise, Search - ing for love, my

6 C⁷ Fmaj⁷ Bbmaj⁷ Em^{7(b5)} A⁷ Dm⁷ Gm⁷

have you done to me? I was con - tent - ed till you came a -
dream to re - a - lize, Reach - ing for hea - ven, de - pend - ing on

11 Bb^{7(#11)} A⁷ 1. Dm⁷ G^{7(#11)} Em^{7(b5)}

long, Thrill - ing my soul with your song.
you, Beau - ti - ful

16 A^{7(b9)} 2. Dm⁷ B^{7(#11)} Bb⁷ A⁷ Dm⁷

— Bea - ti - ful love, will my dreams come true. Beau - ti - ful

Best Thing For You (Would Be Me), The

sung by Ethel Merman in musical "Call Me Madam"

Irving Berlin-1950

F#m7 B7 F#o F7 Em7 Eb7 Dm7 Db7 Cmaj7 Am7

1. Dm7 G7

I on - ly want what's the best thing for you, And the best thing for you would be
I've been convinced, Af - ter think - ing it through that the best thing for

7 Cmaj7 Dm7 Em7 Fm7

2. Dm7 G7 C6 Bb7 Am7 Eb7 Abmaj7 Dbmaj7

me. you would be me. Ev - ry day to my -

14 Gm7(b5) Gb9 Fm7 Fm7/Eb

3 Dm7 Em7 Fmaj7 G7 F#m7 B7

self I'd say point the way, What would it be? I ask my -

21 F#o F7 Em7 Eb7 Dm7 Db7 Cmaj7 Cmaj7/B Am7 Am7/G

3 3

self what's the best thing for you And my - self and I seem to a -

26 F#m7(b5) Fm6 C6/E A7 Dm7 G7 C6 Dbmaj7 C6 E7/B

gree, That the best thing for you would be me.

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Between the Devil and the Deep Blue Sea

introduced by Cab Calloway

Ted Koehler

Harold Arlen-1932

Fmaj7 Dm7 Gm7 C7 Fmaj7 Dm7 Gm7 C7 Cm7 F7

I don't want you, but I'd hate to lose you, You've got me
I for-give you, 'cause I can't for-get you, You've got me

6 Bbmaj7 Bbm6 Fmaj7/A Ab7 Gm7 C7 Fmaj7 F6 E7

in-between the devil and the deep blue sea.____
in-between the devil and the deep blue sea.____

10 Amaj7 F#m7 Bm7 E7 Amaj7/C# C° Bm7 E7

I ought to cross you off my list, But when you come a knock-in at my door,

14 Cmaj7/G Am7 Dm7 G7 Ab7 D+7(b9) D7(b9) G13 C7 Fmaj7 Dm7

Fate seems to give my heart a twist, And I come run-ning back for more. I should

19 Gm7 C7 Fmaj7 Dm7 Gm7 C7 Cm7 F7

hate you, but I guess I love you, You've got me

23 Bbmaj7 Bbm6 Fmaj7/A Ab7 Gm7 Gb7 F6

in-between the devil and the deep blue sea.____

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Bewitched, Bothered and Bewildered

from musical "Pal Joey"

Lorenz Hart

Richard Rodgers-1940

C C#° Dm7 D#° C/E E+7

I'm wild a - gain, Be - guiled a - gain, A sim - per - ing, whim - per - ing
Could-n't sleep, And would-n't sleep, Un - til I could sleep where I

4 F Bb9 Am7 Am7/G F#m11 B7 1. Em7 A7 Ebm9 Ab13 Dm7 G7

child a - gain, Be witched, bo - thered and be - wil - dered am I. _____
should-n't sleep, Be witched, bo - thered - and be

9 2. G7 C9 F Em11 A+7 Dm7 Dm7/C Bm7(b5) E+7(b9) Am9 B° E7

wil - dered am I. Lost my heart but what of it, He is cold I a -

15 Am7 D9 Dm11 A7 Dm11 G9 G9/F Em7 A+7(b9)

gree, He can laugh but I love it, Al - though the laugh's on

19 Dm7 G7 C C#° Dm7 D#° C/E E+7

me, I'll sing to him, Each Spring to him, And long for the day when I'll

23 F F#° C/G Am9 D7 G(sus4) G7 C

sing to him, Be - witched, bo - thered, and be - wil dered am I. _____

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Bidin' My Time

from musical "Girl Crazy"

Ira Gershwin

George Gershwin-1930

E \flat maj7 E $^{\circ}$ Fm7 B \flat 7 E \flat maj7 E $^{\circ}$ Fm7 B \flat 7

I'm bi - din' my time, _____ 'cause that's the kind of guy I'm, _____ While
I'm bi - din' my time, _____ 'cause that's the kind of guy I'm, _____ Be -

5 E \flat 7 C7 Fm7 D \flat 7 Gm7 C7 Fm7 B \flat 7 1.2.
E \flat 6

o - ther folks grow diz - zy, I keep bu - sy, bi - din' my time.
gin - in' on a Mon - day, Right through Sun - day, bi - din' my time.

9 G7 C7 G7 C7 Dm7 G7 Cmaj7 Fm7 B \flat 7 E \flat maj7

Next year, next year, some - thing's bound to hap - pen, _ This year,
Give me, _ give me, _ glass that's bright and twin - kles, _ Let me, _

14 Fm7 B \flat 7 E \flat maj7 Cm7 F7 Fm7 B \flat 7 E \flat maj7 E $^{\circ}$ Fm7 B \flat 7

this year, I'll just keep on map - pin' _ and I'm bi - din' my time, _____ 'cause
let me, _ dream like Rip Van Win - kle, _ He's bi - ded his time, _____

19 E \flat maj7 E $^{\circ}$ Fm7 B \flat 7 E \flat 6 C7

that's the kind of guy I'm, _____ There's no re - gret - tin'
like _____ that Win - kle guy I'm _____ Cha - sin; way files,

22 Fm7 A \flat m7 Gm7 C7 Fm7 B \flat 7 E \flat 6

when I'm set - tin' Bi - din' my time.
How the day flies, Bi - din' my time.

Bitter Sweet

Charlie Rouse-1950

Am⁷(b⁵) D⁷(b⁹) Gm⁷ Gm⁷/F Em⁷(b⁵)

6 Am⁷(b⁵)/E^b D⁷ E^o B^bmaj⁷ D⁷(b⁹) Gm⁷

12 G⁷ Cm⁷ F⁷ B^bmaj⁷ A^b⁷ G⁷ Cm⁷

18 F⁷ B^bmaj⁷ E^bmaj⁷ D⁷ Am⁷(b⁵) D⁷(b⁹)

23 Gm⁷ Gm⁷/F Em⁷(b⁵) Am⁷(b⁵)/E^b D⁷(b⁹) Gm⁷

Black and Blue

from musical "Hot Chocolates"

Harry Brooks, Andy Razaf

Fats Waller-1929

Am Dm Am D7 Eb°

Cold emp-ty bed, springs hard as lead, pains in my head, feel like old Ned,
No joys for me, no com-pa-ny, ev-en the mouse ran from my house,

5 Em7 A7 1. Dm7 G7 Cmaj7 Bm7(b5) E7 2. Dm7 Ab7 G7

What did I do_____ to be so black and blue? I've been so black and
All my life through,

10 Cmaj7 C6 Ab7 C6 G7 Gm7 C7

blue._____ I'm white in - side, but that don't help my case,

16 Ab7 C6 F7 E7 Am

'Cause I___ can't hide_ what is on my face.____ I'm so for- lorn,

21 Dm Am D7 Eb°

life's just a thorn, my heart is torn, Why was I born?_

24 Em7 A7 Dm7 Ab7 G7 C6 Bm7(b5) E7

What did I do_____ to be so black and blue._____

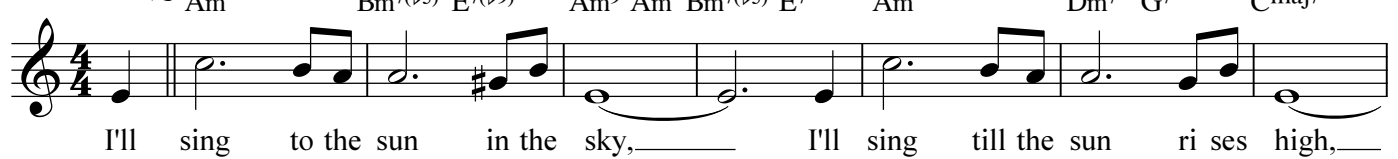
Black Orheus (Manha De Carnaval)

from film "Orfeu Negro" ("Black Orpheus")

Antonio Maria

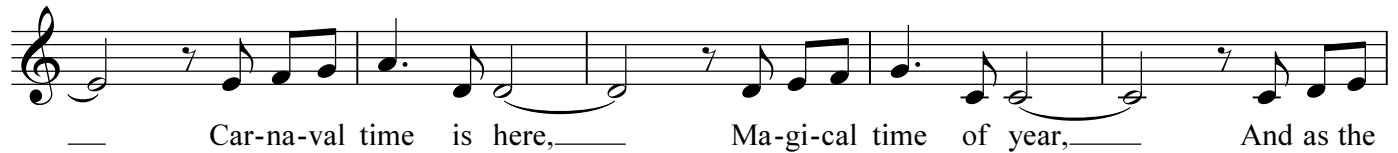
Luiz Bonfá-1959

♩ Am Bm7(b5) E7(b9) Am⁹ Am Bm7(b5) E7 Am Dm7 G7 Cmaj7



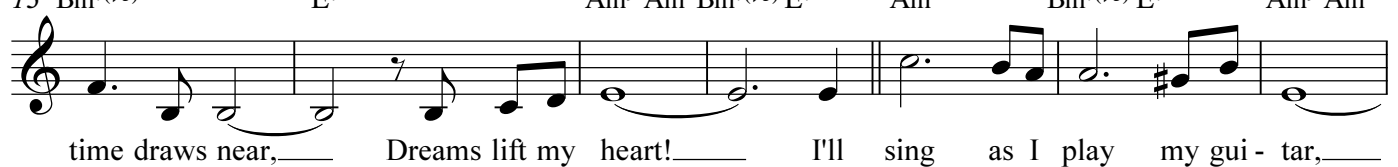
I'll sing to the sun in the sky, I'll sing till the sun rises high,

8 Em7(b5) A7(b9) Dm7 G7 Cmaj7 Fmaj7




Car-na-val time is here, Ma-gi-cal time of year, And as the

13 Bm7(b5) E7 Am⁹ Am Bm7(b5) E7 Am Bm7(b5) E7 Am⁹ Am



time draws near, Dreams lift my heart! I'll sing as I play my gui - tar,

20 Bm7(b5) E7 Em7(b5) A7(b9) Dm⁹ Dm Dm(maj7) Dm7 Bm7(b5) E7(b9)



I'll cling to a dream from a - far, Will love come my lway,

27 Am Am7/G F#m7(b5) F7 Bm7/E E7 Am Bm7(b5) E7




This Car-ni-val day, And stay here in my heart? I'll

34 Am Dm7 G7 C7 F7



heart? Will true love come my way, on this Car - ni - val day, Or will

37 Dm7/B Em7 Am⁶



I be a - lone with my dream?

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Blue and Broken Hearted

Leslie, Handman, Clarke

B \flat maj⁷ Gm⁷ A⁷ D⁺⁷ D⁷ G⁺⁷ G⁷

Blue _____ be-cause we're part - ed, Blue _____ and bro - ken heart - ed,
 Blue _____ and oh, so lone - ly, True _____ I want you on - ly,

9 Cm⁷ Am⁷(b⁵) Ebm⁷ F⁷ B \flat maj⁷/D Db^o

There was a time I was jol - ly, You know the rea-son I'm
 We made a blun-der, and lots of times I won-der, dear, - if

15 Cm⁷ F⁷ Cm⁷ A \flat ⁷ Dm⁷

me - lan - cho - ly. And lots of times I won - der
 you're _____ blue too.

19 Db^o Cm⁷ F⁷ B \flat ⁶ Db^o Cm⁷ F⁷

dear, _____ if you're blue too. _____

Blue And Sentimental

Basie, Count

E_b^7 D_b^7 C^7 Fm^7 B_b^7 Fm^7 B_b^7 **3**

Blue and sen-ti-men tal, my dreams are blue dreams, just won't_ come true dreams, blue dreams I

4 Gm^7 C^7 Fm^7 B_b^7 E_b^7 D_b^7 C^7 Fm^7 B_b^7

find. Blue and sen - ti - men - tal, I can't_ for - get you, my

7 Fm^7 B_b^7 **3** E_b^{maj7} E_b^7 A_b^6 A°

heart_ won't_ let you out of my mind. It rains all the time, since you

10 E_b^{maj7} B_b^7 E_b^7 A_b^6 A° Gm^7/B_b C^7 Fm^7 B_b^7

said good-bye, the skies in my eyes, in my heart all cry._

13 E_b^7 D_b^7 C^7 Fm^7 B_b^7 Fm^7 B_b^7 **3**

Blue and sen - ti - men - tal, If you_ don't_ want me, why do_ you_ haunt me, _ and_

16 E_b^7 D_b^7 C^7 F^7 B_b^7 E_b^6

keep me feel - ing, _ all blue and sen - ti - men - tal ov - er you.

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Blue Bossa

K. Dorham-1963

Musical score for "Blue Bossa" in 4/4 time, featuring a melody line with chord symbols above it. The key signature is three flats (B-flat major/C minor).

Chord symbols above the staff:

- 1-4: Cm⁶ Am^{7(b5)} Fm⁷ Bb⁷ Dm^{7(b5)} G^{+7(b9)}
- 7-8: Cm⁶ D^o Ebm⁷ Ab⁷ Dbmaj⁷
- 12-13: Bbm⁷ Dm^{7(b5)} G⁷ Cm⁶

Blue Lou

Irving Mills-Edgar Sampson-1935

Cm7(b5) F7 Cm7(b5) F7 Bb7 Eb7

Blue Lou, Blue Lou, Her ba - by was such a pho ney,-
Blue Lou, Blue Lou, So blue and bro - ken_ hear - ted,

7 1. C7 F7 2. C7 F7 Bb6 F

He left her blue and lone-ly. her ro-mance got star-ted. Cry-'in, sigh-in'

12 F#o Gm7 C7 F F#o Gm7 C7

is all she_ e-ver do. For-get-tin re - gret-tin_ the love she_ ne-ver

18 Cm7 F7 Cm7(b5) F7 Cm7(b5) F7

knew. She's blue, true blue, Un -

23 Bb7 Eb7 C7 F7 Bb6

til she dis- cover her lo- ver, She'll al - ways be Miss Blue.

Blue Moon

Lorenz Hart

Richard Rodgers-1937

E♭maj7 Cm7 Fm7 B♭7 Gm7 C7

Blue Moon, _____ You saw me stand - ing a - lone, _____
 Moon, _____ You knew just what I was there for, _____

4 Fm7 B♭7 D♭7(b5) C7(b9) B+7 Fm7/B♭

— With - out a dream in my heart, _____ With - out a love of my own.
 — You heard me say - ing a prayer for, _____ Some - one I real - ly could care

7 1. E♭6 Cm7 Fm7 B♭7 2. E♭6 E♭maj7 E♭6 C7(#9) Fm7 B♭7

_____ Blue _____ And then there sud - den - ly ap - peared be -
 for, _____

12 E♭6 Cm7 Fm7 B♭7 E♭6 A7(b5) A♭m7 D♭7

fore me, _____ The on - ly one my arms will ev - er hold, _____ I heard some - bo - dy whis - per please a -

16 G♭maj7 B♭maj7/F F7 Fm7 B♭7

dore me, _____ And when I looked the moon had turned to gold, _____ Blue

19 E♭maj7 Cm7 Fm7 B♭7 Gm7 C7 Fm7 B♭7

Moon, _____ now I'm no lon - ger a - lone, _____ With - out a dream in my heart,

23 D♭7(b5) C7(b9) B+7 Fm7/B♭ E♭6

_____ With - out a love of my own. _____

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Blue Room

from musical "The Girl Friend"

Lorenz Hart

Richard Rodgers-1926

F⁶ D⁷ Gm⁷ C⁷ Fmaj⁷ D⁷ Gm⁷ C⁷

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

5 Cm⁷ F⁷ B^bmaj⁷ Eb⁷ 1. F⁶/A Ab^o Gm⁷ C⁷

ev - ry day's a ho - li - day be - cause you're mar - ried to me.
I can smoke my pipe a - way with

9 2. F⁶/A Ab^o Gm⁷ Gb⁷ F⁶ C⁷ Gm⁷ C⁷

your wee head up - on my knee. We will thrive on keep a - live on

13 F⁶ Bm⁷(b⁵) B^b⁷ Am⁷ Ab^o C⁷/G Eb⁷ D⁷

Just no-thing but kiss - es with mis - ter and miss - us

17 Dm⁷ G⁷ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

on lit - tle blue chairs. You sew your trous - seau and

21 Am⁷ D⁷ Gm⁷ C⁷ Cm⁷ F⁷

Ro - bin - son Cru - soe Is not so far from

24 B^bmaj⁷ Eb⁷ F⁶/A Ab^o Gm⁷ C⁷(b⁹) F⁶

world - ly cares as our blue room far a - way up - stairs.

Blue Skies

addition to Rodgers and Hart musical "Betsy"

Iving Berlin-1926

Dm Dm(maj7) Dm7/C Bm7(b5) Bbm6 Am7 Ab7(b5) Gm7 C7

Blue skies___ smi -lin' at me___ No-thin' but blue skies___ do I see.
Blue birds___ sing in' a - long___ No-thin' but blue birds___ al day long.

7 1. F6 Em7(b5) A7(b9) 2. F6 F6/A Ab° C7/G F6

Ne-ver saw the sun shin-in' so bright Ne-ver saw things look-in' so right.

11 Fmaj7 Fmaj7/A Bbm7 Fmaj7 Bbm7 Am7 D7 Gm7 C7 F6

No - ti - cin' the days hur - ry - in' by, When you're in love my how they fly.

15 Fmaj7 Fmaj7/A Bbm7 Fmaj7 Bbm7 Am7 D7 Gm7 C7 F6 A+7

Blue days___ all of them gone,___ No - thin' but

19 Dm Dm(maj7) Dm7/C Bm7(b5) Bbm6

blue skies___ from now on.

23 Am7 Ab7(b5) Gm7 C7 F6 Em7(b5) A7

blue skies___ from now on.

Blues In The Night

from film "Blues In The Night"

Johnny Mercer

Harold Arlen-1941

My ma - ma done tol' me_ when I was in pig tails, My ma-ma done tol' me____
From Nat-chez to Mo- bile, from Mem-phis to St. Joe, Where - e - ver the four winds

blow,_____ A man's gon-na sweet talk_____ and give you the big eyes,____
I been in some big towns and heard me some big talk,____

But when the sweet-talk-in's done_____ A man is a two-face, a
But there's one thing I know_____ A man is a two-face, a

wor-ri-some thing who'll leave you to sing the blues_____ in the night.
wor-r-some thing who'll leave you to sing the blues_____ in the night. The

Now the rains a - fal - lin, Hear the train a - cal - lir' who eee!"_ My ma-ma done tol' me,____
eve - nin' breeze - ll' start the trees to cry - in' and the moon - ll_____ hide_ its light,____

Hear that lone - some whis - tle blo - win' 'cross the res - tle "who eee,"_____ My
When you get the blues_ in the night_ take my word,_____ the

ma - ma done tol' me,_____ A - whoo - ee - a - whoo - ee, ol'
mock - ing bird - 'll sing,_____ the sad - dest kinda song,_____ He

22 C+7(#9) F+7(#9) 3 Bb 3

click - e - ty clack's a - e-cho-in' back th' blues_____ in the night.____ The eve-ning
 knows things are wrong and_____ and he's right.

25 Eb9 Gb13 C+7(#9) F+7(b9) Abm7 Db7 C+7(b9) G+7(b9) G7(b9)

breeze-'ll start the trees to cry-in and themoon-'ll hide its light when you get the
 Take my word, themock-ing bird-'ll sing the sad-dest kind o' song, He knows things are

30 1. Gm7(b5) C7 F7 Ebm/Gb Abm6 F7/A 2. Gm7(b5) C7 F7 Cm7/G

blues_____ in the night.____ blues in the night.
 _____ wrong_____ and he's right.

35 Ab° F7/A 3 Bb7 C+7(b9) F+7(b9) D.S. al Coda

40 CODA Bb6 3 Bb7 C+7(b9) F+7(b9) C+7(b9) F7(sus4) 3 Bb6

Bluesette

Jazz Standard

Norman Gimbel

Toot Thielemans-1962

$B\flat$ maj7 Am7(b5) D7 Gm7 C7 Fm7 Bb7



Poor Lit - tle, sad lit - tle, blue blu - sette, Don't you cry, Don't you fret,
Long as there's love in your heart to share, Dear Blue-sette, Don't des - pair,

9 $E\flat$ maj7 $E\flat$ 6 $E\flat$ m7 Ab7 $D\flat$ maj7 $D\flat$ m7



You can bet one lu - cky day you'll wa - ken and your blues will be for -
Some blue boy is wait-ing just like you to find a some - one to be

16 Gb7 Bmaj7 Cm7(b5) F7 Dm7 $D\flat$ 7 Cm7 F7



sa - ken Some lu-cky day love-ly love will come your way. _____
true to two lov-ing arms he can nes - tle in and stay. _____

25 $B\flat$ maj7 Dm7 Am7(b5) D7(#5) D7 Gm7 C7 Fm7 B°



Get set blu - sette, True love is com - ing, Your trou-bled heart soon will be hum - ming

33 $E\flat$ maj7 $E\flat$ 6 $E\flat$ m7 Ab7 $D\flat$ maj7 $B\flat$ m7 $D\flat$ m7 Gb9



(Hum)

41 Bmaj7 Abm7 Cm7(b5) F9



Doo - ya, doo - ya, doo - ya, doo - ya, doo - ya, doo - ya Doo - oo - oo Blu -

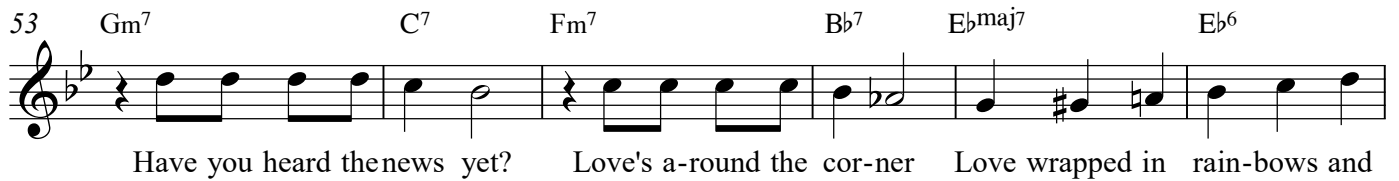
45 Dm7 $D\flat$ 9 Cm7 F7 Bbmaj7 Am7(b5) D+7 D7



sette. _____ Pret-ty lit-tle Blue sette must-n't be a mour-ner

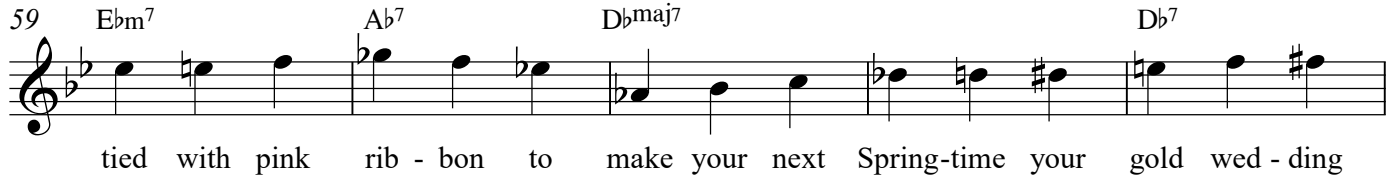
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53 Gm⁷ C⁷ Fm⁷ Bb⁷ Ebmaj⁷ Eb⁶



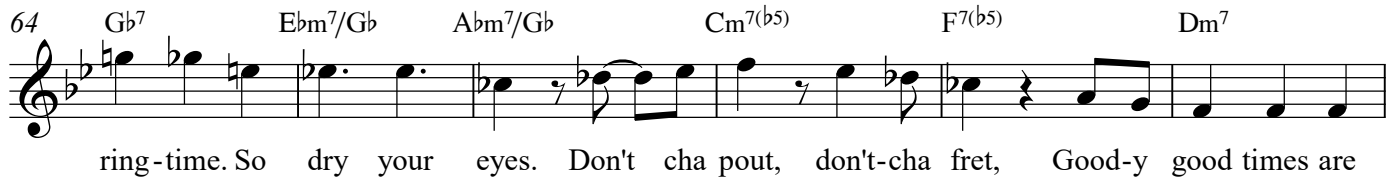
Have you heard the news yet? Love's a-round the cor-ner Love wrapped in rain-bows and

59 Ebm⁷ Ab⁷ Dbmaj⁷ Db⁷



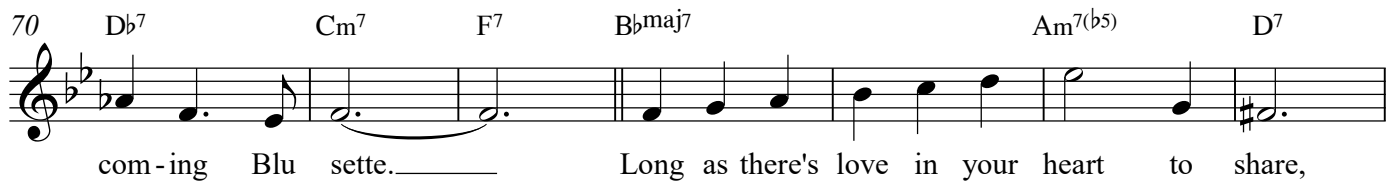
tied with pink rib - bon to make your next Spring-time your gold wed - ding

64 Gb⁷ Ebm⁷/Gb Abm⁷/Gb Cm⁷(b5) F⁷(b5) Dm⁷



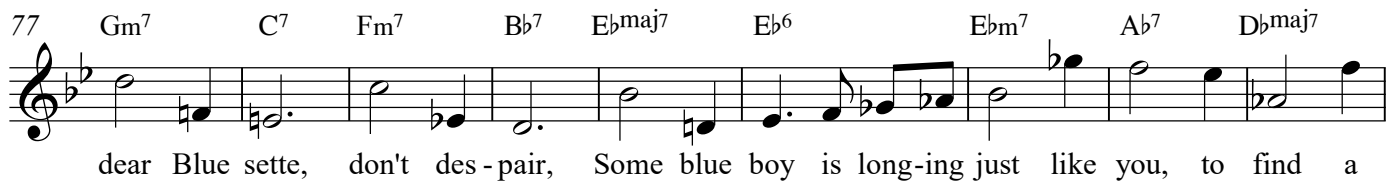
ring-time. So dry your eyes. Don't cha pout, don't-cha fret, Good-y good times are

70 Db⁷ Cm⁷ F⁷ Bbmaj⁷ Am⁷(b5) D⁷



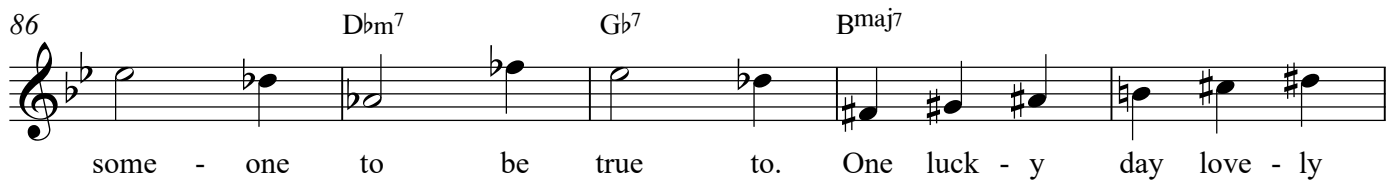
com-ing Blu sette. Long as there's love in your heart to share,

77 Gm⁷ C⁷ Fm⁷ Bb⁷ Ebmaj⁷ Eb⁶ Ebm⁷ Ab⁷ Dbmaj⁷



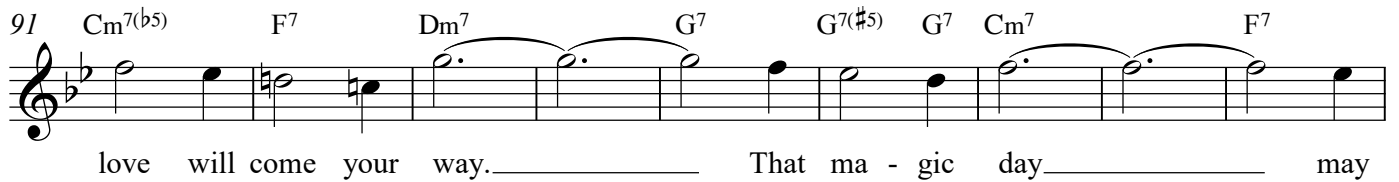
dear Blue sette, don't des-pair, Some blue boy is long-ing just like you, to find a

86 Dbm⁷ Gb⁷ Bmaj⁷



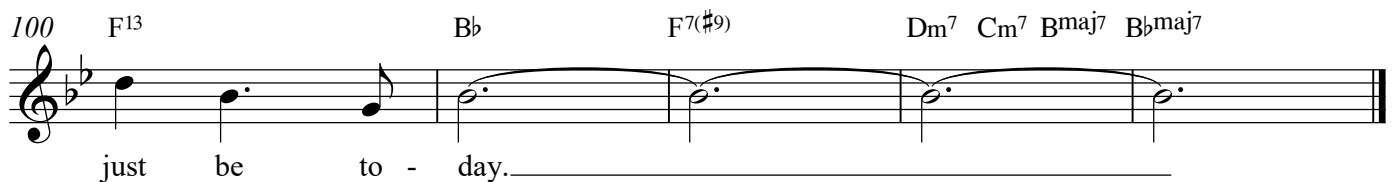
some - one to be true to. One luck - y day love - ly

91 Cm⁷(b5) F⁷ Dm⁷ G⁷ G⁷(#5) G⁷ Cm⁷ F⁷



love will come your way. That ma - gic day may

100 F¹³ Bb F⁷(#9) Dm⁷ Cm⁷ Bmaj⁷ Bbmaj⁷



just be to - day.

Body And Soul

Getrude Lawrence in Britain, Libby Holman in U.S. in "Three's A Crowd"

Edward Heyman, Robert Sour, Frank Eyton

Johnny Green-1930

Eb^{m7}
B^{b7(b9)}
Eb^{m7}
A^{b7(b9)}
D^bmaj⁷
G^{b7}
F^{m7}
E^o

My heart is sad and lone-ly, For you I sigh, for you, dear on-ly,
 I spend my days in long-ing, And wondering whay it's me your wong-ing,

5
Eb^{m7}
Eb^{m7}/D^b
C^{m7(b5)}
F⁷
B^bm⁷
Eb^{m7}
A^{b7}
D^{b6}
B^{b7(b9)}

Why have-n't you seen it, I'm all for you, bo-dy and soul.
 I tell you I mean it, I'm all for you, bo-dy and

9
D^{b6}
Em⁷
A⁷
D^{maj7}
Em⁷
D⁶/F[#]
G^{m7}
C⁷

sou. I can't be-lieve it, it's hard to con-cieve it, That

12
F[#]m⁷
B^{7(b9)}
Em⁷
Eb⁷
D^{maj7}
Eb⁹
D^{m7}
G⁹

you'd turn a-way ro- mance... Are you pre-tend-ing, it

15
Em⁷
Eb^o
D^{m7}
G⁷
C⁷
B⁷
B^{b7}
E^{9(#11)}

looks like the end-ing, Un-less I could have one more chance to prove, dear.

18
Eb^{m7}
B^{b7(b9)}
Eb^{m7}
A^{b7(b9)}
D^bmaj⁷
G^{b7}

My life a wreck you're mak-ing, You know I'm yours just

21
F^{m7}
E^o
Eb^{m7}
Eb^{m7}/D^b
C^{m7(b5)}
F⁷

for the tak-ing, I'd glad-ly sur-ren-der,

24
B^bm⁷
Eb^{m7}
A^{b7}
D^{b6}
B^{b7(b9)}

my-self to you, bo-dy and soul.

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Born To Be Blue

Torme, Mel

C⁷ Db⁷ C⁷ Gb⁷(b5) F⁷ Eb⁷

Some folks were meant to live in clo-ver, — but they are such a cho-sen
When there's a yel-low moon a-bove me, — they say there's moon-beams I should

4 Ab^{maj7} G⁷ Cm⁷ Db⁷ Cm⁷ F⁷

few, and clo-vers be-ing rgreen, is some-thing I've ne-ver seen, —
view, but moon-beams be-ing gold — are some-thing I can't be-hold, —

7 1. Fm⁷ Ab⁷ Dm⁷ G⁷ 2. Fm⁷ Ab⁷ G⁷ Cm Abm⁷ Db⁷

'cause I was born to be blue. 'cuase I was born to be blue. When I met you the

12 Abm⁷ Db⁷ Abm⁷ Db⁷ Gbmaj⁷

world was bright and sun-ny, when you left the cur-tain fell, — I'd like to

15 Dbm⁷ Gb⁷ Bmaj⁷ Abm⁷ Db⁷ Fm⁷ Bb⁷ Ebmaj⁷ Dm⁷ G⁷

laugh, but no-thing strikes me as fun-ny, Now my world's a fad-ed pas-tel, Well

19 C⁷ Db⁷ C⁷ Gb⁷(b5) F⁷ Eb⁷ Abmaj⁷ G⁷

I guess I'm luck-i-er than most folks, — I've known the thrill of lov-ing you, and

23 Cm⁷ Db⁷ Cm⁷ F⁷ Fm⁷ Ab⁷ G⁷ Cm

that a-lone was more than I was cre-a-ted for, — 'cause I was born to be blue.

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Boy Next Door, The

performed by Judy Garland in the film "Meet Me In St. Louis"

Hugh Martin and Ralph Blaine-1944

Gmaj7 E7(b9) Am7 D7(b9) Gmaj7

How can I ig - nore the boy next door? I love him
I'm heart - sore, the boy next door, Af - fec - tion

6 Em7 A7(sus4) A7 Am7 D9 D9/C Bm7

more than I can say, Does-n't try to please me, does-n't ev-en
for me won't dis -

12 Em9 Em9/D C#m7(b9) F#+7(b9) F#7(#9) Bm7 E7(#9) Am7 D9

tease me, And he ne - ver sees me galnce his way, And

17 A9 Ab7(#9) Gmaj7 Em7 A9

play, I just a - dore him so I can't ig -

22 A9 Bbm7 Eb7 D7/A D7 G6 Am7 D7

nore him, the boy next door.

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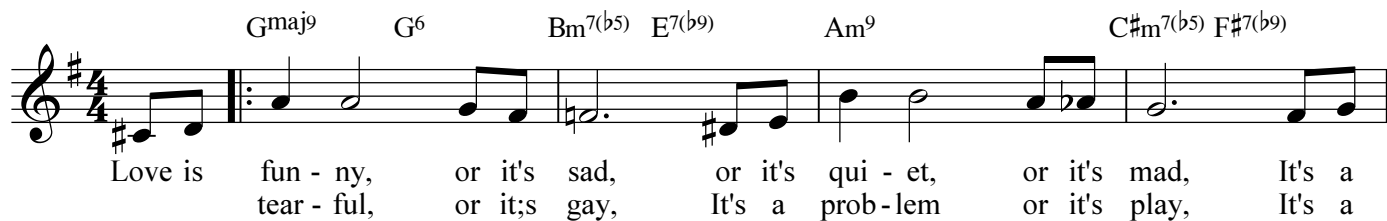
But Beautiful

sung by Bing Crosby in the film "Road To Rio"

Johnny Burke

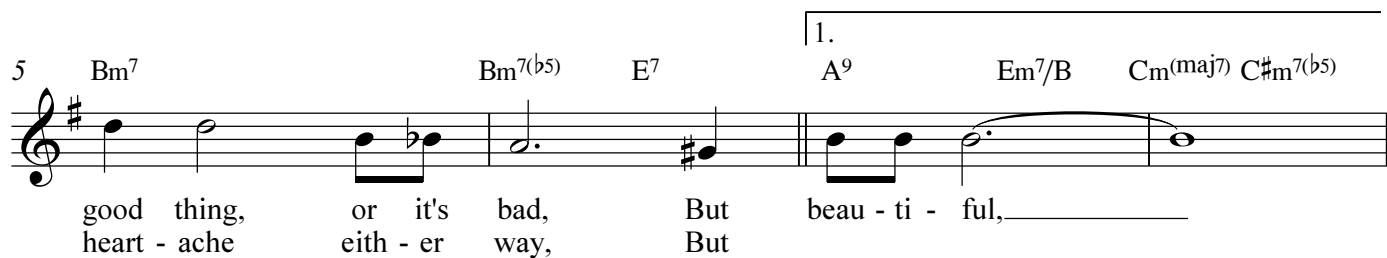
Jimmy Van Heusen-1947

Gmaj9 G6 Bm7(b5) E7(b9) Am9 C#m7(b5) F#7(b9)



Love is fun - ny, or it's sad, or it's qui - et, or it's mad, It's a
tear - ful, or it;s gay, It's a prob - lem or it's play, It's a

5 Bm7 Bm7(b5) E7 A9 Em7/B Cm(maj7) C#m7(b5)



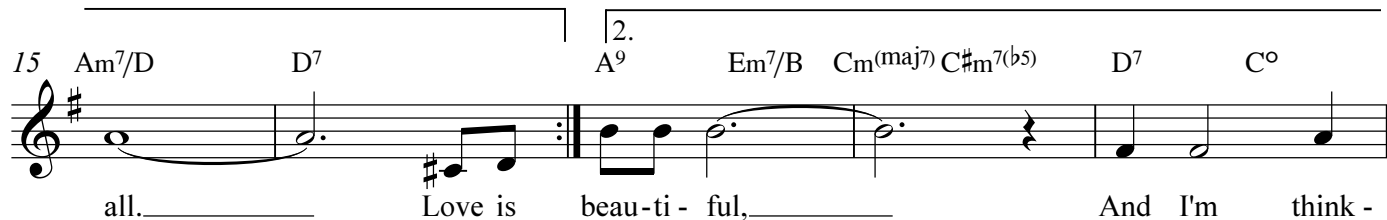
good thing, or it's bad, But beau - ti - ful,
heart - ache eith - er way, But

9 D13 C° Bm7 Em7 Am7 D7 G6 Em7 A7



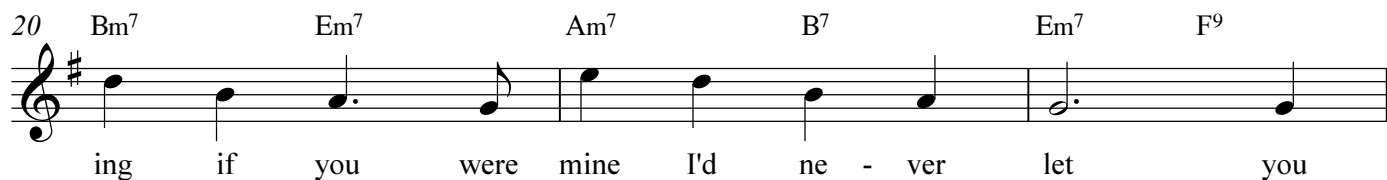
Beau-ti-ful to take a chance, And if you fall you fall, And I'm think - ing I would - n't mind a

15 Am7/D D7 A9 Em7/B Cm(maj7) C#m7(b5) D7 C°



all. Love is beau-ti - ful, And I'm think -

20 Bm7 Em7 Am7 B7 Em7 F9



ing if you were mine I'd ne - ver let you

23 Bm7 Bb7 Am7 Ab7 Eb F% G6 D7



go, and that would be beau - ti - ful, I know.

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But Not For Me

Ira Gershwin

George Gershwin-1930

F⁷ Fm⁷ B^{b7(b9)} E^bmaj⁷ Cm⁷

They're wri - ting songs of love___ but not for me, A lu - cky
fool to fall,___ and get that way, Hi ho, a -
gan so well,___ but what an end, This is the

5 F⁹ Fm⁷ B^{b7(b9)} E^{b7} E^{b7} B^bm⁷/F E^{b7}/G A^bmaj⁷

star's a - bove___ but not for me, with love to lead the way
las! and al - so lack a day! Al-though I can't dis - miss,
time a fel - la needs a friend, When e - ver - y hap - py

10 Db⁷ 1. E^bmaj⁷/G Cm⁷ Fm^(maj7) Fm⁷ C⁺⁷

I found more clouds of grey, Than a - ny Rus - sian play could guar - an -
The mem - o -
plot, ends in

15 B^{9(#11)} B^{b7} 2. Gm⁷ Cm⁷ C⁺⁷

tee. I was a ry of her kiss I guess
a mar - riage knot, And there's

19 Fm⁹ B^{b7(b9)} E^{b6} Fm⁷/B^b B^{b7(b9)}

she's not for me. It all be -
no knot for me.

Bye, Bye Blackbird

Sam Lanin's Dance Orchestra

Mort Dixon

Ray Henderson-1926

Fmaj7 Gm/F Fmaj7 C¹³ C⁷ Fmaj7 B^o Bbm⁷ F⁶/A

Pack up all my cares and woes, feel - ing low here I go Bye

6 Ab^o Gm⁷ C⁷ Am⁷ D⁷(b9) Gm Gm(maj7)

Bye Blackbird, _____ Where some - bo - dy waits for me

11 Gm⁹ Gm⁷ C⁷ Db⁹(#11) C¹³ Fmaj7 F⁶

su - gar Black-bird so is she, Bye Bye Blackbird.

17 F¹³ E⁷ Eb⁹ D⁹ Gm Gm(maj7) Gm⁷

No one seems to love or un - der - stand me, and all the hard luck sto - ries they keep

23 Eb⁹ D⁷(#9) Db⁷(#9) C⁷ Fmaj7 G/F Fmaj7 Bm⁷(b5) Bbm¹³

hand - ing me. where some - bo - dy shines the light I'll be com - ing

28 Am⁷(b5) D⁷ Gm Gm⁷ Gm⁷ C⁷(b9) F⁶

home to - night, Bye Bye _____ Black - bird.

Bye, Bye, Blues

Jazz Standard

Les Paul and Mary Ford

Fred Hamm, Dave Bennet, Bert Lown, Chauncey Gray-1930

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. The first system (measures 1-8) has chords Bb, Gb7, Bb, G7, C9, and C7. The lyrics are: "Bye bye blues, ___ / Just we two, ___ / Bye bye blues, ___ / Smil - ing through, ___ / Bells ring, / Don't sigh,". The second system (measures 9-15) starts at measure 11 and has chords F7, F7(b9), Bb/D, Db°, Cm7, and F7. The lyrics are: "Birds dont sing, / dont cry, / Sun is shin - ing / no more". The third system (measures 16-18) starts at measure 16 and has chords Cm7, F7, Bb6, Gb7, and Bb6. The lyrics are: "pin - ing, / Bye bye blues.".

Bb Gb7 Bb G7 C9 C7

Bye bye blues, ___
Just we two, ___
Bye bye blues, ___
Smil - ing through, ___
Bells ring,
Don't sigh,

11 F7 F7(b9) 1. Bb/D Db° Cm7 F7

Birds dont sing,
dont cry,
Sun is shin - ing
no more

16 Cm7 F7 2. Bb6 Gb7 Bb6

pin - ing,
Bye bye blues.

Can't We Be Friends

from the musical "The Little Show"

Paul James

Kay Swift-1929

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music with lyrics underneath. The lyrics are: "I thought I'd found the man of my dreams, Now it seems, I thought for once it could-n't go wrong, Not for long, this is how the story ends, He's going to turn me down and say Can't we be friends. I can see the way this ends, He's going to turn me down and say Can't we be friends. Never again, through with love, through with men, They play their game without shame, and who's to blame. I thought I'd found a man I could trust, What a bust, this is how the story ends, He's going to turn me down and say Can't we be friends."

Chord progressions are indicated above the notes: Dm7, G7, Gm7, C7, F7, Abm7, Db7, F/C, Bbmaj7, Am7, Db7/Ab, Gm7, C7, G9, C7, F6, Bbm7, Am7, D7(b9), F6/A, Dm7, Dbm7, Cm7, B7, Bb7, B°, Fmaj7/C, D°, E°, Fmaj7, Dm7, Dbm7, Cm7, A7, Bbm7, Eb7, Am7, D7, Ab9, Db7, Dm7, G7, Gm7, C7, F6, Abm7, Db7, F/C, Bbmaj7, Am7, Db7/Ab, Gm7, C7, G9, C7, F6, Eb9, E7(b9), F6, D7.

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Caravan

Jazz Standard

Juan Tizol and Duke Ellington-1936

8 C7(b9) C7(b9)

8 C7(b9) Fm7 3 Fm6

15 1.2. Fm7 Fm6 FINE F7 Cm7(b5) F+7(b9) Bb9

23 Fm7(b5) Bb7 Eb9 Bbm7 Bbm7 A7 Ab

When played instrumentally the following bridge is more often used:(swing)

31 Gm7(b5)/C C7 D.C. al Fine F9 Bb9

40 Eb9

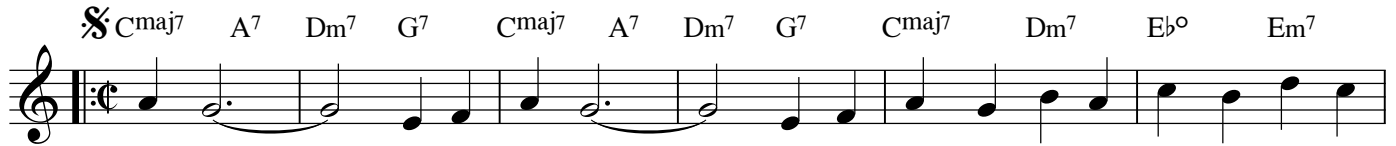
46 Ab Gm7(b5)/C C7

Cheek To Cheek

sung by Fred Astaire in film "Top Hat"

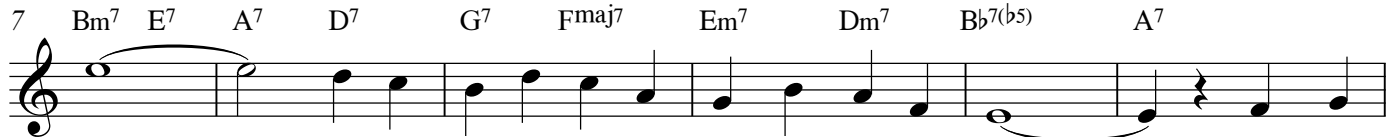
Irving Berlin-1935

Chords: Cmaj7 A7 Dm7 G7 Cmaj7 A7 Dm7 G7 Cmaj7 Dm7 Eb° Em7



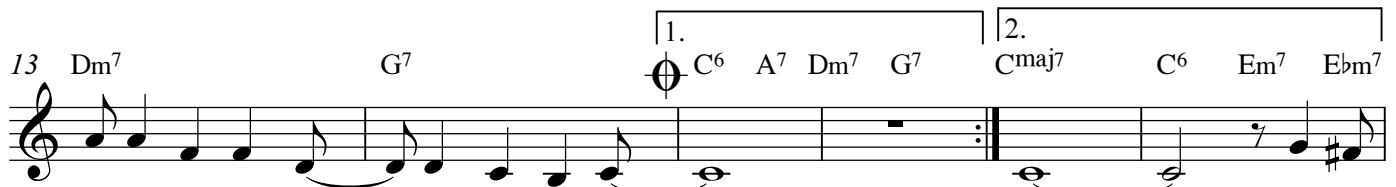
Hea-ven, I'm in hea-ven, And my heart beats so that I can hard-ly
Hea-ven, I'm in hea-ven, And the cares that hang a-round me thro' the

7 Bm7 E7 A7 D7 G7 Fmaj7 Em7 Dm7 Bb7(b5) A7



speak, And I seem to find the hap-pi-ness I seek, When we're
week, Seem to va-nish like a gam-bler's luck-y streak, When we're

13 Dm7 G7 1. C6 A7 Dm7 G7 2. Cmaj7 C6 Em7 Ebm7



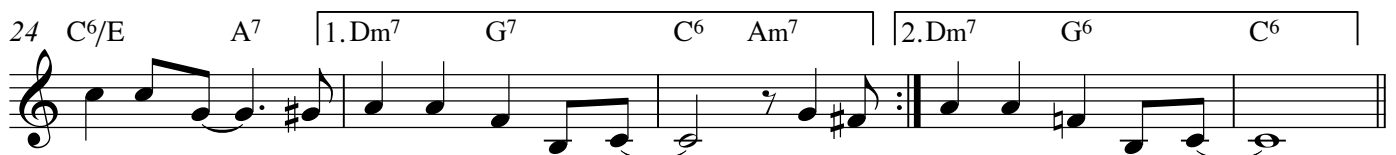
out to-ge-ther danc-ing cheek to cheek. cheek. Oh, I
out to-ge-ther danc-ing cheek to

19 Dm7 G7 C6/E A7 Dm7 G7 C6 Am7 Dm7 G7



love to climb a moun-tain, And to reach the high-est peak, But it does-n't thrill me
love to go out fish-ing, In a ri-ver or a creek, But I don't en-joy it

24 C6/E A7 1. Dm7 G7 C6 Am7 2. Dm7 G6 C6



half as much as danc-ing cheek to cheek, Oh, I danc-ing cheek to cheek..
half as much as

29 Cm7 Cm7/Bb Ebm7 Ab7 Dm7



Dance with me, I want my arm a-bout you, The charm a-bout you,

34 G7 C6/E A7 Dm7 G7 D.S. al Coda CODA C6



Will car-ry me thro' to cheek.

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Chelsea Bridge

Jazz Standard

Billy Strayhorn-1941

Chords: Eb9(#11), Db9(#11), Eb9(#11), Db9(#11), Bb9

5 Ebm9 Ab13 Db6 1. Db6 C7 B7 Bb7 3

9 2. Db6 B7 F#m7 B7 G#m7 G° 3 F#m7 B+7(b9)

13 Bm7 E7 Amaj7 Am7 D7 Gmaj7 Gm7

17 Db7(#11) C7 B7 Bb7 3 Eb9(#11) Db9(#11) Eb9(#11) Db9(#11)

21 Bb7 Fm7/C Db° Bb7/D Ebm9 Ab13

24 Db6 Db6 C7 B7 Bb7

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Cherokee

Jazz Standard

Ray Noble-1938


B♭maj7 Gm7 G♭7(b9) Fm11 E7(#9) E♭maj9 A♭9(#11) A♭9 Gm7



Musical staff for measures 1-10, showing notes and rests in 4/4 time.

Sweet In - dian mai - den, since I first met you, I can't for -
Child of the prai - rie, your love keeps call - ing, my heart en -

11 C⁹(sus4) C7(b₅) 1. F⁹(sus4) G7(b9) G♭7(b5) F+7 2. F7(sus4) F13(b9) B♭6 Cm7



Musical staff for measures 11-19, including first and second endings.

get you Che - ro - kee sweet - heart. Che - ro - kee.____
thrall - ing,


20 C#° B♭/D C#m⁹ F#13(b9) Bmaj9 Bm⁹/E E⁹(sus4)



Musical staff for measures 20-26.

Dreams____ of sum-mer-time, of lov-er- time____ gone

27 A^{maj7} Bm7 C° A/C# Am⁹ D7 Gmaj9 Gm⁹/C



Musical staff for measures 27-33.

by,____ throng____ my me-mo - ry____ so ten-der - ly,____


34 C(sus4) Cm7 F+7 B♭maj7 Gm7 G♭7(b9) Fm11 E+7(b9) E♭maj9



Musical staff for measures 34-42.

— and sigh. My Sweet In - dian mai - den, one day I'll

43 A♭9(#11) A♭9 Gm7 C⁹(sus4) C7(b₅) F⁹(sus4) F13(b9) B♭6 B♭maj7



Musical staff for measures 43-50.

hold you, in my arms fold you, Che - ro - kee.

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Come Rain Or Come Shine

from the musical "St. Louis Woman"

Johnny Mercer

Harold Arlen-1946

E♭maj7 E♭6 Dm¹¹ G⁷ Cm⁷ D♭⁹ Cm⁷



I'm gon-na love you like no - bod-y's loved you come rain or come shine,_____

5 F¹³ F⁺⁹ B♭¹¹ B♭¹³(b9) E♭maj7 E♭⁷ E♭⁺⁷ A⁹(#11)



High as a moun-tain and deep as a ri-ver come rain or come shine,_____

9 A♭m B♭⁺⁷ E♭m A⁹(#11) A♭m⁷ A♭m⁷/G♭ Fm¹¹(b5) B♭⁷ C^o F⁷




I guess when you met me it was just one of those things, But don't e-ver

14 B♭m⁷ B♭m⁷/A♭ Gm⁷(b5) C⁷ Fm⁷ B♭⁷ E♭maj7 E♭⁶



bet me 'cause I'm gon-na be true if you let me. You're gon-na love me like

18 Dm¹¹ G⁷ Cm⁷ D♭⁹ Cm⁷ Am⁷(b5) A⁷ D⁹




no-bo-dy's love me come rain or come shine,____ Hap-py to-ge-ther, un - hap-py to-ge-ther and

23 G¹³ G⁺⁷ Dm¹¹ G¹³ C⁹(sus4) C⁺⁷ G♭⁹(#11) F⁹(sus4) F¹³



won't it be fine,____ Days may be cloud-y or sun-ny We're in or we're out of the

28 B♭⁹(sus4) B♭⁷(b9) Cm⁷ Am⁷(b5) A♭⁷(#11) G⁷(#9) Cm C⁷ F⁷ B♭⁹



mon-ey, But I'll love you al-ways, I'm with you rain or come shine._____

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Come Sunday

Duke Ellington-1943

1 F¹³ Eb⁹(#11) F¹³ Gb⁷ G⁹

5 Cm⁷ Dm⁷ Eb^{maj7} E^o Cm⁷/F F⁷ 1.2. Bb⁶ Ab⁹ Bb^o/A Bb⁶

9 D⁷ Eb⁷ D⁷ Gm⁷ C⁹(sus4) C⁹

13 F⁷ Cm⁷ F⁷ Eb⁷ D⁷(#9) G⁺⁷ C⁷ F⁺⁷

17 F¹³ Eb⁹(#11) F¹³ Gb⁷ G⁹

21 Cm⁷ Dm⁷ Eb^{maj7} E^o Cm⁷/F F⁷ Bb⁶

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Con Alma

Gillespie, Dizzy

Emaj7 G#7/D# C#m7 /B Bb7 Ebmaj7 Ebm7 D7(b5) Dbmaj7 F7/C

6 Bbm7 /Ab G7 Cmaj7 Cmaj7 Cm7(b5)

11 F7(b9) F#m7 B7 Emaj7

16 Fm7 Bb7 B7 Emaj7 G#7/D# C#m7 /B Bb7

21 Ebmaj7 Ebm7 D7(b5) Dbmaj7 F7/C Bbm7 /Ab G7 Cmaj7

Cotton Tail

theme song for "The Art Of Jazz" radio show

Duke Ellington-1940

Abmaj7 Fm7 Bbm7 Eb7 Cm7 F7 Bbmaj7 Eb7

5 Ab7 Dbmaj7 D° Ab6/Eb Eb7 1. F7 Bbm7 Eb7

9 2. Ab6 C7 F7 Bb7 Eb7

18 Abmaj7 Fm7 Bbm7 Eb7 Cm7 F7 Bbm7 Eb7

22 Ab7 Dbmaj7 D° Abmaj7 Eb7 Ab6

Crazy Rhythm

from the musical "Here's Howe"

Irving Caesar, Joseph Meyer, Roger Wolfe-1928

F⁶ Gm⁷ Am⁷ Gm⁷ F⁶ B^{b7} Am⁷ A^{b°}

Cra - zy rhy - thm, here's the door way, I'll go my way you go your_ way,
Here is where we have a show - down, I'm to high and you're to low - dwon,

5 Gm⁷ C⁷ F⁶ 1. Cm⁷ C⁷

Cra - zy rhy - thm, from now on__ we're through.
Cra - zy rhy - thm, here's good- bye__ to you._____

9 2. F⁶ Cm⁷ F⁷ B^bmaj⁷ B^{b6}

They say that when a high brow meets a low_brow, Walk-ing a-long broad-way,

14 B^bm⁶ E^{b9} A⁺⁷ D⁹ G⁺⁷ C⁹

Soon the high brow, He has no__ brow, Ain't it a shame and you're to blame.

18 F Gm⁷ Am⁷ Dm⁷ G⁷ A^{b7} G⁷

What's the use of our mis - sion, You pro-duce the same con - di-tion,

22 Gm⁷/C C⁷ D^{b7} C⁷ F⁶

Cra - zy rhy - thm I've gone cra - zy too!_____

Copyright © 1928

Daahoud

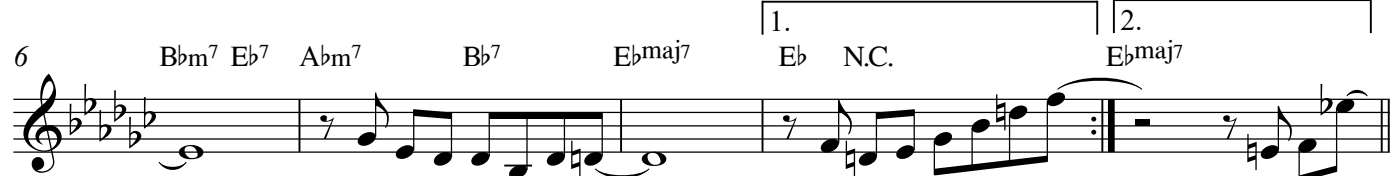
Recorded 1954 released 1973

Brown, C.

Ebm⁷ Ab⁷ Dbm⁷ Gb⁷ Cbmaj⁷ Fm⁷ Bb⁷



6 Bbm⁷ Eb⁷ Abm⁷ Bb⁷ Ebmaj⁷ 1. Eb N.C. 2. Ebmaj⁷



11 Bbm⁷ Eb⁷ Abmaj⁷ Abm⁷



16 Cb⁷ Gbmaj⁷ Fm⁷ N.C. Ebm⁷ Ab⁷ Dbm⁷ Gb⁷

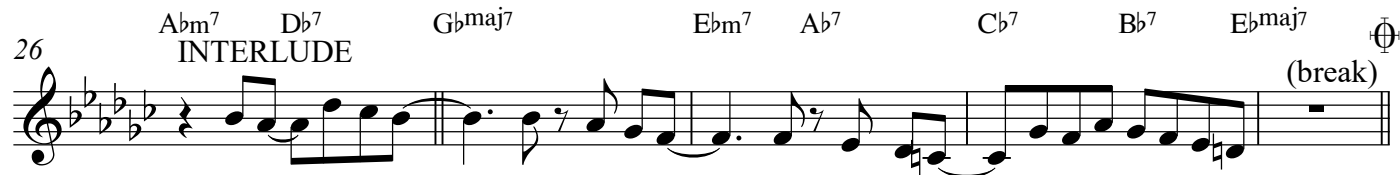


21 Cbmaj⁷ Fm⁷ Bb⁷ Bbm⁷ Eb⁷ Cb⁷ Bb⁷ Ebmaj⁷

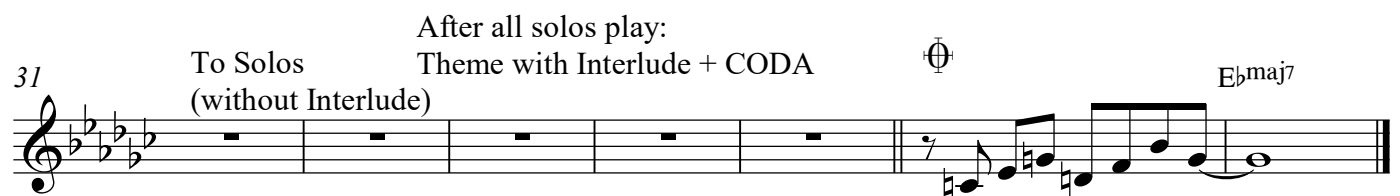


26 Abm⁷ Db⁷ Gbmaj⁷ Ebm⁷ Ab⁷ Cb⁷ Bb⁷ Ebmaj⁷ (break)

INTERLUDE



31 To Solos (without Interlude) After all solos play: Theme with Interlude + CODA Ebmaj⁷



Dancing In The Dark

sung by Bing Crosby and from the revue "The Band Wagon"

Howard Dietz

Anton Schwartz-1931

$E\flat\text{maj}7$ $E\flat^\circ$ $F\text{m}7$ $F\text{m}7$

we are Dan-cing in the dark_____ till the tune ends, we're dan-cing in the dark____
Look-ing for the light_____ of a new love to bright-en up the night,___

7 $D\flat^9$ $B\flat7(b9)$ $E\flat\text{maj}7$ $E\flat\text{m}$ 1. $G\text{m}7(b5)$ $C7(b9)$

___ and it soon ends, We'rewalt-zing in the won-der of why we're here,___
___ I have you, love, and we can face the mu-sic to -

13 $F\text{m}7(b5)$ $E7$ $C\flat^9$ $B\flat^9$

Time hur - ries by, we're here_____ and gone. We are

17 2. $G\flat^9$ $B\flat7(b9)$ $E\flat^6$ $G\flat^6$ $F7$ $E\text{maj}7$ $E\flat^6$

ge - ther Dan - cing in the dark.

Dancing On the Ceiling

Lorenz Hart and Richard Rodgers-1930

Chords for the first staff: Fmaj7, F+7, Bbmaj7, E7, Am7, Abm7, Gm7, C7, Am7, D7, Gm7, C7.

Chords for the second staff: F6, Gm7, C7, Fmaj7, Am7(b5), D7, Gm7.

Chords for the third staff: C7, Am7, D7, Gm7, C7, Fmaj7, F+7.

Chords for the fourth staff: Bbmaj7, E7, Am7, Abm7, Gm, Gm(maj7), Gm7, C7, F6, Dm7, Gm7, C7.

8 1.2.
F6 Gm7

14 C7 Am7 D7 Gm7 C7 Fmaj7 F+7

19 Bbmaj7 E7 Am7 Abm7 Gm Gm(maj7) Gm7 C7 F6 Dm7 Gm7 C7

Darn That Dream

from the musical "Swingin' The Dream"

Eddie DeLange

Jimmy Van Heusen-1939

G⁶/B B^bm⁷ E^b7 Am⁷ F⁷/C B⁷ Em⁷ F[#]m⁷(b⁵) B^m7(b⁵) E⁷

Darn that dream I dream each night, You say you love me and hold me tight, But
Darn your lips and darn you eyes, They lift me high a-bove the moon-lit sky,___

5 Am⁷ Cm F⁹ B^m7 B^bm⁷ E^b7 1. Am⁷ A^b7(b⁵) G^{maj}7 Am⁷ D⁷

when I a- wake_ and you're out of sight, Oh darn that dream.
Then I tum-ble out of par - a - dise Oh

9 2. Am⁷ A^b7(#⁹) G⁶ F^m7 B^b7 E^b6 Cm⁷ F^m7 B^b7

darn that dream. Darn that one track mind of mine, It

13 E^bmaj⁷/G F[#]m⁷ B⁷ F^m7 B^b7(b⁹) E^b6 Cm⁶ G^m6 Em⁷(b⁵)

can't un-der-stand that you don't care, Just to change the mood I'm in, I'd

17 Am⁷ D⁷ B^bm⁷ E^b7 Am⁹ D¹³ G⁶/B B^bm⁷ E^b7 Am⁷ F⁷/C B⁷

wel-come a nice_ old night - mare. Darn that dream, and bless it too, With

21 Em⁷ F[#]m⁷(b⁵) B^m7(b⁵) E⁷ Am⁷ Cm F⁹

out that dream I'd ne - ver have___ you, But it haunts me and it

24 B^m7 B^bm⁷ E^b7 Am⁷ A^b7(b⁹) G⁶

won't come true,___ Darn that dream.

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Day By Day

sung by every big star

Sammy Cahn

Axel Stordahl and Paul Weston-1946

Gm⁷ C⁷ Gm⁷ C⁷(sus4) C⁷ Fmaj⁷ Bb⁷

Day by day I'm fall-ing more in love with you, And day by day my love seems to

7 Am⁷ D⁹ Gm⁷ Gm⁷/F E⁷ A⁷ Dm⁹ Dm Dm(maj⁷) Dm⁷

grow, There is - n't an - y end to my de - vo - tion, It's

13 G⁷ Dm⁷ G Gm⁷/C C⁷ Eb⁹ D⁹ D⁷(b⁹) Gm⁷ C⁷

deep-er dear by far than an - y o - cean. I find that day by day You're mak-ing

19 Gm⁷ C⁷(sus4) C⁷ Fmaj⁷ Bb⁹ Am⁷(b⁵) Eb⁷ D⁷(b⁹)

all my dreams come true, And(some) what may I want you to know, I'm

25 Gm⁷ Am⁷ Bbm⁷ Eb⁷ A⁷ Eb⁹(#11) D⁷ D⁷(b⁹)

yours a - lone, and I'm in love to stay, As

29 Gm⁷ Am⁷ Bbmaj⁷ C⁷ Fmaj⁷ D⁷

we go through the years day by day.

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Day Dream

1943

Ellington, D./Strayhorn, Billy

Fmaj7 Am7 Bbm7 A7 Dm7 Db7 Cm7 B7(b5)

Day Dream, why do you haunt me so?____
Day Dream, I walk a - long on air,____

4 Bbm7 C+7(b9) Fm6 Dm7(b5) Db7 C7 Gm7 C7

Deep in a ro - sy glow, the face of my love you show.____
Build-ing a cas - tle there, for

9 Gm7 C7 F7 F#m7 B7 Bbmaj7 Bm7 E7 Amaj7 Bbm7 Eb7

me and my love to share. Don't know the time, Lor - dy

14 Abmaj7 Am7 D7 Gmaj7 G6 Gm7 C7 Am7 Ab7(#11) G13 Db7(#11) C+7(b9)

I'm in a daze, Sun in the sky, while I moon a-round feel-ing ha - zy.

20 Fmaj7 Am7 Bbm7 A7 Dm7 Db7 Cm7 B7(b5)

Day Dream, why do you haunt me so,____

23 Bbm7 C+7(b9) Fm6 Dm7(b5) Db7 C7 Fmaj7 F6 Gm7 C7

Deep in a ro - sy glow, the face of my love you show.____

Days of Wine and Roses, The

from the movie of the same title

Johnny Mercer

Henry Mancini-1962

Fmaj7 Eb9(#11) D7(b5) D7 D9 D7(b9)

The days lone - - of wine and ro - ses smile and
ly night dis - clo - ses just a

5 Gm7 Gm7 Bbm7 Eb7

run a - way like a child at play through a
pass - ing breeze filled with me - mo - ries of the

9 1. Am7 Dm7 Gm7 Gm7/F Em7(b5)

mea - dow land to - ward a clo - sing door, A door marked ne - ver

13 A9 Dm7(b5) G9 Gm7/C C7

more, that was - nt there be - fore. The

17 2. Am7 Dm7 Dm7/C Bm7(b5) Bb9

gol - den smile that in - tro - duced me to the

21 Am7 Dm7 Gm7 C7(b9) F6 Dm7 Gm7 C7(b9)

days of wine and ro - ses and you.

Copyright © 1962

Dear Old Stockholm

Swedish performed by Stan Getz, Miles Davis, Paul Chambers, John Coltrane

Traditional

The musical score is written in 4/4 time and consists of seven staves of music. The key signature has one flat (B-flat). The melody is primarily composed of eighth and quarter notes, with some rests. Chords are indicated above the staff.

Staff 1: Chords: Dm⁷, Dm⁶, Dm⁷, Dm⁶

Staff 2: Chords: Dm⁶, Bm⁷(b⁵)/F, Em⁷(b⁵), A⁷(b⁹), Gm⁷, C⁷, Fmaj⁷, Bbmaj⁷

Staff 3: Chords: Em⁷(b⁵), Eb⁷, Dm⁷, Dm⁷/C, Bb⁷(b⁵) [1.], A⁷, Eb⁷(b⁵)

Staff 4: Chords: E⁷(b⁵) [2.], Eb⁷(b⁵), Dm, C⁷, F⁶, Dm⁷, Gm⁷, C⁷, F⁶, Dm⁷

Staff 5: Chords: Em⁷(b⁵), A⁷(#⁹), Dm⁶, Bm⁷(b⁵)/F, Em⁷(b⁵), A⁷(b⁹), Gm⁷, C⁷

Staff 6: Chords: Fmaj⁷, Bbmaj⁷, Em⁷(b⁵), Eb⁷, Dm⁷, Dm⁷/C, Bb⁷(b⁵), A⁷, Eb⁷(b⁵)

Staff 7: Chords: Dm⁷, Dm⁶, Dm⁷, Dm⁶

Dearly Beloved

sung by Fred Astaire in the film "You Were Never Lovelier"

Johnny Mercer

Jerome Kern-1942

C7(sus4) Bb/C C7(sus4) Bb/C



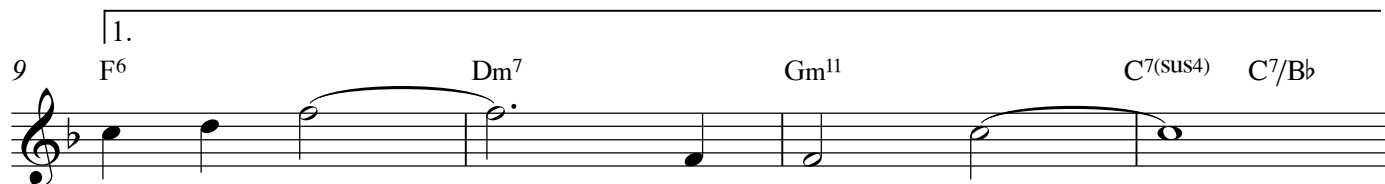
Dear - ly be - lov - ed, how clear - ly I see,
No - thing could save me, Fate gave me a sign,

5 C7(sus4) Bb/C C C9(sus4) C+9



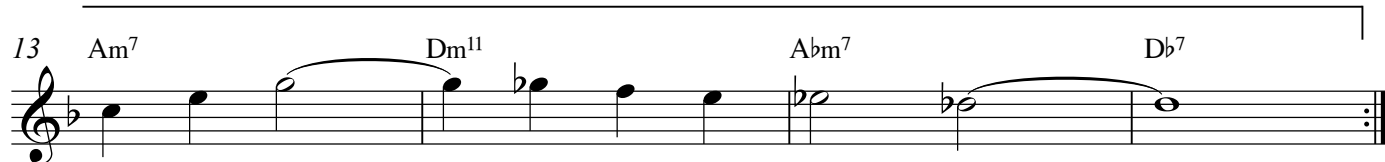
Some - where in hea - ven you were fash - ioned for me,
I know that I'll be yours come sho - wer or shine,

9 1. F6 Dm7 Gm11 C7(sus4) C7/Bb



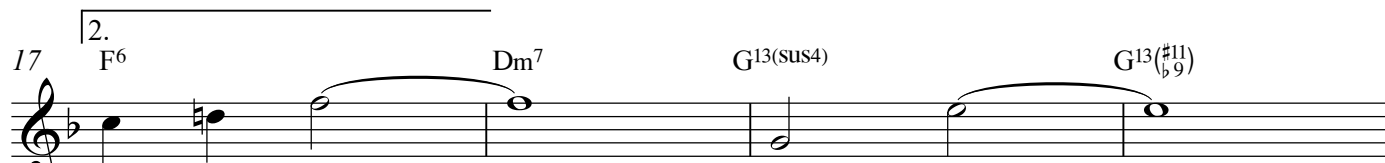
An - gel eyes _____ knew you, _____

13 Am7 Dm11 Abm7 Db7



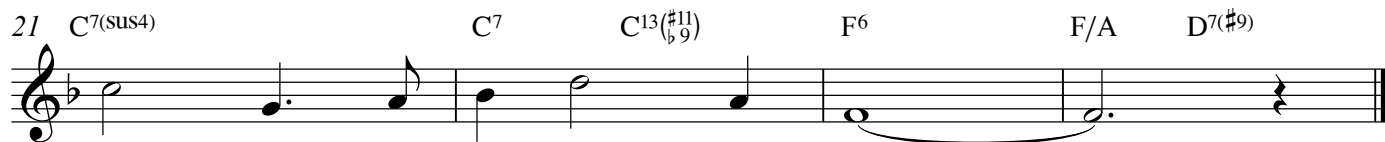
An - gel voi - ces led me to you.

17 2. F6 Dm7 G13(sus4) G13(#11)



So I say _____ mere - ly _____

21 C7(sus4) C7 C13(#11) F6 F/A D7(#9)



Dear - ly be - lov - ed be mine. _____

Deep Purple

Piano music on radio in the 1920's, lyrics added in 1938

Mitchell Parish

Peter DeRose-1933

Fmaj7 D+7(b9) Gm7 /F C7/E C7

When the deep pur - ple falls o - ver slee - py gar - den falls and the
still of the night once a - gain I hold you tight Though you're

5 Fmaj7 Cm7 F9 D7 Em7(b5) F° D/F#

stars be - fin to flick - er in the sky, Through the
gone, your loves lives on when moon - light beams, And as

9 Gm7 Eb7 Am7 1. Ab°

mist of a me - mo - ry you wan - der back to me
long as my heart will beat, lo - ver we'll

13 Gm7 C7 Fmaj7 D7 Gm7 C7

Beath - ing my name with a sigh. In the

17 2. Ab° Gm7 C7 Fmaj7 D7 Gm7 C7

al - ways meet, Here in my deep pur - ple dreams.

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Desfinado

a bossa nova

Antonio Carlos Jobin-1962

Fmaj7 G7(b5)

5 Gm7 C7 C7/Bb Am7(b5) D7(b9)

9 1. Gm7 Gm7/F Em7(b5) A7 Dmaj7 D7(b9)

13 G7(b9) Gbmaj7

17 2. Gm7 Gm7/F Em7(b5) A7 Dm7 E7(#9)

21 Amaj7 Ab+7 G13 F#7

25 Amaj7 F#7 Bm7 E7 E7/D

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29 A/C# Cmaj7 Bm7(b5) E7

Musical staff for measures 29-32. Chords: A/C#, Cmaj7, Bm7(b5), E7.

33 Cmaj7 C#° Dm7 G7 Cmaj7

Musical staff for measures 33-36. Chords: Cmaj7, C#°, Dm7, G7, Cmaj7.

37 Cm7 D7(b9) G7 Gb7(b5)

Musical staff for measures 37-40. Chords: Cm7, D7(b9), G7, Gb7(b5).

41 Fmaj7 G7(b5)

Musical staff for measures 41-44. Chords: Fmaj7, G7(b5).

45 Gm7 C7 C7/Bb Am7(b5) D7 D7/C

Musical staff for measures 45-48. Chords: Gm7, C7, C7/Bb, Am7(b5), D7, D7/C.

49 Bbmaj7 Eb7 Am7 Dm11

Musical staff for measures 49-52. Chords: Bbmaj7, Eb7, Am7, Dm11.

53 G7 G7 Bbm7 Eb7

Musical staff for measures 53-56. Chords: G7, G7, Bbm7, Eb7.

57 G7 Gm7 C7 F6 Gm7 C7

Musical staff for measures 57-60. Chords: G7, Gm7, C7, F6, Gm7, C7.

Didn't We

Side B of "MacArthur Park" by Richard Harris

Jimmy Webb-1968

Cmaj7 E° A7 Dm7 Dm7/G G9
This time we al-most made the piec-es fit, did-n't we girl? This time we

5 Dm Dm(maj7) Dm7/G G+9 Cmaj7 Bm7(b5) E7(b9) Am
al - most made somesense of it did-n't we girl This time I

10 Am(maj7) Am7/G F#m7(b5) Fmaj7 Em7 Dm7 Em7 Fmaj7
had the an-swer right her in my hand,____ Then I touched it and it turned to

15 Bbmaj7 Dm7/G G9 Cmaj7 E° A7 Dm7 Dm7/G G9
sand. This time we al-most sanf our song in tune did-n't we girl? This time we

21 Dm Dm(maj7) Dm7/G G+9 Cmaj7 Bm7(b5) E7(b9) Am
al - most made it to the moon, oh Did-n't we girl? This time we

26 Am(maj7) Am7/G F#m7(b5) Fmaj7
al - most made our po - em rhyme____ This time we

30 Am7/E Dm7 Em7 Fmaj7
al - most made that long hard____ climb,____

33 Dm Dm(maj7) Dm7/G G7 C6 Am7 Dm7/G G9
Did -n't we al - most make it this time? This time we

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Django

Lewis, John

7 Fm^6 Bbm^6 $C^7(b9)$ Fm^6 $F^7(b9)$ Bbm^7

7 Eb^7 $Abmaj^7$ $D^7(b5)$ $Dbmaj^7$ $Gm^7(b5)$ G^7/F C^7/E

13 Fm^6 Bbm^7 C^7 Fm^7 Fm^6 Bbm^7 C^7

20 Fm^6 FINE Fm^7 $D^7(\#9)$ $G^7(\#9)$ $C^7(\#9)$ $F^7(b9)$ Bbm^7 Eb^7 Ab^7 Db^7 G^7 C^7 $C^7(\#9)$

27 Fm^7 $D^7(\#9)$ $G^7(\#9)$ $C^7(\#9)$ $F^7(b9)$ Bbm^7 Eb^7 Ab^7 Db^7 C^7 Fm^7

33 $F^7(b9)$ Bbm^7 $F^7(b9)$ Bbm^7 $F^7(b9)$ Bbm^7

(Bass)

39 F^7 C^7 $F^7(\#9)$ Bbm^7 $G^7(\#9)$ $C^7(\#9)$ $F^7(\#9)$ Bb^7 Ebm^7 Ab^7 Db^7

45 Gb^7 Db^7 Gb^7

50 Db^7

53 Fm^6 Bbm^7 C^7 Fm^6 Bbm^7 C^7 Fm^6 D.S. al FINE

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Do Nothin' Till You Hear From Me

Bob Russel

Duke Ellington-1940

The image shows a musical score for the song 'Do Nothin' Till You Hear From Me'. It consists of eight staves of music in 4/4 time, with a key signature of one flat (Bb). The lyrics are written below the notes. Chord symbols are placed above the staff lines. The score includes a first ending (marked '1.') and a second ending (marked '2.'). The lyrics are: 'Do no-thin' till you hear from me, Pay no at-ten-tion to what's me, At least con-si-der our ro-said, Why peo-ple tear the seam of a-ny-one's dream, Is o-ver my head. mance, If you should take the word of o-thers you've heard, I have-n't a chance. Do no-thin' till you hear from True, I've been seen with som-one new_ but does that mean I've been un-true? When we're a-part, the words in my heart_ re-veal how I feel_ a-bout you, some kiss may cloud my me-mo-ry, And o-ther arms may hold a thrill, But please do no-thin' till you hear_ from me, And you ne-ver will. Do no-thin till you hear from'

1. F F/A Bb B^o C⁹(sus4) C⁷ 2. F⁶ Bb⁶ F⁶ Ab⁷
 8 Do no-thin' till you hear from True, I've been
 12 D^bmaj⁷ Ebm¹¹ Fm⁷ Ebm⁹ D^bmaj⁷ Ebm¹¹ Fm⁷ Gm⁷(b5)
 seen with som-one new_ but does that mean I've been un-true? When we're a-
 16 F/C Bb⁷ F/A D⁹ C/G G⁷
 part, the words in my heart_ re-veal how I feel_ a-bout you,
 19 C⁷(sus4) C⁷ Fmaj⁷ Dm⁷ D^bm⁷ Cm⁷ F⁷
 _ some kiss may cloud my me-mo-ry, And o-ther arms may hold a
 22 B^bmaj⁷ Eb⁹(#11) Fmaj⁷ D+⁷(b9)
 thrill, But please do no-thin' till you hear_ from me,
 25 G⁷(b9) C¹³ F⁶
 And you ne-ver will. Do no-thin till you hear from

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Dolphin Dance

From Maiden Voyage album whose track titles refer to marine biology or the sea

Hancock, H.

Chord progression: Ebmaj7 Bbm7 Ebmaj7 Dm7(b5) G7(#9) Cm7

Musical notation for measures 1-5. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody consists of eighth and quarter notes.

Chord progression: 6 Ab7(#11) Cm7 Am7 D7alt. Gmaj7 Abm7 Fm7

Musical notation for measures 6-11. The melody continues with eighth and quarter notes, including a triplet in measure 7.

Chord progression: 12 Fm7/Bb Cm7 Cm7/Bb Am7 D7alt. Gmaj7 Dm7/G

Musical notation for measures 12-18. The melody features a triplet in measure 13 and continues with eighth and quarter notes.

Chord progression: 19 G7(b5) Cm7/G Cm7/F D/F Cm7/F Em7 A7

Musical notation for measures 19-24. The melody continues with eighth and quarter notes.

Chord progression: 25 Eb7(#11) Am7 D7 Bm7 E7 Dm7 C#m7 F#7(add13)

Musical notation for measures 25-30. The melody includes triplets in measures 25 and 26, and continues with eighth and quarter notes.

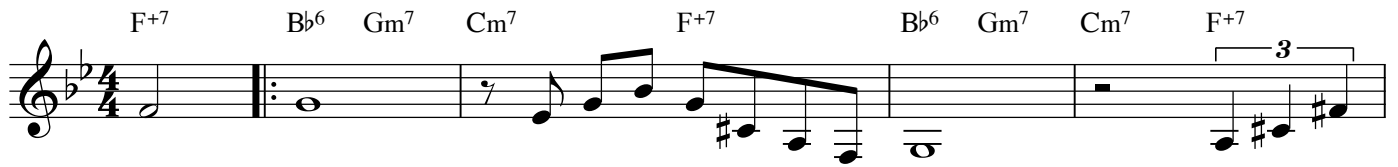
Chord progression: 31 Bm7 Am7/B Bm7 Am7/B Bbm7 G/Eb Ab+maj7/Bb G7(#9)

Musical notation for measures 31-36. The melody continues with eighth and quarter notes, ending with a double bar line.

Don't Be That Way

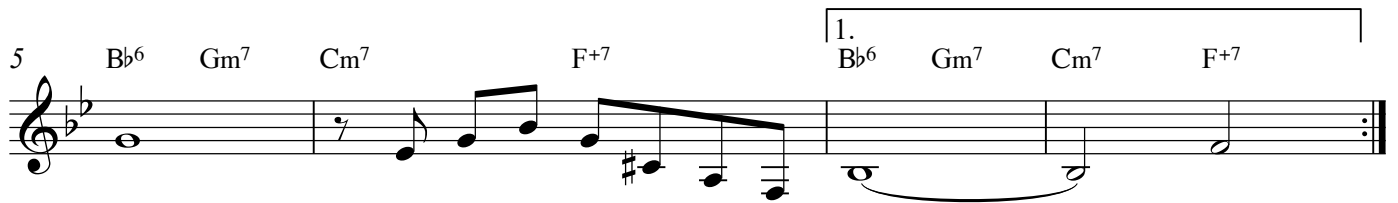
Benny Goodyman, E. Sampson-1938

1 F+7 Bb6 Gm7 Cm7 F+7 Bb6 Gm7 Cm7 F+7



5 Bb6 Gm7 Cm7 F+7

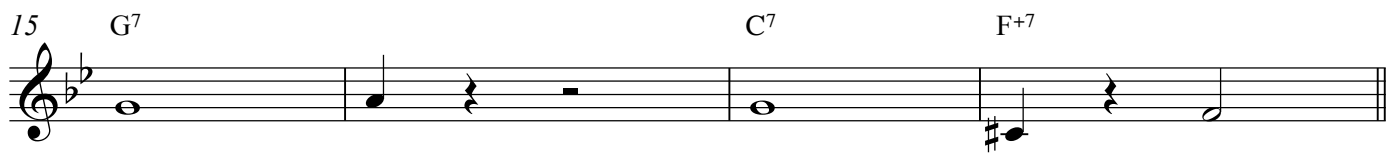
1. Bb6 Gm7 Cm7 F+7



9 2. Bb6 A7 D7



15 G7 C7 F+7



19 Bb6 Gm7 Cm7 F+7 Bb6 Gm7 Cm7 F+7



23 Bb6 Gm7 Cm7 F+7 Bb6



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Don't Blame Me

from musical "Clowns In Clover"

Dorothy Dields

Jimmy McHugh-1932

Cmaj7 Fm7 Bb7 Em7 A7 Ebm7 Ab7 Dm7 G7 Cmaj7 Am7

Don't blame me for fall - ing in love with you., I'm
 Can't you see, When you do the things you do, If

5 Dm7(b5) G7(b9) Em7(b5) A7(b9) 1. Dm7 G7 Em7 A7 Dm7 G7

un - der your spell but how can I help it? Don't blame me.
 I can't con-veal the thrill that I'm feel - ing,

9 2. Dm7 G7 C6 GmC7 Fmaj7 E7(b9) Am7

Don't blame me, I can't help it, If that dog-gone moon a - bove, —

15 Am7 D7 Dm7 Ab7 Dm7/G Cmaj7 Fm7 Bb7

Makes me want — some-one like you to love. Blame your

20 Em7 A7 Ebm7 Ab7 Dm7 G7 Cmaj7 Am7 Dm7(b5) G7(b9)

kiss, As sweet as a kiss can be, And blame all your charms that

24 Em7(b5) A7(b9) Dm7 G7 C6

melt in my arms, but don't blame me.

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Don't Explain

based On Billie Holiday's cheating husband

Billie Holiday

Arthur Herzog Jr.-1944

Fm⁶ Dm^{7(b5)} Gm^{7(b5)} C⁷ Fm⁶ Dm^{7(b5)} Gm^{7(b5)} C⁷ Gb⁹ F⁺⁹ F^{+7(b9)}

Hush now, don't ex - plain, Just say you'll re - main, I'm glad
et, don't ex - plain, What is there to gain, Skip that

6 E⁹ Eb⁹ A^bmaj⁷ Gm^{7(b5)} C⁷ A^b6 Dm^{7(b5)} G^{7(b9)} C^{7(b9)}

1. 2.

you're back, Don't ex - plain. Qui - plain.
lip - stick, Don't ex -

11 Fm⁷ Bbm⁷ Eb⁷ A^bmaj⁷ D^bmaj⁷ Gm^{7(b5)}

You know that I love you, And what love en - dures, All my thoughts are of you,

14 Db⁷ C⁷ Fm⁷ Bbm⁷ Eb⁷ A^bmaj⁷

For I'm so com-plete-ly yours, Cry to hear folks chat ter, And I know you cheat,

17 D^bmaj⁷ Gm^{7(b5)} Db⁷ C⁷ Fm⁶ Dm^{7(b5)} Gm^{7(b5)} C⁷

Right or wrong don't mat - ter, When you're with me sweet, Hush now don't ex - plain,

21 Fm⁶ Dm^{7(b5)} Gm^{7(b5)} C⁷ Gb⁷ F⁺⁷ E⁹ Eb⁹ A^b6 D^bmaj⁷ Gm^{7(b5)} C⁷

You're my joy and pain, My life's yours, love, Don't ex plain.

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Don't Get Around Much Anymore

Duke Ellington-1940

Chord symbols and measures shown in the score:

- Staff 1: Cmaj7 (measure 1)
- Staff 2: A7 (measure 4), Em7/B, C^o, A7/C#, A7 (measures 5-6), D7 (measure 7)
- Staff 3: G13(sus4) (measure 7), G13 (measure 8), 1. C6, Fmaj7, F#^o, G7 (measures 9-10)
- Staff 4: 2. C6 (measure 10), C7 (measure 11), F6 (measure 12), Bb9 (measure 13)
- Staff 5: Cmaj7 (measure 14), Gm7 (measure 15), C7 (measure 16), F6 (measure 17), F#m7(b5), B7(b9) (measures 18-19)
- Staff 6: Em7 (measure 20), D#^o (measure 21), Dm7 (measure 22), G7 (measure 23), Cmaj7, Dm7, D#m7, Em7 (measures 24-25)
- Staff 7: A7 (measure 26), Em7/B, C^o, A7/C#, A7 (measures 27-28)
- Staff 8: D7 (measure 29), G13(sus4) (measure 30), G13 (measure 31), C6 (measures 32-33)

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Don't Worry 'Bout Me

Ted Koehler

Rube Bloom-1938

Gm⁷ C⁷ Fmaj⁷ F⁶ Gm⁷ 3

Don't wor-ry 'bout me, I'll get a long, For - get a-bout me,

6 C⁷ F⁶ Gm⁷ Am⁷ Ab^o Gm⁷ 3 Am⁷ 3

Just be hap-py my love, Let's say that our lit-tle show is ov - er and so the

11 Bbm⁷ Eb⁷ Dm⁷ 3 G⁷ 3 Gm⁷ C⁷ Am⁷ D⁷

sto - ry ends Why not call it a day the sen-si-ble way and still be friends, Look

17 Gm⁷ C⁷ Fmaj⁷ F⁶ Cm⁷

out for your self That should be the rule, Give your heart and your love to whom

22 F⁷ 3 Bbmaj⁷ Bb⁶ Bbmaj⁷ 3 Eb⁷ 3

ev-er you love don't be a fool, Why do we cling to this old fad-ed thing that used

27 Am⁷ D⁷ Gm⁷ C⁷ 3 F⁶ Am⁷ D⁷

used to be, so if you can for-get then you don't wor-ry 'bout me.

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Early Autumn

Johnny Mercer

Burn-R, Herman-W.

B⁹(#11) B^bmaj7 Em⁷(b5) A⁷ A^bmaj7

When an ear ly Au-tumn walks the land and chills the breeze and touch-es with her hand
vil - ion in the rain all shut-tered down a wind-ing coun-try lane

4 Dm⁷(b5) G⁷ G^bmaj7 Cm⁷(b5) F⁷ 1. Dm⁷ D^b7

the sum-mer trees per-haps you'll un - der- stand what me mo-ries I own
all rus - set brown, a fros - ty win-dow pane shows me a town grown

8 Cm⁷ B⁹(#11) 2. B^bmaj7 Cm⁷ C#° B^b/D D^b° Cm⁷ F¹³

There's a dance pa lone - ly. That Spring of ours that start-ed

12 B^b/D D^b° Cm⁷ B⁷ B^bmaj9 B^bm⁷ E^b7

so A pril heart-ed seemed made for just a boy and girl, I ne-ver dreamt, did you, a-ny

16 A^bmaj7 D^b13 Cmaj7 B⁷ B^b9 A⁷(#9) A^b7 Gmaj7 G^b13(b9) F⁹

Fall would come in view so ear - ly, ear - ly,

19 B^bmaj7 Em⁷(b5) A⁷ A^bmaj7 Dm⁷(b5) G⁷

Dar-ling if you care, please let me know, I'll meet you a - ny- where, I miss you so let's

23 G^bmaj7 Cm⁷(b5) F⁷ B^bmaj7 B^b6

ne - ver have to share a - no - ther ear - ly Au - tumn.

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East of the Sun (and West of the Moon)

originally a Princeton college song

Brooks Bowman-1934

Gmaj7 Bm7 E9 Am7

East if the sun and west of the moon we'll build a dream house of

7 Cm7 F7 Am7 D13 D7/C B7 B+7 Em7

love dear, Close to the sun in the day Near to the moon at night, we'll

13 Em9 A13 Am7 Am9 D7(b9) Gmaj7

live in a love-ly way dear, liv-ing our love in pale moon - light. Just you and I

18 Bm7 E9 Am9 Cm7

for e-ver and a day love will not die we'll keep it that way

24 F7 Am7 /G F#m7(b5) B7 Em7 A13

Up a-mong the stars we'll find a har-mo-ny of life to a love-ly tune,

29 Am9 Cm7 F7 Bm7 E7 Bbm7 Eb7

East of the sun and west of the moon, west of the moon,

33 Am9 Am9 D13(b9) G6

East of the sun and west of the moon.

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Easy Living

From the film of the same name

Robing, Leo

Rainger, R.

E♭maj7 E° Fm7 F#° E♭maj7/G Bbm7 Eb7

Liv - ing for you is ea - sy liv - ing it's ea - sy to live
nev - er re - gret the years i'm giv - ing, they're ea - sy to give

4 A♭maj7 Db7 Gm7 C7 Fm7 Bb7 G7 C7 Fm7 Bb7

when you're in love, and I'm so in love, there's no-thing in life_ but you. I'll
when you're in love, I'm hap-py to do what -

9 Fm7 Bb7 Eb6 Dbm7 Gb6 Bmaj7 Abm7 Dbm7 Gb7

ev-er I do_ for you. For you, may-be I'm a fool, but it's fun,

14 B6 Abm7 Dbm7 Gb7 Bmaj7 Abm7

peo-ple say you rule me with one_ wave of your hand,_ Dar-ling it's grand,

18 Fm7 Bb7 Bb+7 E♭maj7 E° Fm7 F#°

They just don't un-der stand. Liv-ing for you is ea - sy liv - ing it's

22 E♭maj7/G Bbm7 Eb7 A♭maj7 Db7 Gm7 C7

ea - sy to live when you're in love, and I'm so in love, there's

25 Fm7 Bb7 Eb6 Fm7 Bb7

no - thing in life_ but you.

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Easy Street

Harold Arlen-1954?

Cmaj7 E7 A7 Dm7 G7 Gm7 C7 Fm7 Bb7

Ea-sy street, I'd love to live on Ea-sy street, No - bo - dy works on
Life is sweet, for folks who live on Ea-sy street, No week-ly pay-ments

5 Em7 A7 D7 G7 1. Cmaj7 A7 D7 G7

Ea - sy street, Just lie a-round all day, Just sit and play the hors-es
you must meet, That makes your hair turn

9 2. Gm7 C7 Fmaj7

gray, When op - por - tun - i - ty comes knock-in' you just

12 Am7 Bb7 Cmaj7 Am7 Gm7 C7

keep on with your rock-in'cause you know your for - tunes made, And if the

15 Fmaj7 Fm7 Bb7 Am7 D7

sun makes you per-spire, there's a man that you can hire, to plant trees so you can have shade

18 Dm7 G+7 Cmaj7 E7 A7 Dm7 G7 Gm7 C7 Fm7 Bb7

On Ea-sy street, I'm tel-ling ev-ry one I meet, If I could live on

23 Em7 A7 Ab7 G7 C6 A7 D7 G7

Ea - sy street I'd want no job to-day, So Please go a - way.

(You'd be So) Easy To Love

from musical "Anything Goes"

Cole Porter-1934

Am⁷ F⁷ E⁷ Am⁷ Eb^{m7} Ab⁷ Gmaj⁷ C^{#7}

You'd be so ea - sy to love, So ea - sy to
And we would be so grand at the game, care - free

6 C¹³(^{#11}) Bm⁷ E⁷ Am⁷ D⁷ Gmaj⁷

1.

i - do - lize all o - thers a - bove, So worth the yearn - ing for,
to - ge - ther that it does seem a

12 Bm⁷ Bbm⁷ Am⁷ D⁷(b⁹) D⁹/C Bm⁷ E⁷

So swell to keep ever - y home fire burn - ing for.

17 2. E⁷ Am⁷ Cm⁷ F⁹ C^{#m7}(b⁵) C⁹(^{#11}) Bm⁷ Bb^o

shame that you can't see your future with me 'cause you'd be, oh,

22 Am⁷ D⁷(b⁹) G⁶ Bm⁷ E⁷

so ea - sy to love.

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Embraceable You

from the musical "Girl Crazy"

Ira Gershwin

George Gersgwin-1928

Eb/G Gb° Fm7 Bb7 C7 Fm7 Fm7(b5) Bb7

Em-brace me, my sweet em-brace - a-ble you, Em brace me, you ir-re-

7 Eb6 Abmaj7 D7(b9) G+7(b9) Cm7 Cm7/Bb Am7(b5) Ab7

place - a - ble you, Just one look at you my heart grew

11 Gm7 Gm7/F Em7(b5) Ebm Dm7 Db7 Cm7 F7

tip - sy in me, You and you a - lone bring out the

15 Bb7 Fm7 Bb7 Eb/G Gb° Fm7

gyp - sy in me. I love all the ma - ny charms a-bout you

20 Bb7 C7 Fm7 Fm7(b5) Bb7(b9) Eb7 Bbm7/F F#° Eb7/G

A - bove all, I want these arms a-bout you,

25 Abmaj7 Dm7(b5) G7(b9) Cm Cm(maj7) Cm7 F13

Don't be a naugh - ty ba - by come to pa - pa, come to pa - pa do,

29 Eb/Bb C+7(b9) Fm7(b5) Bb7(b9) Eb6 C7 Fm7 Bb7

My sweet em - brace - a - ble you.

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Ev'ry Time We Say Goodbye

from Billy Rose's revue "Seven Lively Arts"

Cole Porter-1944

E♭maj7 Fm7 Gm7 Fm7 E7 E♭maj7 Cm7 Fm7 B♭7(b9)

Ev - ry time we say good - bye I die a lit - tle,
When your near there's such an air of Spring a - bout it

5 E♭maj7 Fm7 Gm7 Fm7 B♭7 E♭maj7 B♭m7 E♭7

1. Ev - ry time we say good - bye I won - der why a lit - tle,
I can hear a lark some - where be - gin to

9 E♭/G G♭° Fm7 B♭7 B♭m7 E♭7 A♭maj7

Why the gods a - bove me, who must be in the know

13 A♭m7 D♭7 Gm7 C7(b9) B9 B♭7 E7

think so lit - tle of me that they al - low you to go.

17 2. A♭maj7 D♭7 E♭/G G♭° Fm7 B♭7 B♭m7 E♭7 A♭maj7

sing a - bout it, There's no love song fin - er but how strange the change from

21 A♭m7 D♭7 Gm7 C7 Fm7 B♭7 E♭6 Cm7 Fm7 B♭7 E7

maj - or to min - or Ev - ry time we say good - bye.

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Everything Happens To Me

first sung by Frank Sinatra with the Tommy Dorsey Orchestra

Tom Adair

Matt Dennis-1940

Em^{7(b5)} Eb^o Dm⁷ C^{#o}

I make a date for golf and you can bet your life it rains, I
ne - ver miss a thing, I've had the mea - sles and the mumps, And

3 Cm⁷ F⁷ Eb⁷ Dm^{7(b5)} G⁷

try to give a par - ty but the guy up - stairs com - plains, I
ev - ry time I play an ace, my part - ner al - ways trumps, I

5 B^o Cm^{7(b5)} Dm⁷ G⁷

guess I'll go through life just catch - in' colds and miss - in' trains,
guess I'm just a fool who ne - ver looks be - fore he jumps,

7 1. Cm⁷ F⁷ Dm⁷ G⁷ 2. Cm⁷ F⁷ Bb⁶

ev-ry-thing hap - pens to me. I ev-ry-thing hap - pens to me. — At

11 Fm⁷ Bb^{+7(#9)} Eb^{maj7} C⁷

first my heart thought you could break this jinx for me, that

13 Fm⁷ Bb^{7(#9)} Eb^{maj7}

love would turn the trick to end des - pair, But

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15 Em⁷ A⁺⁷(#9) D^{maj7} D⁶

now I just can't fool this head that thinks for me, so I've

17 Gm⁷ C⁹ Cm⁷ F⁷ G⁷

mort-gaged all my cas-tles in the air, I've

19 Em⁷(b5) E^b° Dm⁷ C[#]°

te-le-graphed and phoned, sent an Air Mail spe-cial too, your

21 Cm⁷ F⁷ E^b9 Dm⁷(b5) G⁷

an-swer was "good-bye," there was ev-en post-age due, I

23 B° Cm⁷(b5) Dm⁷ G⁷

fell in love just once and then it had to be with you, —

25 Cm⁷ F⁷ B^b6 G⁷

ev-ry-thing hap-pens to me. —

Everything I Have Is Yours

Sung by Al Jarrett in the film "Dancing Lady"

Harold Adamson

Burton Lane-1933

B♭maj7/D D♭m7 G♭7 Cm7 F7 B♭maj7 Cm7 C#°

Ev - ry-thing I have is yours, you're a part of me,_____

5 B♭/D D♭m7 G♭7 Cm7 F7 B♭maj7 Am7(b5) D7

Ev - ry-thing I have is yours, my des - ti - ny,_____

9 Gm7 A♭7 B♭6 B♭6/G B♭6/F Em7(b5) A7(sus4)

I would glad - ly give the sun to you, - If the sun were on - ly mine,

13 Dm7 G7 Gm7 C7 Cm7 F7 F7/E♭

I would glad - ly give the earth to you_ and the stars that shine,

17 B♭/D D♭m7 G♭7 Cm7 F7 B♭maj7 Cm7 B7(b5)

Ev - ry thing that I pos - ess I of - fer you,_____

21 B♭maj7 Fm7 B♭7 E♭maj7 Am7(b5) D7(sus4)

Let my dream of hap - pi - ness come true,_____

25 Gm7 A♭7 B♭6 Gm7 C7 B7

I'd be hap - py just to spend my life_ wait - ing at your beck and call,

29 B♭maj7 D♭m7 G♭7 Cm7 F7 B♭6

Ev - ry-thing I have is yours, My life, my all.

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Exactly Like You

from Lew Leslie's "International "Revue"

Dorothy Fields

Jimmy McHugh-1930

B♭maj7 Dm7 Gm7 C7

I know why I've wait - ed, I know why I've been blue, I
 Why should we spend money, On a show or___ two? You know,

5 F7 B° Cm7 F7 B♭6 Eb7 1. B♭6 F+7

prayed each night for some - one ex - act - ly like you.
 no one does those love scenes ex - act - ly - like you.

9 2. B♭6 B♭7 Eb6 Ebm6 Ab7 B♭6 D+7(b9)

You make me feel so grand,___ I wan-na hand the world to you,___

13 Gm7 Cm7 Ab9 F7 D+7 G9

___ You seem to un - der - stand___ each fool-ish lit - tle scheme I'm schem - in'

17 C+7 F9 B♭maj7 Dm7 Gm7 C7

Dream I'm dream - in', Now I know why my Ma - ma taught me to be

21 F7 B° Cm7 F7 B♭6 Eb7 B♭6

true, She meant me for some-one ex - act - ly like you.

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Falling In Love With Love

from the musical "The Boys From Syracuse"

Lorenz Hart

Richard Rodgers-1938

B♭maj7 E♭maj7 Dm7 G7 Cm7 F7

Fall - ing in love with love is fall - ing for make be - lieve,
I fell in love with love one night when the moon was full,

4 G♭9(♯11) F7 Cm7 F7

Fall - ing in love with love is play - ing the
I was un - wise with eyes un - a - ble to

7 B♭maj7 E♭maj7 Dm7 Cm9 B♭maj7 E♭maj7

fool,
see, Car - ing too much in such a ju - ve - nile
I fell in love with love, with love e - ver -

11 1. Am11 D7 Gm7 C7

fan - cy, Learn - ing to trust is just for chil - dren in

15 G♭7(♯11) F7 A♭13(♯11) G7(sus4)

school. last - ing, But

19 Cm7 G7(b9) Cm7 F7 B♭maj7 Gm7 Cm7 F7

love fell out with me.

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A Felicidade

Vinicius Moraes

Antonio Carlos Jobim-1959

Am⁷ Am⁷ Cmaj⁷ B⁷ E⁷

8 Dm⁷ G⁷ Cmaj⁷ C⁶ A^{+7(b9)} Dm⁷ Dm⁷/C Bm^{7(b5)} E^{7(b9)} Am⁷ D⁷

15 Cm⁷ C⁷ Fmaj⁷ E⁷ Am⁷ Bm^{7(b5)} E⁷ Am⁷

22 Bm^{7(b5)} E⁷ Am⁷ Dm⁷ G⁷ Cmaj⁷ F⁷ Cmaj⁷

29 Gm⁷ C⁷ F⁶ Dm⁷ G⁷ C⁶

36 F#m^{7(b5)} B⁷ Em^{7(b5)} A⁷ Cm^{7(b5)} G⁷ Cmaj⁷

42 Fmaj⁷ Bm^{7(b5)} E⁷ Am⁷ Bm^{7(b5)} E⁷ Am⁷

48 Am⁷ **D.S.al Coda** Am⁷ 1.2. Am⁷

53 Bm^{7(b5)} E⁷ 3. Am⁷ Am^{6/9}

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Fine and Dandy

from the musical of the same name

Paul James

Kay Swift-1930

Fmaj7/A Ab° Gm7 C7 Fmaj7/A Ab°

Please for- give— this pla - ti - tude, But I like— your

7 Gm7 C7 Cm7 F7 Bb9 Bb7(b9)

at - ti- tude,___ You are just___ the kind I've had in mind,___

13 Bbm7/Eb Eb13 Abmaj7 Gm7 C7(b9) Fmaj7/A Ab°

Ne - ver, ne - ver, ne - ver could find.___ Ho - ney I'm___

19 Gm7 C7 Fmaj7/A Ab° Gm7 C7

so keen on___ you, I could come___ to to lean on you,___

25 Cm7 F7 Bbmaj7 Eb9

On a ran - dom day give you your___ way,___

29 Dm7 G9 Gm7/C Gb7(#9) F6 Gm7 C7

Do___ what___ you ooh say.

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Fine Romance, A

from the film "Swing Time"

Dorothy Fields

Jerome Kern-1936

C⁶ Em⁷ A⁷ Dm⁶ F#m⁷(b5) B⁷ Em⁷

A fine fine ro - mance with no kiss - es, A fine
fine ro - mance, my good wo - man, My strong,

6 Am⁷ Dm⁷ G⁷ 1. C⁶ F⁷ Em⁷ Eb^o

ro - mance, my friend this is, We should be like a cou - ple of hot to -
ag - ed - in - the - wood wo - man, You

11 Dm⁷ G⁷ Cmaj⁷ F⁹ 3 E⁷ A⁷ Dm⁷ G⁷

ma - toes But you're as cold as yes - ter - day's mashed po - ta - toes, A

17 2. Gm⁷ C⁷ Fmaj⁷ F#m⁷(b5) B⁷

ne - ver give those or - chids I send a glance, They're just like cac - tus

21 Em⁷(b5) A⁷ Dm⁷ 3 G⁷ C⁶

plants, This is a fine ro - mance.

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Flamingo

Edmund Anderson

Ted Grouya-1940

Cmaj7 Am7 Dm7 G+7 Cm7 F7 G+7

Fla - min - go — like a flame in the sky, Fly-ing o - ver the
 min - go — with your tro - pi-cal hue, For it's you I re -

5 Ab9 Dm7 G7 G7/F 1. Em7 A7 Dm7 G7

is - land, To my lo - ver near - by. Fla -
 ly on, And the love that is

9 2. C6 F9 C6 Gm7 C7 Fm Fm(maj7) Fm7 Bb7

true. The wind sings a song to you

13 Eb6 Gm7(b5) C7 Fm7 Bb7 Fm7 Fm7/Eb

as you go, The song_ that I hear be-low, The mur - mur-ing

17 Dm7 G7 Cmaj7 Am7 Dm7 G+7

heart. Fla - min - go, when the sun meets the

21 Cm7 F7 G+7 Ab9

sea, Say fare - well to my lo - ver,

24 Dm7 G7(sus4) C6 Am7 Dm7 G7

And has - ten to me.

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Fly Me To The Moon

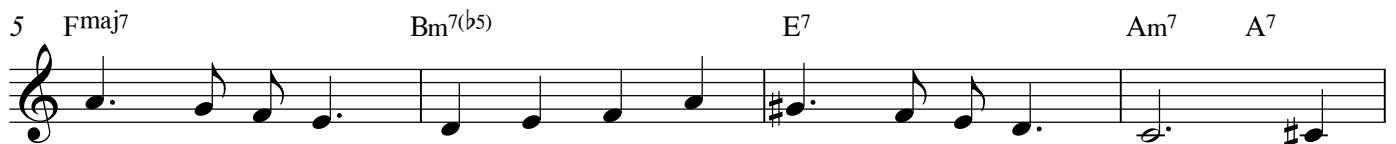
Bart Howard-1954

Am⁷ Dm⁷ G⁷ Cmaj⁷ F#⁷



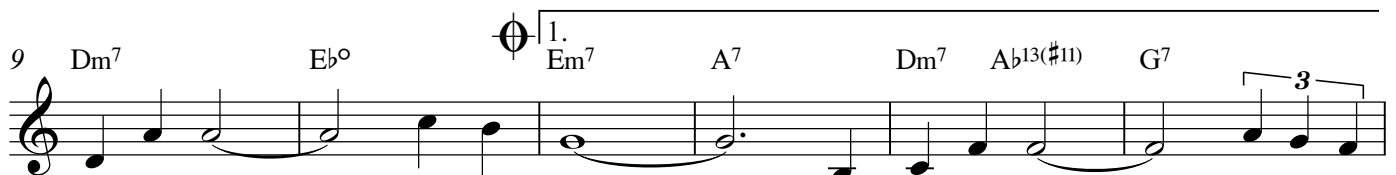
Fly me to the moon— let me play a-mong the stars,
 Fill my heart with song and let me sing for ev - er more,
 Fill my heart with song and let me sing for ev - er more,

5 Fmaj⁷ Bm^{7(b5)} E⁷ Am⁷ A⁷



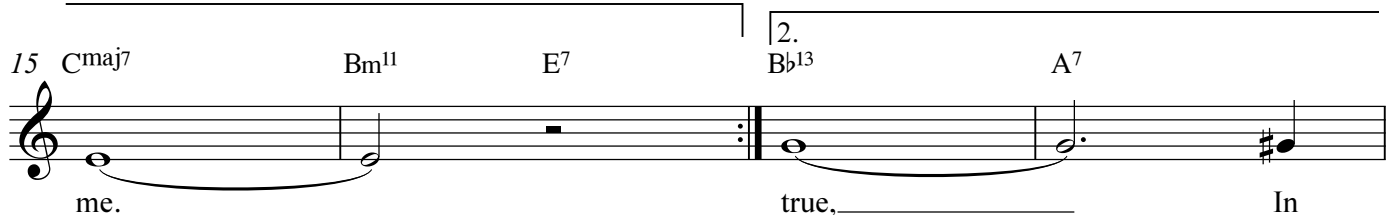
Let me see what spring is like on Ju - pi - ter and Mars, In
 You are all I long for all I wor - ship and a - dore, In
 You are all I long for all I wor - ship and a - dore, In

9 Dm⁷ Eb^o 1. Em⁷ A⁷ Dm⁷ Ab^{13(#11)} G⁷



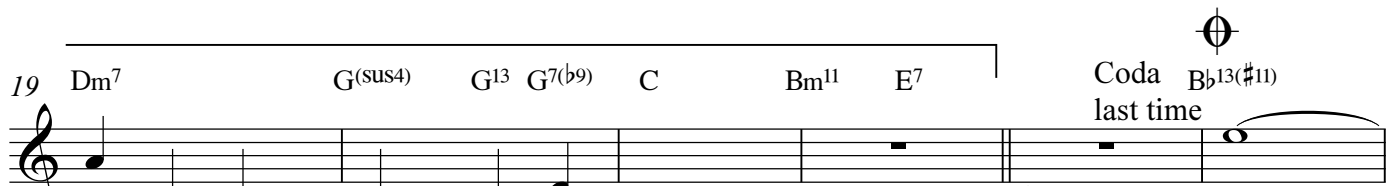
oth - er words,___ Hold my hand,___ In oth - er words,___ ba - by kiss
 oth - er words,___ Please be
 oth - er words,___ Please be

15 Cmaj⁷ Bm¹¹ E⁷ 2. Bb¹³ A⁷



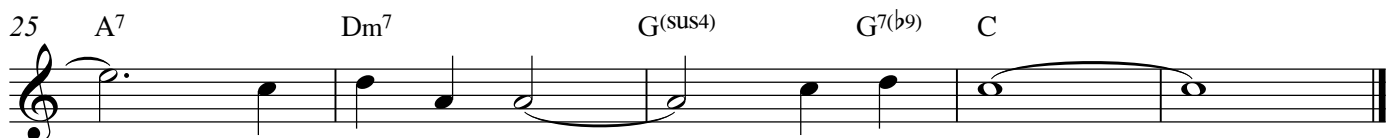
me. true,___ In

19 Dm⁷ G(sus4) G¹³ G^{7(b9)} C Bm¹¹ E⁷ Coda Bb^{13(#11)}



oth - er words,___ I love you. D.S. al CODA true,___

25 A⁷ Dm⁷ G(sus4) G^{7(b9)} C



___ In oth - er words___ I love you.

Flying Home-Instumental

Goodman-B., Hampton, L.

♩ Eb Eb7/D♭ Cm7 B7 B♭7 Eb Eb7/D♭ Cm7 B7 B♭7

5 Eb Eb7/D♭ Cm7 B7 B♭7 1. Eb7 B♭7(#9) 2. Eb7 Bbm7

10 Eb7 Ab6

14 F7 B♭7

18 Eb Eb7/D♭ Cm7 B7 B♭7 Eb Eb7/D♭

22 Cm7 B7 B♭7 Eb Eb7/D♭ Cm7 B7 B♭7 Eb7

26 B♭7(#9) D.S. al Coda Coda Eb7 B♭7(#9) Eb6

Foggy Day, A

introduced by Fred Astaire in the film "A Damsel In Distress"

Ira Gershwin

George Gershwin-1937

Fmaj7 Am7(b5) Ab7 Gm7 C7

A fog - gy day in Lon - don Town,
How long, I won - dered could this thing last?

5 F6 Dm7(b5) G7(b9) Gm7 C9(sus4) C9

Had me low and had me down,
But the age of mir - a - cles had - n't passed,

9 1. Fmaj7 Dm7 Cm7 B7 Bbmaj7 Eb9

I viewed the morn - ing with a - larm

13 Fmaj7 Bbmaj7 Am7 D7(b9) G13 C9(sus4) C9

The Bri - tish mu - se - um had lost it's charm,

17 2. Cm7 F13(b9) Bbmaj7 Eb9(#11) Fmaj7 Gm7

For sud - den - ly I saw you there, and through fog - gy Lon - don

22 Fmaj7/A Bb6 Am7 D7(#9) Gm7 C7 F6 Gm7 C7

Town the sun was shin - ing ev - ry where.

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Fools Rush In (Where Angels Fear To Tread)

Johnny Mercer

Rube Bloom-1940

Dm⁷ G⁹ F⁹ Em⁷ Am⁷ Dm⁷

Fools rush ing where an-gels fear to tread, And so I come to you, my love,

6 G⁷ Cmaj⁷ C[♯]° Dm⁷ G⁷(sus4) C⁶ Am⁷

my heart a-bove my head, Though I see the dan-ger there If there's a

13 D⁷ Am⁷ E^b° Dm⁷ Em⁷ A⁷ Dm⁷ G⁹ F⁹

chance for me then I don't care. Fools rush in where wise men ne-ver

19 Em⁷ Am⁷ Dm Dm(maj⁷)/C[♯] Dm⁷/C G⁷/B

go, But wise men ne-ver fall in love so how are they to

23 B^b7(b5) A⁷ Dm⁷ Em⁷ Fm⁷ B^b7 Em⁷

know, When we met I felt my life be-gin,

28 Am⁷ Dm⁷ G⁷(sus4) C⁶ Em⁷ A⁷

So o-pen up your heart and let this fool rush in.

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For All We know

Sam M. Lewis

Fred J. Coots-1934

1. F Dm⁷ G⁹ C⁷ Db⁹(#11) C⁹ Gm⁷ C⁷

For all we know, we may ne - ver meet a - gain Be -
all we know, this may on - ly be a dream, We

5 F Am⁷(b5) D7(b9) Gm⁷ Db¹³(#11) C⁷

fore you go, make this mo - ment sweet a - gain, We
come and go, like a rip - ple on a stream, So

9 1. Am⁷ Ab^o Gm⁷ C⁷

won't say good - night un - til the last min - ute I'll

13 F F/A Ab^o Gm⁷ Gm⁷/D Eb⁷/Db C⁷

hold out my hand and my heart will be in it. For

17 2. F Bm¹¹ E⁷ A⁷ Am⁷(b5)/Eb D⁷

love me to - night, to - mor - row was made for some to

21 Gm⁷ G¹³ Gm⁷(b5)/Db C⁷(b9) F

mor - row may ne - ver come, for all we know.

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For Heaven's Sake

Meyer-Bretton-Edward

Gm7(b5) C7(b9) Fmaj7 F#° Gm7 C7 Fmaj7

For hea-ven's sake let's fall in love, It's no mis-take to call it love, An an-gel's mance - for us to try, Here is the chance we can't de - ny, While hea-ven's

5 Bbm7 Fmaj7/A Ab° Gm7 C7 F6

hold-ing hands with me, How hea-ven - ly hea-ven can be. Here is ro giv-ing us the break, let's fall in

9 Gm7 C7 F6 Ebm7 Gbm6 Dbmaj7 D° Ebm7 Gbm6

love for hea-ven's sake. Don't say a word my dar-ling, Don't break the spell like

14 Dbmaj7 Fm7 Db9 Fm7 Bb7 Bbm7 Gm7 C7

this, Just hold me tight, we're a-lone in the night, And hea-ven is here in a kiss. This pair of

19 Gm7(b5) C7(b9) Fmaj7 F#° Gm7 C7 Fmaj7

eyes can see a star, so pa-ra - dise can't be so far, Since hea ven's

23 Bbm7 Fmaj7/A Ab° Gm7 C7 F6

what we're dream - ing of, For hea-ven's sake let's fall in love.

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For Minors Only

Heath, J.

Am⁷ E⁷/B Am⁷/C E⁷/B Am⁷ E⁷/B Am⁷/C A⁷

5 Dm⁷ A⁷/E Dm⁷/F A⁷/E Dm⁷ A⁷/E Dm⁶

9 Bm⁷ E⁷ Cm⁷ F⁷ Bm⁷ E⁷ E⁷(b9)

1. 13 Am⁷ F^{#m7}(b6) F⁷ E⁷ Am⁶9 E⁷

2. Am⁷ F⁷ E⁷ Am⁷ Bm⁷(b5) E⁷

Four Brothers

Jimmy Giuffre-1947

1. Bb^7 Bbm^7 Eb^7 $Abmaj^7$ F^7

5 Bbm^7 B° Cm^7 F^7 1. Bbm^7 Eb^7 $Abmaj^7$ F^7

9 2. Bbm^7 Eb^7 Ab^6 $C\#m^7$ $F\#^7$ $Bmaj^7$

13 Em^7 A^7 $Dmaj^7$ Dm^7 G^7 $Cmaj^7$ C°

17 Dm^7 G^7 Cm^7 F^7 Bb^7 Bbm^7 Eb^7

21 $Abmaj^7$ F^7 Bbm^7 B°

24 Cm^7 F^7 Bbm^7 Eb^7 Ab^6

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Four

mistakenly attributed to Miles Davis

Eddie Vinson-1954

Chord Progression:
1-4: Ebmaj7, Ebm7, Ab7
5-8: Fm7, Abm7, Db7
9-12: Ebmaj7/G, F#m7, B7, Fm7, Bb7
13-16: Ebmaj7/G, F#m7, B7, Fm7, Bb7
17-21: Dm7(b5), G7(b5), Gm7, F#m7, Fm7, Bb7, Eb6, Fm7, Bb7
22-25: Gm7, F#m7, Fm7, Bb7, Am7(b5), D7
26-29: Gm7, F#m7, Fm7, Bb7, Eb, Ebm(maj7)

Performance Instructions:
1. Bb7
break
2.
solo break
After solos
D.C. al Coda

Frankie and Johnny

Frank and Bert Leighton-1912

C⁶ G⁷ C⁶ G⁷ C⁶ G⁷ C C⁷

Fran-kie and John - ny were sweet-hearts, They had a quar - rel one day,
Fran-kie, she begged_ and plead - ed, Cried_ "oh John - ny please stay",

5 F⁶ C⁷ F F F[°] C/G A⁷

John-ny he vowed he would leave her, Said he was goin' a - way, He's ne - ver
"My hon ey I ___ have done you wrong, But please don't go a - way, Then Johnny sighed,

9 Dm⁷ G⁷ C⁶ Dm⁷ G⁷

co-min' home, ___ he's go - in' a - way to roam.
___ and to his Fran - kie cried.

Fried Bananas

Gordon, Dexter

Chords: Ebmaj7, Gm7(b5), C7, Fm7, Am7(b5), D7, Abmaj7, G+7, C7(b9), Fm7, Abm7, Db7, Ebmaj7, Dm7, G7, Cm7, F7(#11), Fm7, Bb13, C7(b9), Fm7, Abm7, Ebmaj7, Gm7(b5), C7, Fm7, Fm7, Bb7(b9), Ebmaj7, Fm7, Bb7, Fm7, Bb7(b9), Gm7, C7(b9), Fm7, Fm7, Bb7(b9), Gm7, C7, F#o, Fm7, Bb7, Ebmaj7, Bb7, Ebmaj7.

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From This Moment On

from the musical "Out Of This World" and the film "Kiss Me Kate"

Cole Porter-1950

Fm⁶
Fm⁶/Ab
Gm^{7(b5)}
C⁷
Db/F
Fm
Eb^{m7}
Ab⁷

From this mo - ment on, _____ You for me dear, _____
 Fron this hap - py day, _____ No more blue songs, _____

9
Db^{maj7}
Db⁶
Db^{m(maj7)}
Gb⁹
1.
Ab^{maj7}
Db^{maj7}
Gm^{7(b5)}

On - ly two for tea deaf, From this mo - ment on,
 On - ly hoop - de - doo songs,

16
C⁷
Gb^{9(#11)}
Ab^{maj7}
Ab⁶
Eb⁺⁷
Eb^{m9/Ab}
Ab¹³
Ab^{7(b9)}
Db^{maj7}
Db⁶
2.

From this mo - ment on. Got the love I need so

23
Db^{m7}
Gb⁹
Ab⁶
G⁷
Gb^{maj7}
F⁷
Eb/Bb

much, Got the skin I love to touch, Got the arms to hold

30
Cm⁷
Fm⁷
Bb⁷
Eb⁷
D^{7(b9)}
Db⁹

me tight, Got the Lips to kiss me, to kiss me good-night.

36
C⁷
Fm⁶
Fm⁶/Ab
Gm^{7(b5)}
C⁷
Db/F
Fm
Eb^{m7}

From this mo - ment on, You and I

44
Ab⁷
Db^{maj7}
Db⁶
Db^{m7}
Gb⁹
Ab/Eb
Ab
G⁷

babe, We'll be rid - ing high bab, Ev - ry care is gone,

51
Gb^{13(#11)}
F⁷
Bb^{m7}
Bb^{m9/Eb}
Eb^{7(b9)}
Ab⁶
Gm^{7(b5)}
C⁷

From this mo - ment on.

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Gal In Calico, A

from the film "The Time, the Place, and the Girl"

Leo Robin

Arthur Schwartz-1946

E \flat maj7 Ab7 Gm7 G \flat 7 Fm7 B \flat 7

Met a gal in Ca - li - co, Down in San - ta Fe,
Work - in' with a ro - de - o, go from town to town,

5 E \flat maj7 Ab7 Gm7 G \flat 7 Fm7 B \flat 7

Used to be her Sun - day beau_ till I rode a - way,
See most ev - ry kind of gal, ev - ry kind of

9 E \flat maj7/G G \flat 7 F13 B \flat 7 B $^\circ$

Do I want her, Do I want her love? Yes sir - ee!_

13 Cm7 C7 F7 Fm7 B \flat 7(b9)

Will I win her, Will I win her love? Wait and see!_

17 B \flat 7 B \flat m Eb7 A \flat maj7

gown. But who made my heart sing, Yip - ee Yi! Yip - ee

21 D \flat 9(#11) E \flat maj7 Cm7 Fm7 B \flat 7(b9) Eb6

yo! My lit - tle gal in Ca - li - co.

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Gee, Baby Ain't I Good To You


Redman, Don

C⁷ Ab⁷ G⁷ C⁷ F⁷ Bb⁷ Eb D⁷ G⁷



Love makes me treat you the way that I do, Gee, ba-by ain't I good to you. There's

5 C⁷ Ab⁷ G⁷ C⁷ F⁷ Bb⁷ Eb Eb⁷




noth-ing too good for a boy sweet and true, Gee, ba-by ain't I good to you. I

9 Ab⁷ A^o Eb/Bb Eb⁷ Ab⁷ Dm^{7(b5)} G⁷



bought you a fur coat for Christ-mas, dia mond ring, big Ca-di-lac car and ev-ry- thing

13 C⁷ Ab⁷ G⁷ C⁷ F⁷ Bb⁷ Eb D⁷ G⁷



What makes me treat you the way that I do, Gee, ba-by ain't I good to you.

Georgia On My Mind

Stuart Gorrell

Hoagy Carmichael-1930

Fmaj7 Em7(b5) Eb7 Dm7 F7/C Bm7(b5) Bbm6

Geor- gia, — Geor - gia, — The whole day through, — Just and
Geor-gia, Geor - gia, A song of you, — Comes as

5 Am7 Ab° 1. Gm7 C7 Fmaj7 F#° Gm7 C+7

old sweet song, keeps Geor-gia on my mind, I'm say
sweet and clear as

9 2. Gm7 C7 F6 F#maj7 F6 A7 Dm7 Em7(b5) A7

moon - light throught the pines. — O - ther arms_ reach

13 Dm7 Bb7 Dm7 Em7(b5) A7 Dm7 G7 Dm Dm(maj7)/C#

out to me, — O - ther eyes smile ten-der - ly, — Still in peace - ful

17 Dm7/C Bm7(b5) E7 Am7 Ab7 Gm7 Gb7 Fmaj7

dreams I see the road_ leads back to you, oh, I said Geor- gia, —

21 Em7(b5) A7 Dm7 Dm7/C Bm7(b5) Bbm6

Geor - gia, — No peace_ I find, — Just an

24 Am7 Ab° Gm7 C7 F6

old sweet song keeps Geor - gia on my mind.

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Get Happy

introduced in the "Nine-Fifteen Revue"

Ted Koehler

Harold Arlen-1930

For-get your trou- bles come on get hap py, — You bet-ter chase all your cares a way,

4 Shout hal-le - lu-jah, come on get hap py, — Get rea - dy for the judge-ment

8 day. The sun is shin-ing, come on get hap py, — The Lord is wait-ing to take your hand,

12 Shout hal-le - lu-jah, come on get hap-py, We're go ing — to the pro-mised land. We're

17 head-ing_ a-cross the riv - er_ wash your sins a way in the tide, It's all so peace - ful

23 on the o - ther side, — For-get your trou- bles come on get hap py, — You bet-ter

27 chase all your cares a - way, — Shout hal - le - lu - jah, come on get

30 hap - py, — get rea - dy for the judge - ment day.

Chord symbols: Ebmaj7, Fm7/Bb, Ebmaj7, Fm7/Bb, Ebmaj7, Fm7/Bb, Eb6, Bb9, Eb6, Bbm7/Eb, Eb6, Bbm7/Eb, Ab6, Eb9, Ab6 Bb7, Ebm7, Ab9, Dbm7, Gb9, C7, F9, Bb7, Ebm7, Ab9, Dbm7, Gb9, C7, F9, Bb7, Fm7/Bb, Ebmaj7, Fm7/Bb, Ebmaj7, Fm7/Bb, Ebmaj7, Fm7/Bb, Ebmaj7, Fm7/Bb, Eb6, Bb9, Eb6

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Get Out Of Town

from the musical "Leave It To Me!"

Cole Porter-1938

Gm Gm(maj7) Gm⁶

Get out of town,
Just dis-appear,
Be fore_ it's too late, my love,
I care_ for you much too much,

5 Gm Gm(maj7) 1. Gm Dm7(b5) G⁷ Cm⁷

Get out of town,_
And when you're near,_
Be good to me please,_
close to_ me dear,
Why wish me harm,

10 F⁷(b9) B^bmaj7 B^b7 E^b7 Em7(b5) A⁷(#9)

Why not re - tire to a farm,
And be con - tent-ed to charm,
The birds off the

15 Am⁷(b5) D⁷ 2. Dm⁷(b5) G⁷ Cm⁷

trees,_
We touch too much,_
The thrill when we meet is

20 A^b7 B^bmaj7 A^b7 G⁷

so bit - ter sweet that dar - ling, it's get - tin me down,_ So

23 Cm⁷ E^bm⁷ F¹³(b9) B^b6

on your mark_ get set,
Get out of town._

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Giant Steps

Coltrane, J.

1 $G\flat$ maj7 A7 Dmaj7 F7 $B\flat$ maj7 Em7 A7

5 Dmaj7 F7 $B\flat$ maj7 Db7 $G\flat$ maj7 Cm7 F7

9 $B\flat$ maj7 Em7 A7 Dmaj7 $A\flat$ m7 Db7

13 $G\flat$ maj7 Cm7 F7 $B\flat$ maj7 $A\flat$ m7 Db7

Girl From Ipanema, The

bossa nova

Norman Gimbel

Antonio Carlos Jobim-1962

Fmaj7 G7

Tall and tan and young and lov - ly the girl from I - pa - ne -
When she walks she's like a sam - ba that swings so cool and sways

4 Gm7 Gb7 1. Fmaj7

- ma goes walk - ing and when she pass - es each one she pass - es goes "ah,"
so gen - tle that when she pass - es each one she pass - es goes

8 Gb7 2. Fmaj7 Gbmaj7 B7

"ah." But I watch her so sad - ly, How

15 F#m7 D7 Gm7

can I tell her "I love you," Yes, I would give my heart

21 Eb7 Am7 D7(b9) Gm7

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

26 C7(b9) Fmaj7 G7

me, Tall and tan and young and love - ly the girl from I - pa - ne -

30 Gm7

- ma goes walk - ing and when she pass - es I smile

32 Gb7 Fmaj7 Gb7

but she does - n't see.

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Girl Of My Dreams

Sunny Clapp-1927

Cmaj7 Am7 Gm7 C7 Fmaj7 Bb7

6 Em7 Eb7 Dm7 Db7 Cmaj7 A7 Dm7 G7

10 Cmaj7 Am7 Gm7 C7 Fmaj7 Bb7

14 Em7 Am7 Dm7 G7 C6

18 Bm7(b5) E7 Am7

22 Am7 D7 Dm7 G7

26 Cmaj7 Am7 Gm7 C7 Fmaj7 Bb7

30 Cmaj7 Am7 Dm7 G7 C6

Girl Talk

from the film "Harlow"

Bobby Troup

Neil Hefti-1964

E♭maj7 A7 A♭maj7 Fm7 B♭7(b9)

They like to chat a - bout the dres - ses they will wear to - night,
They all me - ow a - bout the ups and downs of all their friends,

3 Gm7 C7(b9) Fm7 Gm7 A♭6 B♭9

They chew the fat a - bout their tres - ses and the neigh - bor's fight,
The who the how the why they dish the dirt it ne - ver ends,

5 E♭m7 A♭m7 F7(b9) Fm7/B♭ B♭7(b9)

In - con - se - quen - tial things that men don't real - ly want to know,
The wea - ker sex, the spea - ker sex, we mor - tal males be - hold,

7 Gm7 C7(b9) Gm7 A♭m6 B♭m6 C7

be - come es - sen - tial things that wo - men find so ap - pro - pos,
But though we joke we would - n't trade you for a ton of gold,

9 Cm7/F F9 Cm7/F A♭m7

But that's a dame, they're all the same, it's just a game, they call it
So ba - by stay, and gab a - way, but hear me say that af - ter
It's all been planned so take my hand, please un - der stand the sweet - est

11 Gm7 Cm7 1. Fm7 B♭9 2. Fm7 B♭9 E♭6 Fm7 B♭7(b9)

Girl Talk Girl Talk.
Girl Talk Talk to me. _____
Girl Talk Talk to me. _____

God Bless The Child

Herzog, A.

E♭maj7 Db7 E♭maj7 Db7 B♭m7 E♭13

Them that's got shall have, them that's not shall lose, so the bi - ble said and it
strong gets more, while the weak ones fade, emp - ty pock - ets don't ev - er

4 B♭m7 E9(#11) E♭9 A7(b5) A♭maj7 Db9(#11) Gm7 C7(b9)

still is news, Ma-ma may have, Pa-pa may have, but God bless the child that's
make the grade, Ma-ma may have, Pa-pa may have, but God bless the child that's

8 Fm11 B♭7 1. E♭13 A♭9 E♭13 A♭11 2. E♭13 A♭9 E♭13 G7(b9)

got his own, that's got his own. Yes the got his own.
got his own, that's

13 Cm Cm+ Cm6 Cm7 Gm Gm7 G7(sus4) Cm Cm+

Mo-ney, you've got lots of friends, they're crowd ing a-round your door, But when you're gone and

18 Cm6 Am7(b5) D7 Gm7 G♭13(#11) F13 F+7 B♭9(sus4) E♭maj7 Db7

spend - ing ends, They don't come no more. Rich re - la - tions give crust of

22 E♭maj7 Db7 B♭m7 E♭13 B♭m7 E9(#11) E♭9 A7(b5) A♭maj7

bread and such, you can help your - self, but don't take too much, Ma-ma my have,

26 Db9(#11) Gm7 C7(b9) Fm11 B♭7 E♭6 Fm7 B♭7

Pa-pa may have, but God bless the child that's got his own, that's got his own.

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Gone With The Wind

NOT from the film of the same name

Herb Magidson

Allie Wrubel-1937

Dm⁷ G⁷ E⁷ A⁷ Dm⁷ G⁷ Cmaj⁷

Gone now with all the wind, is gone, Just like a leaf that has blown a-way, Gone is the rap-ture that thrilled my heart,

5 F#m⁷ B⁷ E⁶/G# G^o F#m⁷ B⁷ E^{maj7}

Gone with the wind, My ro-mance has flown a-way, Gone with the wind, The glad-ness that

9 Em⁷ Eb^o Dm⁷ G⁷ G⁷

Yes-ter-day's kiss-es are still on my lips,

13 Cmaj⁷ B⁷ Bb¹³ A⁷ Dm⁷ Ab⁹(#11) G⁷

I had a life-time of hea-ven at my fing-er tips. But

17 E^{maj7} Dm⁷ Dm⁶ Am⁷ Ab⁷ G⁷ F⁹(#11)

filled my heart, Just like a flame, Love burned bright-ly, then be-

21 Em⁷ A⁺⁷(#9) Dm⁷ G¹³ Db⁹(#11) C⁶ Em⁷ A⁷

came, An emp-ty smoke dream that has gone, Gone with the wind.

Good Bait

Dameron, Tadd

Bb^6 $\text{G}^7(\#9)$ Cm^7 F^7 / Eb Dm^7 G^7 Cm^7 F^7 / Eb

5 Dm^7 Bb^7 $\text{Eb}^{\text{maj}7}$ E° Dm^7/F G^7 Cm^7 F^7 Bb^6 F^7 1.

9 2. $\text{Bb}^{\text{maj}7}$ Bb^{+7} Eb^6 $\text{C}^7(\#9)$ Fm^7 Bb^7 / Ab Gm^7 C^7

13 Fm^7 Bb^7 / Ab Gm^7 Eb^7 $\text{Ab}^{\text{maj}7}$ A° Gm^7/Bb C^7 Fm^7 Bb^7

17 Eb^6 F^9 Bb^6 $\text{G}^7(\#9)$ Cm^7 F^7 / Eb Dm^7 G^7 Cm^7 F^7 / Eb

22 Dm^7 Bb^7 $\text{Eb}^{\text{maj}7}$ E° Dm^7/F G^7 Cm^7 F^7 Bb^6 F^7 D.S. al Coda

26 Bb^7 G^7 Dm^7 Db^7 Cm^7 B^7 Bb^6 $\text{Eb}^7(\#11)$ CODA

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Good Morning Heartache

introduced by Billie Holiday

Irene Higginbotham

Ervis Drake, Dan Fisher-1946

Cm⁷ F⁷ Cm⁷ F⁷ Gb⁷

Good morn - ing heart - ache, you ole gloo - my sight, -
Wish I'd for - get you, but you're here to stay, -

3 Fmaj⁷ Bbmaj⁷ Am⁷(b⁵) Eb⁷ 3 D⁷

Good morn - ing heart - ache, whought we'd said good - bye last night, -
It seems I met you when my love went a - way, -

5 Gm⁷ Bbm⁷ Eb⁷ Am⁷ Abm⁷ Db⁷ 1. Gm⁷ C⁷(#9)

I turned and tossed un - til it seemed you had gone, But here you are with the dawn.
Now ev - ry day I start by say - ing to you,

8 Fmaj⁷ 2. Gm⁷ C⁷ F⁶ Em⁷(b⁵) A⁷(#9)

Goog morn - ing heart - ache what's new? - Stop haunt - ing me now,

12 Dm⁶ Bm⁷(b⁵) Em⁷ A⁷ Dmaj⁷ Dm⁷ G⁷ Cmaj⁷

Can't shake you no how, - Just leave me a - lone, - I've

17 Dbm⁷ Gb⁷ Cm⁷ F⁷ Cm⁷ F⁷

got those Mon - day blues, Straight through Sun - day blues. Good Morn - ing heart - ache,

20 Cm⁷ F⁷ C⁷(b⁹) Fmaj⁷ Bbmaj⁷ Am⁷(b⁵) Eb⁷ 3 D⁷

Here we go a - agin, Good morn - ing heart - ache you're the one wo knew me when,

23 Gm⁷ Bbm⁷ Eb⁷ Am⁷ Abm⁷ Db⁷ Gm⁷ C¹³(b⁹) F⁶

Might as well get used to you hang - in' a - round, Good morn - ing heart - ache sit down. -

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Green Dolphin Street, On

from the film "Green Dolphin Street"

Ned Washington

Bronislaw Kaper-1947

E♭maj7 *E♭m7* *F7/E♭*

Lo - ver, _____ one love - ly day, _____ Love came, _____
 though these _____ mo - ments a - part, _____ Mem - ries _____

6 *E♭maj7/E♭* *E♭maj7* *E♭maj7* *C7(#9)* 1. *Fm7*

_____ plan - ning to stay, _____ Green Dol - phin
 _____ live in my heart, _____

10 *B♭7* *E♭maj7* *B♭m7* *E♭7* *A♭m7*

Street sup - plied the set - ting, _____ The set - ting for

14 *D♭7(#9)* *G♭maj7* *Fm7* *B♭7* 2. *Fm7* *Fm7/E♭*

nights be - yond for - get - ting, _____ And When I re -

18 *Dm7(b5)* *G7(#9)* *Cm7* *Cm7/B♭* *Am7(b5)* *A♭7(b5)*

call the love I found on, I could kiss the

21 *Gm7* *G♭7* *Fm7* *E7(b5)* *E♭maj7* *Fm7* *B♭7*

ground on _____ Green Dol - phin Street. _____

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Gypsy, The

Billy Reid-1945

G⁺⁹ Cmaj7 F⁹(#11) Em⁷(b5) A⁷ D⁷ Am⁷ D⁷

In a quaint ca - ra - van_ there's a la - dy they call the gyp - sy, _____ She can
 thing will come right, If you on - ly be - lieve the gyp - sy, _____ She could

5 Dm⁷ G⁷ Dm⁷(b5) G⁷ Cmaj7/E Eb⁷ Cm⁷ Db⁷

look in the fu - ture and drive a - way all your fears. _____ Ev - ry
 tell at a glance that my

9 Dm⁷ G⁷ C⁶ Dbmaj7 C⁶ Em⁷ A⁷ Dm⁷ G⁷ Em⁷ Eb⁷

heart was so full of tears, _____ She looked at my hand and told me my

14 Dm⁷ G⁷ Cmaj7 F#m⁷(b5) B⁺⁷(b9) Em⁷ Am⁷ D⁷(#9)

lo-ver was al-ways true, And yet in my heart I knew, dear, some-bo-dy else _____ was kiss-sing

19 Dm⁷ A⁷ A⁷/G F#m⁷(b5) F⁹(#11) Em⁷(b5) A⁷ D⁷

you. But I'll go there a - gain 'cause I want to be - lieve the gyp - sy, _____

23 Am⁷ D⁷ Dm⁷ G⁷ Dm⁷ G⁷ C⁶

_____ That my lo-ver is true_ and will come back to me some - day. _____

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18 Cmaj7 C#° Dm7 Eb° C6/E Gm7 F#9(#11)

hearts were mad ly beat-ing, and then our lips were meet-ing, and Ve nus seemed to melt right in - to

21 F6 Bb9(#11) Cmaj7 B7

Mars, _____ The while we stood ca - ress - ing, blue

23 Em7(b5) A7(b9) D9(#11) G+9 C6

hea - ven sent a bless-ing, a sho - wer of a hand - ful of stars.

Have You Met Miss Jones

from the musical "I'd Rather Be Right"

Lorenz Hart

Richard Rodgers-1937

Fmaj7 Bb9 Am7 Ab7 Gm7 C7 Bb9

Have you met Miss Jones?— Some - one said as we___shook hands,
And then I said,___ Miss Jones you're a girl who___under stands,

5 Am7 Eb9 Dm7

1. Abm7 Db7 Gm7 C7

She was just Miss Jones___ to me,
I'm a man who must___ be

9

2. Cm7 F13(b9) Bbmaj7 Abm7 Db7

free, And all a once I lost my breath, - And all at

13 Gbmaj7 Em7 A7 Dmaj7 Abm7 Db7

once was scared to death, And all at once___ I owned the earth and sky.

17 Gbmaj7 Gm7 C7 Fmaj7 Bb9 Am7 Ab7 Gm7

And now I've met Miss Jones, - And we'll keep on meet

22 C7 Bb7 A13 D9 Gm7 C7 F6 Dm7 Gm7 C7

- ing till we die, ___ Miss Jones and I.

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Heart And Soul

Frank Loesser

Hoagy Carmichael-1938

F⁶ Dm⁷ Gm⁷ C⁷ Am⁷ D⁷

Heart and soul, _____ I fell in love with you, heart and soul, _____
 Heart and soul, _____ I begged to be a - dored, lost con - trol, _____

4 Gm⁷ C⁷ Fmaj⁷ Dm⁷ Gm⁷ C⁷

— the way a fool would do mad - ly _____ be - cause you held me
 — and tum - bled - ov - er - board, glad - ly _____ that mag - ic night we

7 | 1. F⁶ Dm⁷ Gm⁷ C⁷ | 2. F⁶ Cm⁷ F⁷ |

tight, and stole a kiss in the night... kissed, there in the moon mist.

11 Bb⁷ A⁷ D⁷ G⁷ C⁷ F⁷ Bb⁷ A⁷

Oh, but your lips were thrill - ing, much too will - ing,

15 Bb⁷ A⁷ D⁷ G⁷ C⁷ F⁷ Bb⁷ A⁷ C⁷ F⁶ Dm⁷

Nev - er be - fore were mine so strange - ly will - ing. But now I see, _____

20 Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ C⁷ Cm⁷ F⁷

— what one em - brace can do, Look at me, _____ it's got me lov - ing you, mad - ly _____

24 Bb^{maj7} C⁷ A⁷ D⁷ Gm⁷ C⁷ F⁶ Dm⁷ Gm⁷ C⁷

— that lit - tle kiss you stole, held all my heart and soul. _____

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Here's That Rainy Day

from the musical "Carnival In Flanders"

Johnny Burke

Jimmy Van Heusen-1953

Fmaj7 /E Ab7/Eb D7(b9) Dbmaj7 /C Bbm7 /Ab

May - be I should have saved those left - ov - er dreams,
Where is that worn out wish that I threw a - side,

5 Gm11 /F C7/E C9(sus4) Fmaj7 F#m7 B7

Fun - ny. but here's that rain - y day,
Af - ter it brought my lo - ver near, It's

9 1. Bbm7 E13(#11) Eb7 Abmaj7 D13 Dbmaj7

Here's that rain - y day they told me a - bout, And I

13 Gm7 C7 Eb7(#11) D7(b9) Gm7 C7

laughed at the thought that it might turn out this way

17 2. Bbmaj7 Am7 Gm7 C7 Bbm9 Am7 Dm9 /C G/B Bb°

fun - ny how love be - comes a cold rain - y day,

21 Am7 Ab9 Gm11 C9(sus4) C13(b9) F6 Dm7 Gm7 C7

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

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High-Fly

Weston, Randy

1. Dm⁷ G⁷ Cmaj⁷ F⁷

4. Em⁷ A⁷ Dm⁷ G⁷ Cm⁷ F⁷

7. 1. Bb¹³ 2. Dm^{7(b5)} G^{7(b9)} Cm^{7(b5)} F^{7(b9)} Dm⁷ G^{7(b9)}

15. Cm^{7(b5)} F^{7(b9)} Em⁷ A⁷ Ebmaj⁷ Ab⁷ Dm⁷

20. G⁷ Cmaj⁷ F⁷ Em⁷ A⁷ Dm⁷ G⁷

23. Cm⁷ F⁷ Bb¹³ B¹³ (Amaj⁷/B)

Honeysuckle Rose

from the Broadway revue "Load Of Coal"

Andy Razaf

Fats Waller-1929

Gm7 C13 Gm7 C13 Gm7 C13

Ev - ry hon - ey bee fills with jeal - os - y, When they see you out with
Flow - ers droop and sigh when you're pass - ing by, And I know the reas - on

4 Gm7 C13 F6 F7/A Bb Bbm7(b5) F/C Bb9

me, I don't blame them goodness knows, My honey suck le rose.
why, You're much sweet - er, goodness knows, You're my hone - ey - suck le rose.

8 1. Am7(b5) D7 2. F6 F7 Bb/F F° F7 Bb6 F7(b9)

I don't buy su - gar You just have to

13 Bb° Bb6 G7 C°/G G° G7 C11 C7(#9) Am7 Ab7

touch my cup, You're my su - gar It's so sweet when you stir it up...

18 Gm7 C13 Gm7 C13 Gm7 Eb9(#11) D9 Db+9 C13

On the a - ve - nue peo - ple look at you, And I know just why they do, You're much sweet - er

22 F6 F7/A Bb C13 F6 Am7 D7

good - ness knows, You're my hon - ey - suck - le rose.

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How About You

from the film "Babes On Broadway"

Ralph Freed

Burton Lane-1941

Ab⁶ Db¹³ Ab⁶/C B^o Bbm⁷ Eb⁷ Ab⁶ Bbm⁷ B^o Cm⁷

I like New York in June, how a-bout you?_ I like a Gersh-win tune

7 Dbm⁷ Gb⁷ Cm⁷(b5) F⁺7(b9) Bb⁹ Dbm⁷ Gb⁷

how a - bout you?_ I love a fire - side

11 Cm⁷ Bbm⁷ Ab⁶ G⁷(b9) Cmaj⁷ C^{#o} Dm⁷ G⁷

when a storm is due,___ I like po-ta - to chips moon-light and mo - tor rips,

15 C⁷ F⁷ Bb⁷ Eb⁷ Ab⁶ Db¹³ Ab⁶ B^o Bbm⁷ A^o Bbm⁷ Eb⁷

How a-bout you?_ I'm mad a - bout good books, can't get my fill,___

21 Ebm⁷ Ab⁷ Dbmaj⁷ Gb⁷

And James Du - ran - te's looks give me a thrill,___ Hold - ing

25 Cm⁷ Fm⁷ Bm⁷ E⁷ Bbm⁷ /Ab

hands in the mov - ie show When all the lights are low may not be

28 Gm¹¹ C⁷ Fm⁷ B^o Bbm⁷ Eb⁷ Ab⁶ Fm⁷ Bbm⁷ Eb⁷

new, But I like it how a - bout you?

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How Deep Is The Ocean

Irving Berlin-1933

Cm7 Am7(b5)/Eb Dm7(b5) G7 Cm7 Cm7/Bb Am7(b5) D7

How much do I love you, I'll tell you no lie,
How far would I trav - el, Just to be where you are,

5 Gm7 Em7(b5) Am7(b5) D7 Gm7 C7 Fm7 Bb7 1. Eb7 B13

How deep is the o - cean How high is the sky, How man - y
How far is the jour - ney From here to a star,

10 Bbm7 Eb7 Ab7 B7 Bb7

times in a day do I think of you, How man-y ros - es are sprink - led with dew,

16 Bb7 Dm7(b5) G 2. Eb7 Gm7(b5) C7 Fm7

And if I ev - er lost you How much would I

20 Db7 Ebmaj7/Bb G7/B Cm7 F9 Fm7 Bb7 Eb6 Dm7(b5) G7

cry, How deep is the o - cean, How high is the sky.

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How High The Moon

from the musical "Two For The Show"

Nancy Hamilton

Morgan Lewis-1940

1 Gmaj7 G⁶ Gm⁷ C⁷

Some-where there's mus - ic, How faint the tune, Some-where there's
 mus - ic, It's where you are, Some-where there's

5 Fmaj7 F⁶ Fm⁷ Bb⁷

heav - en How high the moon, There is no
 heav - en, How near, how far, The dark - est

9 Ebmaj7 /D Cm⁷ D^{7(b9)} 1. Gm⁷ E^{7(#11)}

moon a - bove when love is far a - way too,
 night would shine if you would come to me

12 A^{13(b9)} D^{9(sus4)} Gmaj7 Db⁷ Cmaj7 Bm⁷ Bb⁷

Till it comes true, That you love me as I love

16 Am¹¹ D^{9(sus4)} D^{7(b9)} 2. Gmaj7 Db⁷ Cmaj7

you, Some-where there's soon, Un - til you

19 Bm⁷ Bb⁷ Am¹¹ D^{7(sus4)} D^{7(b9)} G Am⁷ D⁷

will, how still my heart, How high the moon.

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How Insensitive

Antonio Carlos Jobin-1963

1 Dm⁷ C#^o

5 Cm⁶ Am^{7(b5)} D⁺⁷ /C G/B

9 Bb⁶ Eb^{maj7}

13 Em^{7(b5)} A^{7(b9)} Dm⁷ Db⁷

17 Cm⁷ F⁹ Bm^{7(b5)}

21 Bb^{maj7} Em^{7(b5)} A⁷ Dm⁷ Dm⁷ Db⁷

25 Cm⁷ F⁹ Bm¹¹ E^{7(b9)}

29 C/Bb A⁷ A⁺⁷ Dm⁹ Dm⁶ Em^{7(b5)} A⁷

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How Long Has This Been Going On

from the musical "Funny Face"

Ira Gershwin

George Gershwin-1928

Gm7 F#° Gm7 C7 Cm7 F7 Bb7 Eb7

I could cry— sal - ty tears, where have I been all these years,
There were chills up my spine, and some thrills I can't de - fine, -

5 Fmaj7/A G#° Gm7 C7 Cm7/F F7 1. Bb7 Eb7 Fmaj7 F6

lit - tle wow, tell me now, _____ how long has this been go - ing on?
lis - ten sweet, I re - preat, _____ how

9 2. Bb7 Db7 C7 Cm7 B9(#11) Bbmaj7 Eb7 Bbmaj7 Eb7

long has this been go - ing on? _____ Oh, I feel that I could melt, -

13 Bbmaj7 Eb7 Bbmaj7 Bm7(b5) E7 Am7 Bm7(b5) E7 Am7 Bm7(b5) E7

in - to heav - en I'm hurled! I know how Co - lum - bus felt, -

17 Am7 G#° Gm7 C7 Gm7 F#° Gm7 C7

find - ing a - no - ther world. Kiss me once, - then once _____ more,

21 Cm7 F7 Bbmaj7 Eb7 Fmaj7/A G#°

what a dunce I was be - fore, _____ what a break _____ for

24 Gm7 C7 Cm7/F F7 Bb7 Db7 C7 F6

heav - en's sake, _____ how long has this been go - ing on?

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I Apologize

Hoffman, Al-Al Goodhart-Ed Nelson

Cmaj7 A7 Dm7 B7 Em7 A7 Dm7 E7

If I told a lie, if I made you cry, when I said good-bye, I'm sor - ry,
If I caused you pain, I know that I'm to blame, I must have been in - sane, be - lieve me,

5 Am7 D7 G7 Em7 A7 ^{1.} Ab13(b5) G7 Cmaj7 Dm7 G7

From the bot - tom of my heart dear, I a - pol - o - gize.
From the bot - tom of my heart dear,

^{2.} Dm7 G7 C6 Em6 C#m7(b5) F#7 F#m7(b5) B7

I a - pol - o - gize. I re - a - lize I've been un - fair to you, please let me make a -

Em7 Am7 D7 Bm7 Em7 Am7 F#m7(b5) Am7 D7

mends, Don't say that you for - got the love we knew, Af - ter all, we were

G7 G+7 Cmaj7 A7 Dm7 G7 Em7 A7

more than friends. If I made you blue, I've had heart - aches too, Now I beg of you, for -

Dm7 E7 Am7 Am7/G F#° B7 Em7 Bb7 A7 Dm7 G7 C6 Dm7 G7

give me. From the bot - tom of my heart, dear, I a - pol - o - gize.

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I Can't Believe That You're In Love With Me

Calrence Gaskill

Jimmy McHugh-1926

Chorus: Your eyes are blue, your kiss - es too, I nev - er knew what
tell - ing ev - ry - one I know, I'm on your mind each
they could do, I can't be-lieve that you're in love with me.
place you go, They can't be-lieve that

Verse:
You're you're in love with me.
I have al - ways placed you far a - bove me, I just can't i -
ma - gine that you love me. And af - ter all is
said and done, to think that I'm the luck - y one, I
can't be-lieve that you're in love with me.

Chords: Ebmaj7, Ab7, Bbmaj7, C7, Cm7, F7, Bbmaj7, Fm7, Bb7, Bb7(b9), F7, Bbmaj7, Bb6, D7, G7, C7, F7, Fm7, Bb7, Ebmaj7, Ab7, Bbmaj7, C7, Cm7, F7, Bb6

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I Can't Get Started

sung by Bob Hope in the stage show "Ziegfeld Follies of 1936"

Ira Gershwin

Vernon Duke-1936

Cmaj7 Am7 Dm7 G7 Bm7 E7 Bbm7 Eb7

I've flown a - round the world in a plane, I've set-tled rev - o - lu - tions in
golf course I'm un-der par, And all the mov - ies want me to

4 Am7 D7 Abm7 Db7 Cmaj7 Am7 Dm7 G7(b9) 1. Em7(b5) A7(b5)

Spain, The North Pole I have chart - ed, But I can't get start - ed with you.
star, I've got a house, a show_ place, But I get no place__ with

8 Dm7 G7 2. C6 Bb7 C6 Em7 A7 Em7 A7 F#m7 Em7

A-round the you. You're so su - preme, ly-rics I write of yourscheme,

14 Dmaj7 Dm7 G7 Dm7 G7 Em7 A7

Just for a sight_ of you dream, both day and night of you, and what

18 D7 G7(sus4) Cmaj7 Am7 Dm7 G7 Bm7 E7 Bbm7 Eb7

good does it do, In nine-teen twen-ty nine I sold short, In Eng-land I'm pre sent - ed at

22 Am7 D7 Abm7 Db7 Cmaj7 A7 Dm7 G7 C6

court, But you've got me down- heart-ed,'cause I can't get start-ed with you.

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I Can't Give You Anything But Love, Baby

introduced in Lew Leslie's "Blackbird Revue"

Dorothy Fields

Jimmy McHugh-1928

G⁶ C⁹ Bm⁷ B^b° Am⁷ D⁷ G⁶ C⁹

I can't give you a - ny - thing but love, ba - by, That's the on - ly

6 Bm⁷ B^b° Am⁷ D⁷ G¹³ G⁹ Dm⁷ G^{7(b9)}

thing I've plen - ty of, ba - by, Scheme a while, dream a while,

11 C⁶ C⁶ C⁹ B⁹ B^b9 A⁷ Em⁷ A⁷

You're sure to find _____ hap - pi - ness, and I guess,

15 D⁷ Am⁷ D⁹ G⁶ C⁹ Bm⁷ B^b°

All those things you al - way pined for. Gee, I'd like to see you look - ing

19 Am⁷ D¹³ G^{7(sus4)} G⁷ Cmaj⁷

swell, ba - by, Dia - mond brace - lets, Wool - worth does - n't sell,

24 F⁹ C G/B Am⁷ B^b° Bm⁷ F^{13(#11)}

ba - by, Un - til that luck - y day, you know darned well, ba -

28 E⁷ Am⁷ A⁹ D^{13(b9)} Gmaj⁷ G⁶ Am⁷ D⁷

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

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I Concentrate On You

from the film "Broadway Melody of 1940"

Cole Porter-1940

E_b maj7
 $A_b7(\#11)$
 E_b m7
 D_b m7 G_b7
 B_b6

When - ev - er skies look gray to me, _____ And trou - ble be - gins to brew,
 When for - tune cries "Nay! Nay!" to me, _____ And peo - ple de - clare you're through,

8

1. $F_m7(b5)$
 $B_b7(b9)$
 E_b m7
 D_b m7 G_b7 $B7(\#11)$
 $B_b7(\#9)$

When - ev - er the Win - ter winds be - come to strong, I con - cen - trate on you.

15

E_b6 F_m7 B_b7
2. A_b m7
 D_b7
 G_b maj7
 E_b m7
 $F_m7(b5)$

When - ev - er the blues be - come my on - ly song, I con - cen

22

B_b +7
 B_b7
 E_b6
 $A7(b5)$
 A_b maj7
 A_b m7 D_b7
 E_b/G
 $C7$
 F_m7

trate on you. _____ On your smile so sweet, so ten - der, _____ When at first you

30

B_b7
 E_b maj7
 E_b7
 A_b maj7
 A_b m7 D_b7
 G_b maj7
 E_b m7

kiss I de - cline, _____ On the light in you eyes when I sur - ren - der, _____ And once a -

37

C_m7
 $F7$
 B_b7
 F_m7 B_b7
 E_b6
 $A_b9(\#11)$

gain your arms in - ter twine. _____ And so when wise men

43

G_m 11
 $C7$
 F_m7
 B_b7 A_b 13
 G 13 G +7
 $C7$

say to me, _____ That love's young dream nev - er comes true, _____

49

$G_m7(b5)$
 C +7(b9)
 F_m7
 $F9$ B 13(\#11)
 B_b +7
 E_b6

To prove that ev - en wise men can be wrong, I con - cen - trate on you.

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I Could Write A Book

introduced by Gen Kelly in the musical "Pal Joey"

Lorenz Hart

Richard Rodgers-1940

Cmaj7 Am7 Dm7 G7 Cmaj7 Am7 Dm7 G7

If they asked me I could write a book, A - bout the
sim - ple se - cret of the plot, Is just to

5 Cmaj7 Fmaj7 Em7 Am7 Dm11 G7 F#m7(b5) F°

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

9 1. C6/E Ab7/Eb Dm7 G7 F#m7(b5) B7 Em7 Bb°

write a pref - ace on how me met, So the

13 Em7/B Bb° Am7 D7(b9) G7 Dm11 G7(b9)

world would nev - er for - get, And the

17 2. C6/E Ab7/Eb Dm7 G7 Gm7 Gb7 Fmaj7 Bb7

world dis - co - vers, as my book ends, How to

21 Em7 A7(b9) Dm7 G7(b9) C6 Dm7 G7

make two lov - ers of friends. If they

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I Cover The Waterfront

Edward Heyman

Johnny Green-1933

Dm⁷ G⁺⁷ Gm⁷ C⁷ Fmaj⁷ B^bmaj⁷ Am⁷ A^b°

I cov - er the wa - ter front, I'm watch - ing the sea, Will the
I cov - er the wa - ter front, In search of my love, And I'm

5 Gm⁷ Eb⁹ D⁹ D^{b9} C⁹ 1. Am⁷ D⁷(^{b9}/_{b5}) D⁹

one I love__ be com - ing__ back to me?
cov - ered by__ a star - lit__ sky a -

9 2. F⁶ F[#]maj⁷ F⁶ Cm⁷ Gm⁷ C⁷ Fmaj⁷ Dm⁷ Gm⁷ C⁷

bove,____ Here am I__ pa - tient - ly wait - ing, Hop - ing and long - ing,

14 Fmaj⁷ F⁷ Am⁷ D⁷ Fmaj⁷ Em⁷ Am⁷ D⁷

Oh, how I yearn, Where are you? Have you thought back time? Will you re - mem - ber?

18 Gm⁷ C⁷ Dm⁷ G⁺⁷ Gm⁷ C⁷ Fmaj⁷ B^bmaj⁷

Will you re - turn? I cov - er the wa - ter front, I'm watch - ing the

22 Am⁷ A^b° Gm⁷ Eb⁹ D⁹ D^{b9} C⁹ F⁶ B^b7 Am⁷ D⁷

sea, Will the one I love__ be com - ing__ back to me.

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I Didn't Know About You

Bob Russel

Duke Ellington-1944

Gm⁷ C⁷ Fmaj⁷ F⁶ Bb⁷ A⁷

I ran a-round with my own lit-tle crowd, The us-u-al laughs, not
af-ter the ring,— on the mer-ry-go-round, Just tak-ing my fun,— where

4 Eb⁷ D⁷ Dm⁷ G⁷ 1. Gm⁷ C⁷ A⁷ D⁷

of-ten but loud,— And in the world that I knew, I did-n't know a-bout you.—
it could be found, And yet what else could I do,—

8 Gm⁷ C⁷ Eb⁷ D⁷ 2. Gm⁷ C⁷ F⁶ Eb⁷ F⁶ Cm⁷ F⁷

— Cha-sing I did-n't know a-bout you.— Dar-ling now I know I

13 Cm⁷ F⁷ Bbmaj⁷ Bb⁶ Bbmaj⁷ Bb⁶ Bbm⁷ Eb⁷ Bbm⁷ Eb⁷ Ab⁶

had the lone-li-est yes-ter-day ev-ry day, In your arms, I know for once in my life, I'm

19 G⁷ C⁺⁷ Gm⁷ C⁷ Fmaj⁷ F⁶ Bb⁷ A⁷

liv-ing. Had a good ltime, ev-ry time I went out,— ro mance was a thing, I

23 Eb⁷ D⁷ Dm⁷ G⁷

kid-ded a-bout,— How could I know a-bout love,—

25 Gm⁷ C⁷ F⁶ Am⁷ D⁷

— I did-n't know a-bout you.—

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I Didn't Know What Time It Was

from the musical "Too Many Girls"

Lorenz Hart

Richard Rodgers-1939

Em¹¹ A⁷ Dm¹¹ G⁷ Em¹¹ A⁷ Dm¹¹ G⁷ Gm⁷ C⁹ /B^b

I _____ did - n't know what time it was, then I met you, oh, _____ what a
I _____ did - n't know what time it was, you _____ hold my hand, warm _____ like the

6 F/A Ab^o Gm⁷ D⁷/F[#] 1. Gm⁷ C⁷ Fm¹¹ Bb⁷ 2. Gm⁷ C⁷

love - ly time it was, how sub - lime it was too, grand.
month of May it was, and I'll say it was

10 F⁶ Em⁷(b⁵) A⁷ Em⁷(b⁵) A⁷

Grand _____ to be a - live, to be young, To be mad, to be yours a -

13 Dm⁷ Dbm⁷ Cm⁷ B⁷ Bbmaj⁷ A⁺7(#⁹) Dm¹¹

lone! Grand _____ to see your face, feel your touch, hear your

16 G¹³(sus⁴) G¹³(#¹¹) Gm¹¹ C⁷ Fm⁷ Bb⁹ Em¹¹ A⁷ Dm¹¹ G⁷

voice say I'm all your own. I _____ did - n't know what time it was,

20 Em¹¹ A⁷ Dm¹¹ G⁷ Gm⁷ Gm⁶ Dm F⁶/C Bbmaj⁷ Eb⁷

life was no prize, I want-ed to love and here it was shin-ing out of your

25 Bbm⁹ Eb⁷ Fmaj⁷/C Bm⁷(b⁵) Bb⁶ Am⁷ Gm⁷ Gm⁷/C F⁶

eyes, I'm wise _____ and I know what time it is now.

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I Don't Stand A Ghost Of A Chance With You

introduced by Bing Crosby

Ned Washington, Bing Crosby

Victor Young-1932

Cmaj7 G/B Gm/Bb A7(b9) Fm/Ab

I need you love so bad - ly, I love you oh so mad - ly, But
 thought at last I found you, But oth - er loves sur - round you, But

5 C/G Am7 D9 G+9 1. E7 A7 D7 G7

I don't stand a ghost of a chance with you. I
 I don't stand a ghost of a chance with

9 2. C6 Fmaj7 C/E Eb13 Dm7 G+7 C6 Dm7

you. If you'd sur-ren-der, Just for a ten-der, Kiss or two,

14 Em7 Fmaj7 F#m7(b5) B7(b9) Em7 Eb° Dm7 Db9(#11)

— You might dis-co-ver that I'm the lov-er meant for you and I'd be true, But

19 Cmaj7 G/B Gm/Bb A7(b9) Fm/Ab

what's the good of schem - ing, I'm dream - ing for I don't stand, no

23 C/G Am7 D9 G+9 C6

I don't stand a ghost of a chance with you.

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I Fall In Love Too Easily

introduced by Frank Sinatra in the film "Anchors Away"

Sammy Cahn

Jule Styne-1944

Fm⁷ B^b7 E^bmaj⁷ A^bmaj⁷ Dm⁷(b⁵) G⁷

I fall in love to eas - i - ly, I fall in love to

4 Cm⁷ Am⁷(b⁵) Dm⁷(b⁵) G⁷(b⁹) Cm⁷ Cm⁷/B^b

fast, I fall in love too ter - ri - bly hard, —

7 Am⁷(b⁵) D⁷ Dm⁷(b⁵) G⁷ Am⁷(b⁵) D⁷

For love to ev - er last. My heart should be well

10 G⁷ Gm⁷(b⁵) C⁷ Fm⁷

schooled, — 'Cause I've been fooled in the past, — But I still

13 Fm⁷ B^b9 Gm⁷ 3 C⁷ Fm⁷ B^b7

fall — in love so eas - i - ly, — I fall in love to

16 1. Eb⁶ Gm⁷(b⁵) C⁷ 2. Eb⁶

fast. fast.

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I Get A Kick Out Of You

introduced by Ethel Merman in the musical "Anything Goes"

Cole Porter-1934

I get no kick from cham pagne, _____ Mere al - co - hol does - n't
 Some, they may go for co - caine. _____ I'm sure that if I took
 I get no kick in a plane, _____ Fly - ing too high with some
 1. thrill me at all, So tell me why should it be true, _____ That I get a kick
 14. _____ out of you. _____ ev - en one sniff it would bore me ter - ri - fic - ally
 21. _____ too, _____ Yet, I get a kick _____ out of you. _____ I get a
 28. _____ kick ev - ry time I see you stand - ing there be - fore me. I get a
 36. _____ kick though it's clear to see you ob - vious - ly do not ad - dore me.
 CODA 43. _____ gal in the sky is my i - de - a of no - thing to
 49. _____ do, _____ Yet I get a kick out of you. _____

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I Got It Bad (And That Ain't Good)

introduced by Ivie Anderson in the revue "Jump For Joy"

Paul Francis

Duke Ellington-1941

E♭maj7 A♭7 G7 Cm7 F7 Cm7 F7 E♭7/G A♭maj7 D♭7

Ne - ver treats me sweet and gen - tle the way he should, I've got it
My poor heart is sen - ti - men - tal not made of wood, I've got it

6 G7 C7 F7 B♭7 1. E♭7 C7(♯9) Fm7 B♭7 2. E♭6 Cm7 B♭m7 E♭7 A♭6

bad and that ain't good. good. And when the week-end's
bad and that ain't

12 A♭6 D♭9 D♭9 E♭maj7 G7(♯9) Cm7 C7 Fm7

o - ver and Mon - day rolls a - round, I end up like I start our just cry - ing my

18 B♭13 E♭maj7 A♭7 G7 Cm7 F7 Cm7

heart out. He don't love me like I love him, no - bo - dy

22 F7 E♭7/G A♭maj7 D♭7 G7 C7 F7 B♭7 E♭6 C7(♯9) Fm7 B♭7

could, I've got it bad and that ain't good.

I Got Rhythm

Ira Gershwin

George Gershwin-1930

$\text{B}\flat\text{maj}^7$ Gm^7 Cm^7 F^7 Dm^7 $\text{D}\flat^\circ$ Cm^7 F^7 $\text{B}\flat\text{maj}^7$ $\text{B}\flat^7/\text{A}\flat$

I got rhy - thm, I got mu - sic, I got
 I've got dais - ies, in green pas - tures, I've got

1. $\text{E}\flat^6/\text{G}$ $\text{E}\flat\text{m}^6/\text{G}\flat$ $\text{B}\flat\text{maj}^7/\text{F}$ $\text{F}^7(\text{sus}^4)$ $\text{B}\flat^6$ F^7 2. $\text{B}\flat\text{maj}^7/\text{F}$ F^7 $\text{B}\flat^6$ $\text{E}\flat^7$

my man, who could ask for an - y - thing more. ask for an - y - thing more.
 my man, who could

11 D^7 Am^7 D^7 G^7 Dm^7 G^7 C^7 Gm^7 C^7

Old man trou - ble, I don't mind him, You won't find him

17 F^7 Cm^7 F^7 $\text{B}\flat\text{maj}^7$ Gm^7 Cm^7 F^7 Dm^7 $\text{D}\flat^\circ$ Cm^7 F^7

round my door. I've got star - light, I've got sweet dreams,

23 $\text{B}\flat$ $\text{B}\flat^7/\text{A}\flat$ $\text{E}\flat^6/\text{G}$ $\text{E}\flat\text{m}^6/\text{G}\flat$ $\text{B}\flat\text{maj}^7/\text{F}$ F^7 $\text{B}\flat^6$ D.S. al CODA

I've got my man, who could ask for an - y - thing more.

28 $\text{B}\flat\text{maj}^7/\text{F}$ $\text{F}^7/\text{E}\flat$ $\text{Dm}^7(\text{b}^5)$ G^7 C^7 F^7 $\text{B}\flat^6$

ask for an - y - thing more, who could ask for an - y - thing more.

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I Hear A Rhapsody

at the top of "Your Hit Parade" in 1941

George Fragos, Jack Baker, Dick Gasparre-1941

Cm⁹ C⁺⁷(#9) Fm⁷ Bb⁷ Eb^{maj7} Ab⁹

And when I hear you call, _____ so soft - ly to me, _____
 spark - ling eyes _____ are smi - ling at me, _____

4 Gm⁷ C⁺⁷(b9) Fm⁷(b5) Bb⁷

_____ I don't hear a call at all, _____ I hear a
 _____ Then soft through the star - lit skies, _____ I hear a

7 1. Eb^{maj7} Eb⁶ Dm⁷(b5) G⁷ 2. Eb^{maj7} Am⁷(b5) D⁺⁷

rhap - so - dy. And when your rhap - so - dy.

11 Gm⁷ Am⁷(b5) D⁷(b9) Gm⁺ Gm⁷ Cm⁹ F⁷

My days are so blue when you're a - way, _____

15 Fm⁷ Fm⁷ Fm⁷/Eb Dm⁷(b5) G⁷ G⁷ Dm⁷ G⁷

My heart longs for you, so won't you stay? _____ My dar - ling

19 Cm⁹ C⁺⁷(#9) Fm⁷ Bb⁷ Eb^{maj7} Ab⁹ Gm⁷ C⁺⁷(b9)

hold me tight _____ and whis - per to me, _____ Then soft through a

23 Fm⁷(b5) Bb⁷ Eb^{maj7} Dm⁷(b5) G⁷

star - ry night _____ I'll hear a rhap - so - dy.

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I Hear Music

from the film "Dancing On A Dime"

Frank Loesser

Burton Lane-1940

Am⁷ D⁺⁷ G⁹ C⁷ Am⁷ D⁺⁷ G⁹ C⁷

I hear mu - sic, Migh - ty fine mu - sic, The
 Sure that's mu - sic, Migh - ty fine mu - sic, The

5 F⁷ B^{b6} F⁷ B^{b6} 1.2. C⁷ F⁶

mur-mur of a morn - ing breeze up there, The rat - tle of the milk man
 sing - ing of a spar - row in the sky, The perk - ing of the cof - fee

8 C⁷ F⁶ Cm⁷ F⁷ B^bmaj⁷ B^{b6}

on the stair, That's my fav - orite mel - o - dy,
 right near by.

13 B^bm⁷ E^{b7} A^bmaj⁷ G^{m7} C⁷ Am⁷ D⁺⁷

You're my an - gel phon - ing me. I hear

18 G⁹ C⁷ Am⁷ D⁺⁷ G⁹ C⁷ F⁷ B^{b6}

mu - sic, Migh - ty fine mu - sic, And an - y-time I think my

22 F⁷ B^{b6} C⁷ F⁶ G^{m7} C⁷ F⁶

world is wrong, I get me out of bed and sing this song.

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I Know That You Know

introduced by Beatrice Lillie in the musical "Oh, Please"

Anne Caldwell

Vincent Youmans-1926

C⁹ Db⁷(b⁹) Cm⁹ F¹³(b⁹)

I know that you know, that I'll go where
This time is my time, 'twill

5 B^b6 A⁷ Dm⁷(b⁵)/A^b G⁺⁷ C⁹ Em⁷(b⁵) Cm⁹

you soon go, be I choose you, won't lose you, I wish you

12 F¹³(b⁹) B^b6 B^b6 Ebm B^bmaj⁷ Gm⁷ Db⁹

knew how much I long to hold you in my arms.

17 2. A⁷ Em⁷(b⁵) Ebm⁷ E^o B^b6/F

good - bye time, then in the star - light,

21 G⁺⁷ C⁹ F¹³ B^b6

hold me tight, with one more lit - tle

25 Cm⁷ F⁷(b⁹) B^b6 G⁷

kiss say nigh - ty night. I know that

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I Let A Song Go Out Of My Heart

Ellington, D.

Cmaj7 Fmaj7 Cmaj7 3 Em7 A7

I let a song go out of my heart, it was the sweet-est mel - o - dy,
Since you and I have drift-ed a - part, life does-n't mean a thing to me,

5 Dm7 G7 Cmaj7 3 Am7 Dm7 G7 Cmaj7 3

I know I lost hea - ven 'cause you were the song. know I was wrong.
please come back, sweet mu - sic, I

10 Em7 Ebm7 Dm7 G7 Cmaj7 E7 Am7

Am I too late to make a - mends? You know that we were meant to

16 Bbm7 Eb7 Ebm7 Ab7 Dm7 G+7 Cmaj7 Fmaj7 Cmaj7 3

be more than just friends, just friends. I let a song go out of my heart,

21 Em7 A7 Dm7

Be - lieve me, dar - lin' when I say I won't know sweet mu -

24 G7(sus4) Cmaj7 3 G7 C6

sic un - til you re - turn some day, some day.

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I Love You

from the musical "Mexican Hayride"

Cole Porter-1944

Fm^{7(b5)} Bb^{7(b9)} Eb^{maj7} E^o Fm⁷ Bb⁷

I love you _____ hums the A - pril breeze, _____ I love you _____ e-choes the

7 Eb^{maj7} Fm⁷ Gm⁷ C⁷ Fm^{7(b5)} Bb^{7(b9)} Eb^{maj7} Am^{7(b5)} D⁷

hills. _____ I love you _____ The gol - den dawn a grees, _____ as once

13 G^{maj7} Em⁷ Am⁷ D⁷ G^{maj7} G⁶ Fm⁷ Bb⁷

more she sees daf - fo - dils. _____ It's spring a gain _____ and birds on the

19 Eb^{maj7} Fm⁷ Gb^o Gm⁷ Gm^{7(b5)} C^{7(b9)} Fm⁷ Bb⁷

wing a gain _____ start to sing a gain _____ the old me-lo - dy. _____ I

25 Fm^{7(b5)} Bb^{7(b9)} Eb^{maj7} C⁷

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

29 F⁷ Fm⁷ Bb⁷ Eb⁶ Gm⁷ C⁷

all be - longs to you and me.

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I Only Have Eyes For You

introduced by Dick Powell and Ruby Keeler in the film "Dames"

Al Dubin

Harry Warren-1934

Dm⁷ Eb⁷ Dm⁷ G⁷ Em⁷ Eb⁹ Dm⁷ G⁷

Are the stars out to- night?___ I don't know if it's clou- dy or bright,___ 'Cause I
moon may be high,___ But I can't see a thing in the sky,___ 'Cause I

5 Cmaj⁷ Dm⁶ Em⁷ F⁷ Em⁷ A⁹ Ebm⁷ Ab⁹ Em⁷ Bb⁹ A⁷ Eb⁹

1. 2.

on-ly have eyes___ for you, dear___ the for you.____
on-ly have eyes___

12 Dm⁷ G⁷ Em⁷ A^{7(b5)} A^{7(b9)} Dm^{7(b5)}

I don't know if we're in a gar - den___ Or on a

17 G⁷ Em⁷ A⁷ Ebm⁷ Ab⁹ Dm⁷ Eb⁹ Dm⁷ G⁷

crow-ded a - ve - nue, You___ are here so am I,___ May-be

22 Em⁷ A⁺⁷ Dm⁷ G⁷ Cmaj⁷ Dm⁶ D^{#o} C/E Bb^{9(#11)}

mil-lions of peo-ple go by,___ But they all dis-ap-pear___ from view,___

27 A⁹ A^{+7(b9)} Dm⁷ Dm^{7(b5)} G^{7(b9)} C⁶

___ And I on - ly have eyes___ for you.____

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I Remember Clifford

Golson, B.

Fmaj7 G7 F#7 F7 E7(b9) E7/G#

I know he'll ne - ver be for - got - ten, He was a king un -

4 Am7 Gm7 Fm7 Ebm7 Dm7 G7(sus4) G7(b9)

crowned, I know I'll al - ways re - mem - ber the

7 Cmaj7 E7 Fmaj7 F#° G7 G#° E7 Am7 Am7/G

warmth of his sound, of each phrase, Ling-er-ing long Ech - o - ing time I'm sure he's still a - round, un-count - a - ble by days, For those who The things he

1. F#m7(b5) B7(b9) Em7 Em7/D C#m7(b5) F#7(b9) Dm7 G7(b9)

heard they re - spect him yet, So those who hear won't for - get. The

2. F#m7(b5) B7(b9) Em7(b5) A7(b9) Dm7 G+7 G7/F Em7 Fmaj7

played are with us now, And they'll en-dure should time al - low. Oh

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F#m^{7(b5)} B^{7(b9)} Em⁷ A^{7(b9)} Dm⁷ G^{7(b9)} Cmaj⁷

yes, I re-mem-ber Clif-ford, I seem to al-ways feel him near some - how, Ev-ry

Bm^{7(b5)} E^{7(b9)} Am⁷ Am^{7/G} F#m^{7(b5)} B^{7(b9)} Em⁷ A⁷ Dm⁷ G⁷

day I hear his love-ly tone, In ev-ry trum - pet sound that has a beau-ty all its own. So

Cmaj⁷ E⁷ Fmaj⁷ F#^o G⁷ G#^o E⁷ Am⁷ Am^{7/G}

how can we say some-thing so real has real-ly cone a - way? I hear him

F#m^{7(b5)} B^{7(b9)} Em^{7(b5)} A^{7(b9)} Dm⁷ G⁷ C⁶

now, I al-ways will, Be-lieve me I re-mem-ber Clif-ford still.

I Remember You

sung by Dorothy Lamour in the film "The Fleet's In"

Johnny Mercer

Victor Schertzinger-1941

The musical score is written in G major with a key signature of one flat (F major) and a 4/4 time signature. It consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I re - mem - ber you, You're the one who made my dreams come I re - mem - ber you, You're the one who said 'I love you true, a few kis - ses a - go. did - n't you know. I re - mem - ber too, a dis - tant bell and stars that fell, Like rain out of the blue. When my life is through, And the an - gels ask me to re - call the thrill of them all, Then I will tell them, I re - mem - ber, I'll tell them I re - mem - ber, I'll tell them I re - mem - ber you."

1.
 2.
 3.
 3.
 3.
 3.
 3.

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I Should Care

Weston, P.

F#m7(b5) B7 Em7 A7 Dm7 G7 Cmaj7 Em7(b5)

I should care, I should go a-round weep-ing, I should
I should care, I should let it up - set me, I should

6 A7 Dm7 Fm7 Bb7 Cmaj7 Bm7(b5) E7

care, I should go with-out sleep-ing, Strange-ly e-nough I sleep well,
care but it just does-n't get me,

11 Am7 Gm7 C7 Fmaj7 Bm7(b5) E7(b9) Am D7

'cept for a dream or two, But then I count my sheep well, Fun-ny how sheep can

16 G7(sus4) G7 Cmaj7 Gm7 C7 Fmaj7 Bbm7(b5) E7 Am Am7/G

lull you to sleep. So May-be I won't find some-one as love - ly as

20 D/F# Db7/F Am7/E Eb° Dm7 G7 C6 F7 Em7 A7

you, But I should care_ and_ I_ do!

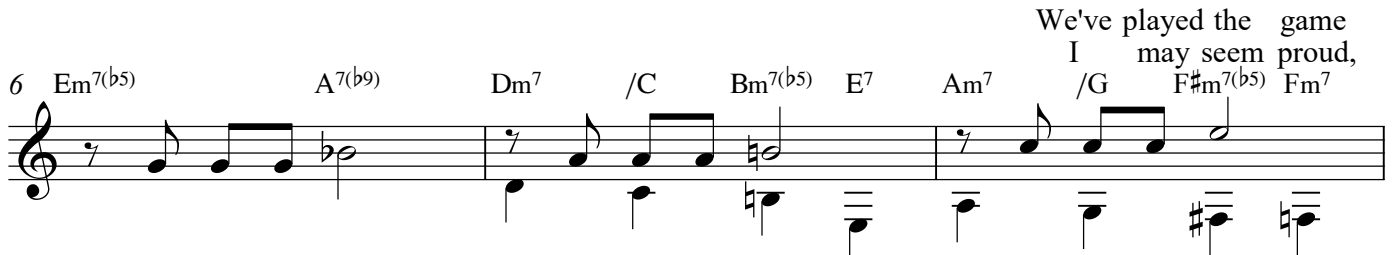
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I Surrender Dear

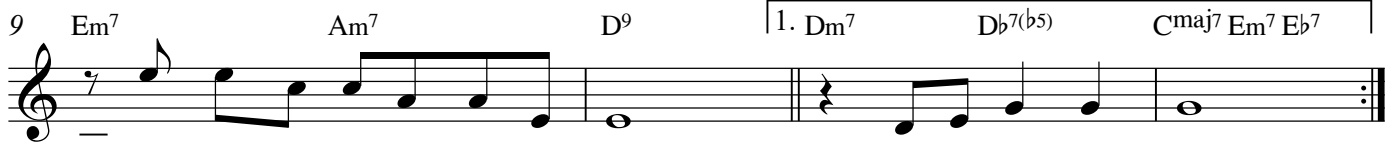
Bing Crosby's first big hit song

Barris, Harry

Cmaj7 Intro Am7 D9 Dm7 G7 Em7 A7(b9) Dm7



of stay a - way, but it cost more than I can pay,
I may act gay, it's just a pose, I'm not that way,



with - out you I can't make my way, I sur-ren - der dear.
'cause deep down in my heart I say



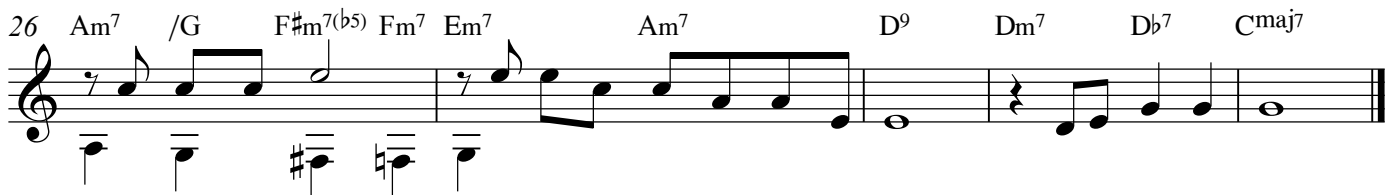
I sur-ren-der dear. Lit-tle mean things we were do- ing, — must have been part of the



game, lend-ing a spice to the woo- ing, — but I don't care who's to blame.



When stars ap - pear and sha-dows fall, whey then you'll hear



my poor heart call, To you my love, my love, my life, I sur-ren-der dear.

I Thought About You

Van Heusen

Fmaj7 E7 Eb9 D7(b9) G7 Dm7 G7

I took a trip on a train, and I thought a-bout you,
And ev-ry stop that we made, Oh, I thought a-bout you, _____

5 Gm7 /F Em7(b5) A7(b9) Dm7 Db7 Cm7 B7

I passed a sha-dow-y lane, and I thought a-bout you.
And when I pulled down the shade, then I real-ly felt blue. I

1. 9 Bbmaj7 Eb9 Fmaj7 Gm7 Am7 Dm7 /C

Two or three cars parked un-der the stars, a wind-ing stream,

13 Bm7(b5) E7 Bm7(b5) E7 Am7 F#o Gm7 C7(b9)

Moon shin-ing down on some lit-tle town and with each beam, the_ same old dream.

2. 17 Bbmaj7 Bbm7 Eb7 Fmaj7 Dm7

peeked through the crack and looked at the track the one goin' back to

20 Bm7(b5) E7(#9) Am7 D7 Gm7 C13(b9) F6 D7 Gm7 C7

you, And what did I do_____ I thought a-bout you.

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I Want To Be Happy

from the musical "No, No Nanette"

Irving Caesar

Vincent Youmans-1925

1 Cmaj7 C#° Dm7 G7

I want to be hap - py, but I won't be hap - py,
Life's real - ly worth liv - ing, when we are mirth giv - ing,

5 Dm7 G7

1. C6 Am7 Dm7 G7

till I make you hap - py too! _____
why can't I give some to

9 2. Cmaj7 C6 Gm7 C7(b9) Fmaj7

you! _____ When skies are gray and you say you are

14 Fm7 Bb7 C C/B Em7(b5)/Bb A7 Dm7 G7

blue, I'll send the sun smil - ing through. _____

19 Cmaj7 C#° Dm7 G7

I want to be hap - py, but I won't be hap - py

23 Dm7 G7 C7 A7 Dm7 G7

till I make you hap - py too! _____

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I Wish I Were In Love Again

from the musical "Babes In Arms" and film "Words And Music"

Lorenz Hart

Richard Rogers-1937

Gmaj7 C7 Gmaj7

The sleep - less nights, the dai - ly fights, the quick to - bog gan when you
bro - ken dates, the end - less waits, the love - ly lov - ing and the
fur - tive sigh, the balck-ened eye, the words "I'll love you 'till the
love con - geals it soon re - veals the faint a - ro - ma of per -

4 C7 Gmaj7 C7

reach the heights, I miss the kis - ses and I miss the bites, I
hate - ful hates, the con - ver - sa - tion with the fly - ing plates, I
day I die," the self - de - cep - tion that be - lieves the lie, I
form - ing seals, the dou - ble cross - ing of a pair of heels, I

7 1. Bm7 Bb° Am7 D7 2. Bm7 Am7 G7 Dm7 G7 C#m7(b5) C°

wish I were in love a - gain. — The wish I were in love a - gain. No — more
wish I were in love a - gain. — When

G6/B Bb° Am7 D7 G6 Cmaj7 F#m7(b5) B7 Em7 E+7(b9) Em7 A7

pain, No — more strain, Now I'm sane, but — I would ra - ther be

D7 Ab7 Gmaj7 C7 Gmaj7

punch drunk. The pulled out fur of cat and cur, the fine mis - mat - ing of a

C7 Gmaj7 Am7 Bm7 Em7 Am7(b5) D7 G6

him and her, I've learned my les - son but I wish I were in love a - gain. The

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I Wished On The Moon

introduced by Ruth Etting - later sung by Bing Crosby in film "Big Broadcast of 1936"

Dorothy Parker

Ralph Rainger-1935

Chords: Cm7(b5) F7 Bbmaj7 Eb7

I wished on the moon, _____ For some-thing I ne - ver knew, _____
 begged of a stars, _____ to throw me a beam or two, _____

Chords: Dm7 G7 Cm7(b5) F7 Bbo Bbmaj7

— I wished on the moon, _____ For more than I ev - er knew, _____
 — I wished on a star, _____ and asked for a dream or two, _____

Chords: Am7(b5) D7 G7 C7 F7 Bb7 Ebmaj7

— A swee - ter rose, - a sof - ter sky, - an A - pril day, A - pril
 — I looked for ev - ry love - li - ness, - it

Chords: Ab7 Cm7 F7 Dm7 G7

day, that would not dance, dance - a - way. I

Chords: Ebmaj7 Ab7 Cm7(b5) F7 Bbm6 Bb6

all came true, I wished on the moon _____ for you. _____

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I'll Never Be The Same

Malneck-M., Sognorelli-F.

Chords: Db7 C7 Db7 C7 Fmaj7 Bb7 Am7 D7

I'll ne-ver be the same, Guys have lost their mean-ing for me, I'll

5 Chords: Db7 C7 Db7 C7 Fmaj7 Gm7 Am7 Dm7 Db7

ne-ver be the same, No-thin's what it once used to be, And when the

9 Chords: Cm7 F7 Cm7 F7(sus4) Bb6 F7 Bbmaj7 Dm7 G7

song birds that sing, Tell me it's Spring, I can't be-lieve their song, Once love was king,

14 Chords: Dm7 G7 C7(sus4) C7/Bb Am7 D7 Db7 C7

— but kings can be wrong. I'll ne-ver be the same,

18 Chords: Db7 C7 Fmaj7 Gm7 Am7 Dm7 Db7 Cm7 F7

there is such an ache in my heart, I'll ne-ver be the

22 Chords: Cm7 F7 Bb6 Eb7 Bb6 Eb7

same, since we're a - part, But there's a lot that a smile can

26 Chords: Fmaj7 Eb7 D7 Db7 C7

hide, And I know down deep in - side, I'll ne-ver be the same,

30 Chords: Db7 C7 F6

ne-ver be the same a - gain.

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I'll Never Smile Again

sung by Frank Sinatra with Tommy Dorsey and His Orchestra

Ruth Lowe

Ruth Lowe-1940

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The score includes first and second endings, a 3-measure triplet, and repeat signs. The lyrics are: "I'll ne - ver smile a - gain un - til I smile at you, I'll ne - ver love a - gain I'm so in love with you, I'll ne - ver laugh a - gain, What good would it do? For thrill a - gain, To some - bo - dy tears would fill my eyes, My heart would re - a - lize, That our ro - mance is through. I'll ne - ver new. With - in my heart I know I will ne - ver start to smile a - gain un - til I smile at you. I'll ne - ver".

Staff 1: Eb Gm7 Gb° Fm7 B9(#11) Bb7 Ebmaj7 Fm7 Gm7 C9
I'll ne - ver smile a - gain un - til I smile at you, I'll ne - ver
love a - gain I'm so in love with you, I'll ne - ver

Staff 2: 5 Fm7 B9(#11) Bb13 Bb7(b9) 1. Eb6 Ab9 Gm11 Gb7(b5)
laugh a - gain, What good would it do? For
thrill a - gain, To some - bo - dy

Staff 3: 9 Fm7 Bb7 Eb6 C7(#9) Fm7(b5) Bb+7 Ebmaj7 D7
tears would fill my eyes, My heart would re - a - lize, That

Staff 4: 13 Gmaj7 D7 Gmaj7 Gb° Fm7 Bb7 Gm7 Gb°
our ro - mance is through. I'll ne - ver

Staff 5: 17 2. Ebmaj7 Cm7 G/B Bbm13 Eb7 Am7(b5) Abm7 Db7
new. With - in my heart I

Staff 6: 21 Ebmaj7 /D Cm7 /Bb Am11 Ab9 Gm7 Gb7(b5) Fm7 B9(#11)
know I will ne - ver start to smile a - gain

Staff 7: 24 Bb13 Bb7(b9) Ebmaj7 Eb6 Gm7 Gb°
un - til I smile at you. I'll ne - ver

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I'll Never Stop Loving You

from the film "Love Me Or Leave Me"

Sammy Cahn

Nicholas Brodsky-1955

Cmaj7 Am7 Dm7 G7(b9) Cmaj7 Fmaj7 Bm7 E7 1.
Am7 Ab7

I'll nev - er stop lov - ing_ you, What - ev - er else I may do, My love for
I'll nev - er stop want - ing_ you, And when for - ev - er is through, My

6 Gm7 Gb7(b5) Fmaj7 Em7 A7 Dm7 G7 2.
Amaj7 F#m7 F#7

you will live till time it - self is through, heart will beat the

11 Bm7 E7 Amaj7 Gm7/C C7 Gm7/C C7 Gm7/C

way it does each time we meet. The night does - n't ques - tion the stars that ap - pear in my

16 Gb7 Fmaj7 Em7(b5) A7 D7 Dm7 G7 Cmaj7 Am7

eyes, Of this I'm more than just sure my love will last and en - dure, Of this I'm

22 Dm7 G7(b9) Cmaj7 F#7 Fmaj7 Em7(b5) A7

more than just sure, My love will last and en - dure I'll

25 Dm7 Dm7/G G7(sus4) C Am7 Dm7 G7

nev - er, no I'll nev - er stop lov - ing you._____

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I'll Remember April

from the Abbott and Costello film "Ride 'Em Cowboy"

Patricia Johnson and Don Raye

Gene De Paul-1942

This love-ly day will leng-then in - to eve-ning, We'll sigh good - bye to all we
ev-er had, _____ A - lone where we have walked to - ge - ther, _____ I'll re
mem-ber A - pril _____ and be glad. _____ I'll be con- tent _____ you loved me once in
A - pril, Your lips were warm _____ and love and Spring were new, _____ I'm not a - afraid of
Au-tumn and her sor- row, _____ For I'll re - mem- ber _____ A - pril and you. _____
The fire will dwin-dle in - to glow - ing ash - es, For flames live such a lit-tle
while, _____ I won't for- get _____ but I won't be lone - ly, _____
_____ I'll re - mem- ber A - pril _____ and smile.

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I'll Take Romance

sung by Grace Moore from the film of the same name

Oscar Hammerstein II

Ben Oakland-1937

F⁶ Dm⁷ Gm⁷ C⁷ Am⁷ Ab⁷ D^bmaj⁷ G^bmaj⁷

I'll take ro-mance, while my heart is young and ea-ger to fly,
I'll take ro-mance, while my arms are strong and ea-ger for you,

5 A⁺7(b⁹) D7(b⁹) Gm⁷ C⁷ 1. F⁶ Dm⁷ Gm⁷ C⁷ 2. F⁶ F[#]maj⁷

I'll give my heart a try, I'll take ro-mance!
I'll give my arms their cue, I'll take ro-mance!

10 F⁶ Dm⁷ Ebm⁷ Ab⁷ Fm⁷ E^o Ebm⁷ Ab⁷(sus4) D^bmaj⁷ D^b6

— So my lo-ver, when you want me call me, In the hush of the eve-ning,

15 F^{#7} Bmaj⁷ Emaj⁷ Am⁷ D⁷ Gm⁷ C⁷ F⁶ Dm⁷/C

When you call me, In the hush of the eve-ning I'll rush to my first real ro-

20 G⁹/B B^o Am⁷ Ab⁷ D^bmaj⁷ G^bmaj⁷

mance, while my heart is young and ea-ger for you,

23 A⁺7(b⁹) D7(b⁹) Gm⁷ C⁷ F⁶

I'll give my arms their cue, I'll take ro-mance!

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I'm Afraid The Masquerade Is Over

Wrubel, A.

E♭maj7
Dm7(b5)
G7
Cm7
F9
B♭m7
E♭7
A♭maj7
A♭7
D7

Your eyes don't shine like they used to shine, And the thrill is
 words don't mean what they used to mean, They were once in -

6

Gm7
C7
F7
Fm7
B♭7
E♭maj7
Cm7
B♭m7
E♭7
A♭maj7

gone when your lips meet mine, I'm a - fraid the mas - quer - ade is ov - er,
 spired, now they're just rou - tine, I'm a - fraid the mas - quer - ade is ov - er,

12

A♭m7
D♭7
Gm7
C7
Fm7
B♭7
Gm7
C7
Fm7
B♭7

And so is love, and so is love, Your love, and so is
 And so is

19

E♭6
Gm7
G♭°
Fm7
B♭7
Gm7
C7
Fm7
B♭7

love. I guess I'll have to play Pa - gliac - ci and get my - self a clown's dis -

24

E♭maj7
Am7(b5)
D7
Gm7
C7
F7
Fm7
B♭7
E♭maj7

guise, And learn to laugh like Pa - gliac - ci, with tears in my eyes. You look the

30

Cm7(b5)
G7
Cm7
F9
B♭m7
E♭7
A♭maj7
A♭7
D7
Gm7
C7
F7

same, you're a - lot the same, But my heart says "no, no you're not the

36

Fm7
B♭7
E♭maj7
Cm7
B♭m7
E♭7
E♭maj7

same, I'm a - fraid the mas - quer - ade is ov - er,

40

C♭7
Gm7
C7
Fm7
B♭7
E♭6
C7
Fm7
B♭7

And so is love, and so is love.

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I'm Beginning To See The Light

Jazz Standard

Duke Ellington-1944

Ab⁶ Db⁷ Ab⁶ Ab⁶ Bbm⁷ Eb⁷

I ne-ver cared much for moon-lit skies, I ne-ver winked back at
ne-ver went in for af-ter-glow, or can-dle-light on the

4 Bm⁷ E⁷ Ab⁶ Db⁷ Cm⁷(b⁵) F⁷ Bb⁹ Bbm⁷ Eb⁷

fire - flies, but now that the stars are in you eyes I'm be-gin-ing to see the light.
mi-stle-toe, but now when you turn the lamp down low I'm be-gin-ing to see the light.

8 1. Ab⁶ Bbm⁷ Eb⁷ 2. Ab⁶ C⁷ B⁷

I Used to ram-ble through the park, Sha-dow box-ing

13 Bb⁷ Bm⁷ E⁷

in the park, Then you came and caused the spark that's a four-a-larm fi-re now.

17 Bbm⁷ Eb⁷ Ab⁶ Db⁷ Ab⁶ Ab⁷ Bbm⁷ Eb⁷

I ne-ver made love by lan-tern shine, I ne-ver saw rain-bows

21 Bm⁷ E⁷ Ab⁶ Db⁷

in my wine, But now that your lips are

23 Cm⁷(b⁵) F⁷ Bb⁹ Bbm⁷ Eb⁷ Ab⁶

burn-ing mine I'm be-gin-ing to see the light.

Copyright © 1944

I'm Confessin' That I Love You

Al Neiburg

Chris Smith, Sterlaing Grant-1929

E♭maj7
B♭+7
E♭maj7
Fm7 B♭7 E♭maj7
D+7
Gm7
C9

I'm con - fes - sin' that I love you, Tell me do you love me too?
 In your eyes I read such strange things, But your lips de - ny they're true,

5 F7
B9(#11)
Fm7/B♭
B♭7
1. E♭6
C7
Fm7
B♭7

I'm con-fes-sin' that I need you, hon-est I do.
 Will your an-swerreal-ly change things? Mak-ing me

9 2. E♭6
A♭m7
E♭6
Cm7
Bm7
B♭m7
E♭7
B♭m7
E♭9

blue. I'm a - afraid, some-day you'll leave me,

13 A♭maj7
E♭+7
A♭6
G7
G♭7
F7
Cm7
F7

Say - ing can we still be friends? If you go, you know you'll grieve me,

17 B♭9
D♭9
C7
B9(#11)
B♭7 B♭7(b9)
E♭maj7
B♭+7

All in life, on you de - pends. Am I guess - ing that you

20 E♭
Fm7
B♭7
E♭maj7
D+7
Gm9
C7

love me? Dream - ing dreams of you in vain?

23 F7
B9(#11)
Fm7/B♭
B♭7(b9)
E♭6

I'm con-fes-sin' that I love you, hon-est I do.

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I'm Getting Sentimental Over You

Ned Washington

George Bassman-1933

Fmaj7 E7 Eb7 D7 G9

Ne - ver thought I'd fall, but when I hear you call, I'm get-ting sen-ti-
Things you say and do just thrill me through and through, I'm get-tin sen-ti-

1. 2.
6 Gm7 C7 F6 D7 Gm7 C7 C+7(b9) F6/6 Bm7(b5) E7

men-tal o - ver you. men-tal o - ver you.

12 Am7 Am7 Cm7 F7 Bm7 E7 Bm7(b5)

I thought I was hap - py I could live with - out love, Now I must ad- mit,

17 E7(b9) Am7 D7 Gm7 C7 Fmaj7 E7

love is all I'm think-ing of. Won't you please be kind, and

22 Eb7 D7 G9 Gm7 C7 F7 Eb7

just make up your mind, That you'll be sweet and gen - tle, be gen - tle with me

27 D7 G9 C+7(b9) F6/6

'cause I'm get - tin sen - ti - tmen - tal o - ver you.

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I'm In The Mood For Love

from the film "Every Night At Eight"

Dorothy Fields

Jimmy McHugh-1935

Cmaj7 Am7 Dm7 G7 Dm7 Db7(b5) Cmaj7 F7

I'm in the mood for love, Sim - ply be-cause you're near me.
Hea - ven is in your eyes, Bright as the stars we're un - der.

5 Em7 Eb° Dm Dm(maj7) Dm7 F°

Fun - ny, but when you're near me,
Oh, is it a - ny won - der, I'm in the mood for love.

8 Em7 Eb7 Dm7 Db7 Dm7 G7 C6 Am7 Dm7 G7

I'm in the mood for love? Why stop to think of

12 Em7 A7 Dm7 G7 Cmaj7 Am7 F#m7(b5) B7(b9)

whe- ther_ this lit-tle dream might fade? We've_ put our hearts to -

16 Em7 Am7(b5) D7 Dm7 G7 Cmaj7 Am7 Dm7 G7

ge ther, Now we are one, I'm not a fraid._ If there's a cloud a - bove,

21 Dm7 Db7(b5) Cmaj7 Dm7 Em7 Eb°

If it should rain we'll let_ it,_ But for to - night for - get_

24 Dm Dm(maj7) Dm7 G7 C6 G+7

it!_ I'm in the mood for love._

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Im Just A Lucky So And So

Ellington, Duke

B \flat 6 Eb7

As I walk down the street, seems ev - ry one I meet,
The birds in ev - ry tree, are all so neigh - bor - ly,

3 B \flat 6 Gm7 Fm7 B \flat 7 Eb7 D7 D \flat 7 C7 F7

gives me a friend - ly hel lo, I guess I'm just a luck y so and so.
they sing where - ev - er I go, I guess I'm just a luck y so and so.

7 1. B \flat 6 G7 Cm7 F7 2. B \flat 6 Eb7 B \flat 6 Eb13

If you should ask me the a - mount,

12 B \flat maj7 Eb13 B \flat maj7

in my bank ac - count, I'd have to con - fess that I'm slip - pin' but

15 Am7(b5) D7 Gm7 C7 Cm7 F7

that don't wor - ry me, con - fi - den tia - ly I've got a dream, that's a pip - pin.

19 B \flat 6 Eb7 B \flat 6 Gm7

And when the day is through, each night I hur - ry to a home where love waits, I know,

22 Fm7 B \flat 7 Eb7 D7 D \flat 7 C7 F7 B \flat 6

I guess I'm just a luck - y so and so.

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I'm Old Fashioned

sung by Nan Wynn (dubbing Rita Hayworth) in film "You Were Never Lovelier"

Johnny Mercer

Jerome Kern-1942

F⁶ Dm⁷ Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ C⁷ Fmaj⁷ B^bmaj⁷ Em⁷(b⁵)

I'm old fash-ioned, I love the moon-light, I love the old fash-ioned things,-

8 A⁷ Dm⁷ G⁷ Dm⁷ G⁷ Gm⁷ D^b7(#11)

— The sound of rain up - on a win- dow— pane, the star-ry song that A - pril

15 Gm⁷ C⁷ F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Dm⁷/C Bm⁷(b⁵) E⁷ Amaj⁷ Bm⁷

sings._____ This year's fan-cies are pass - ing fan-cies, but sigh-ing sighs,

22 C[#]m⁷ Dmaj⁷ C[#]m⁷ F[#]m⁷ Gm⁷ C⁷ F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Dm⁷

hold-ing hands, these my heart un-der-stands. I'm old fash-ioned, but I don't

28 Gm⁷ C⁷ Cm⁷ F⁷ B^bmaj⁷ E^b7 Am⁷ Dm⁷ /C

mind it, That's how I want to be, As long as you a -

32 Bm⁷(b⁵) B^bm⁶ Am⁷ A^b7 Gm⁷ C⁷ F⁶ Dm⁷ Gm⁷ C⁷

gree, To stay old fash-ioned with me.

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I've Got A Crush On You

from the musicals "Treasure Girl" and "Strike Up The Band"

Ira Gershwin

George Gershwin-1928

1 Dm⁷ Db[°] Cm⁷ F^{13(b9)}/Eb Dm⁷ Db[°]

I've got a crush on you, Sweet-ie pie, All the day and night time,

4 Cm⁷ F^{13(b9)} B^bmaj⁷ Gm⁷ C⁹

hear me sigh, I ne-ver had the least no-tion that I could

7 Gm⁷ C⁹ Cm⁷ F⁹ Eb[°] Dm⁷ Db[°]

fall with so much e-mo-tion. Could you coo?

10 Cm⁷ F^{13(b9)}/Eb Dm⁷ Db[°] Cm⁷ Am^{7(b5)} D⁷

Could You care for a cun-ning cot-tage we could share? Your

13 Gm⁷ C¹³ C^{#°} Dm⁷ Gm⁷

mush I ne-ver shall shush, 'cause I've got a

16 Cm⁷ F^{13(b9)} B^b6 G⁷ Cm⁷ F⁷

crush, my ba-by on you. I've got a

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I've Got The World On A String

introduced by Cab Calloway and Bing Crosby in the musical "Cotton Club Parade"

Ted Koehler

Harold Arlen-1932

F⁶ Eb⁷ D⁷ Gm⁷ A⁷ Dm⁷ Bb⁷

I've got the world on a string, sit-tin' on a rain-bow, Got the string a-round my fing
song that I sing, I can make the rain go an - y - time I move my fing

4 Am⁷ Abm⁷ Gm⁷ D⁷ Gm⁷ C⁷ /Bb 1. A⁷ D⁷ G⁷ C⁷ 2. F⁶ Eb⁹

- er, What a world, what a life, I'm in love. I've got a love.
- er, Luck-ey me can't you see, I'm in

10 F⁶ Em⁷ A¹³ A⁺⁹ D¹³

Life is a beau - ti - ful thing, as long as I hold the string,

14 D⁹ G¹³ G⁺⁹ Gm⁷ Gm⁷ C⁷

I'd be a sil - ly so and so, if I should ev - er let go. I've got the

19 F⁶ Eb⁷ D⁷ Gm⁷ A⁷ Dm⁷ Bb

world on a string, sit - ting on a rain - bow, got the string a - round my fing

22 Am⁷ Abm⁷ Gm⁷ D⁷(#9) Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

- er, What a world, what a life, I'm in love. I've got the

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I've Got You Under My Skin

introduced by Eleanor Powell in the film "Born To Dance"

Cole Porter-1936

Fm7 Bb7 Ebmaj7 C7(b9) Fm7

I've got you un-der my skin, I've got you

6 Bb7 Ebmaj7 C7 Fm7 Bb7(b9)

deep in the heart of me, So deep in my heart you're real-ly a

11 Ebmaj7 Eb6 C7 Fm7 Bb7(sus4) Bb7 Ebmaj7 Cm7 C7(b9)

part of me, I've got you un-der my skin. I'd

17 Fm7 Bb7 Ebmaj7 C7 Fm7(b5)

tried so not to give in, I said to my-self this af-

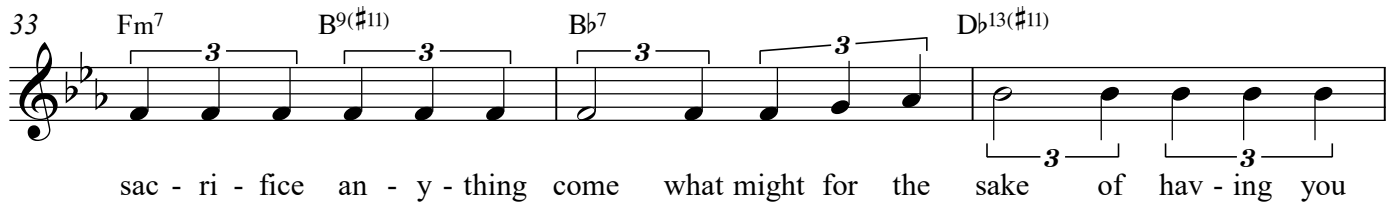
22 Bb7(b9) D/Eb Ebmaj7 Dm7 3 G7

fair ne-ver will go so well, But why should I try to re - sist when ba-by, I

27 B/C Cmaj7 C6 C7(b9) Fm7 Bb7 Bb7(b9) Ebmaj7 Gm7(b5) C+7(#9)

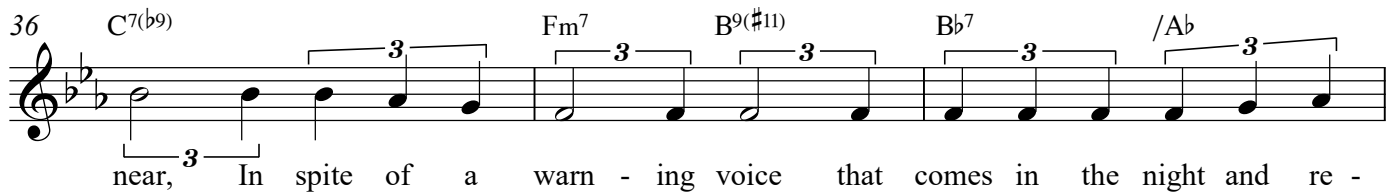
know so well, I've got you un-der my skin. I'd

33 Fm⁷ B⁹(#11) B^{b7} D^{b13}(#11)



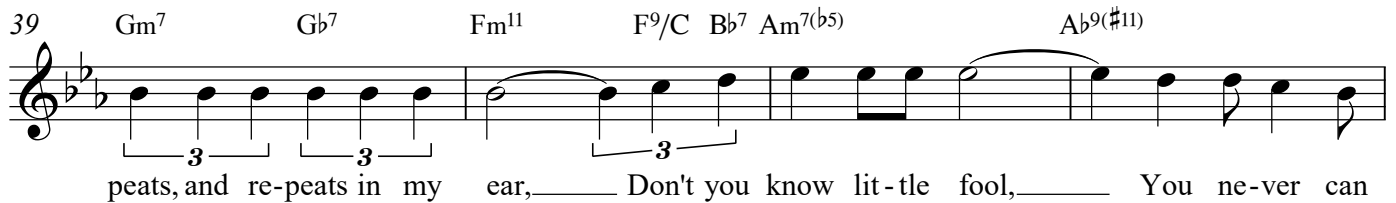
sac - ri - fice an - y - thing come what might for the sake of hav - ing you

36 C⁷(b9) Fm⁷ B⁹(#11) B^{b7} /A^b



near, In spite of a warn - ing voice that comes in the night and re -

39 Gm⁷ G^{b7} Fm¹¹ F⁹/C B^{b7} Am⁷(b5) A^{b9}(#11)



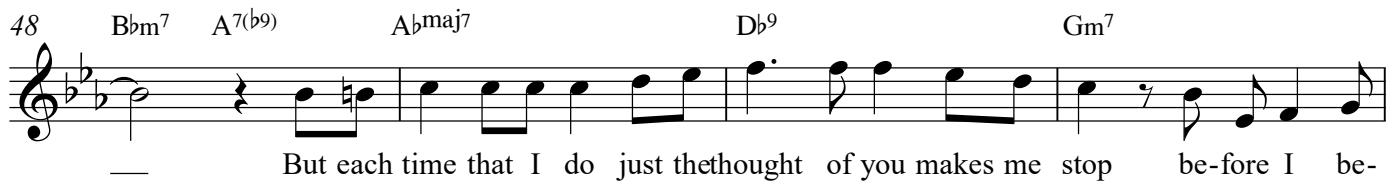
peats, and re-peats in my ear, Don't you know lit - tle fool, You ne-ver can

43 Gm⁷ C⁹ Fm⁷ B^{b7} E^bmaj⁷ Cm⁷



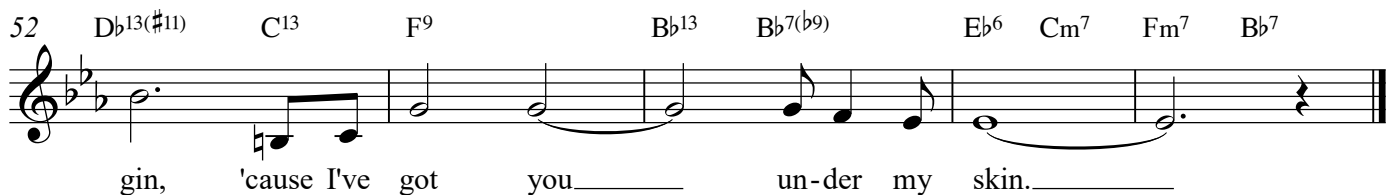
win, Use you men - tal - i - ty, wake up to re - al - i - ty,

48 B^bm⁷ A⁷(b9) A^bmaj⁷ D^{b9} Gm⁷



But each time that I do just the thought of you makes me stop be - fore I be -

52 D^{b13}(#11) C¹³ F⁹ B^{b13} B^{b7}(b9) E^b6 Cm⁷ Fm⁷ B^{b7}



gin, 'cause I've got you un - der my skin.

I've Grown Accustomed To Her Face

introduced by Rex Harrison in the musical "My Fair Lady"

Alan J. Lerner

Frederick Loewe-1956

Fm⁷/B^b Eb^{maj7} Ab¹³ Gm⁷ Cm⁷ Fm¹¹ B¹³(#11)

I've grown ac - cus-tomed to her face, She al-most makes the day be- gin,

4 B^b7(sus4) B^b13 Am⁷(b5) D⁷ Gm⁷ C⁷

I've grown ac - cus-tomed to the tune that she whis-tles night and noon, Her

7 Fm⁷ Gm⁷ Ab^{maj7} A^o B^b7 Eb^{maj7} Ab¹³ Gm⁷ Cm⁷

smiles, her frowns, her ups, her downs, are sec-ond na-ture to me now, Like brea-thing

11 Fm¹¹ B¹³(#11) B^b7(sus4) B^b13 Ab^{maj7} Am⁷(b5) D⁷

out and brea-thing in, I was se - rene-ly in - de-pen-dent and con-

14 Gm⁷ C⁷ Fm⁷ B^b7 Db¹³(#11) C⁷ /B^b

tent be-fore we met, Sure-ly I coul al-ways be that way a-gain and yet I've grown ac -

17 Am⁷(b5) Ab^{m7} Gm⁷ C⁷ F⁹ B^b9(sus4) Eb⁶ B^b7

cus-tomed to her looks, ac - cus-tomed to her voice, ac - cus-tomed to her face. I've grown ac

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I've Told Ev'ry Little Star

from the musical "Music In The Air"

Oscar Hammerstein II

Jerome Kern-1932

E \flat 6 Cm7 Fm7 B \flat 7 D \flat 7 C7 A \flat m7 D \flat 7

I've told ev - ry lit - tle star, just how sweet I think you are,
I've told rip - ples in a brook, made my heart an op - en book,

5 Gm7 C7 Fm7 B \flat 7

1. E \flat 6 Cm7 Fm7 B \flat 7(b9) 2. E \flat maj7 E \flat 6

Why have - n't I told you?
Why have - n't I told you?

11 B \flat maj7 Gm7 Cm7 F7 B \flat maj7 Gm7 D \flat m7 G \flat 7 Cm7 D7(b9)

Friends ask me "am I in love?" I al - ways an - swer yes! Might as well con -

16 Gm7 Cm7 F7 Fm7 B \flat 7(b9) E \flat 7 Cm7 Fm7 B \flat 7

fess, if I don't they guess, May - be you may know it too,

21 D \flat 7 C7 A \flat m7 D \flat 7 Gm7 C7 Fm7 B \flat 7 E \flat 6 Cm7 Fm7 B \flat 7(b9)

Oh, my dar - ling if you do, why have - n't you told me?

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If I Could Be With You One Hour Tonight

Johnson, J.P.

Musical score for the song "If I Could Be With You One Hour Tonight" by Johnson, J.P. The score is written in 4/4 time and B-flat major. It consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "If I could be with you, I'd love you strong, if I could be with you I'd love you long, I want you to know_ I would-n't go_ un - til I told you, hon - ey why I love you so._ If I could be with you one hour to - nught, if I was free to do the things I might, I/m tell-ing you true,_ I'd be an y-thing but blue, If I could be with you."

1 F⁷ D^b° F⁷/C F⁷ B^b6 D⁷
If I could be with you, I'd love you strong, if I could be with you I'd

4 G⁷ G⁺⁷ C⁷ F⁷
love you long, I want you to know_ I would-n't go_ un -

7 B^b6 D^m/A G^m7 C⁷/G F⁷ F⁷ D^b°
til I told you, hon - ey why I love you so._ If I could be with you one

10 F⁷/C F⁷ B^b6 D⁷ G⁷ G⁺⁷ F[°]
hour to - nught, if I was free to do the things I might, I/m

13 E^b6 E[°] B^b6/F D⁷/F# G⁷ C⁷ F⁷ B^b6
tell-ing you true,_ I'd be an y-thing but blue, If I could be with you.

If I Had You

Shapiro-T., Campbell-J., Connelly-R.

B♭maj7 Gm7 G♭m7 Fm7 B♭7 E♭maj7 Ab9

I could show the world how to smile, I could be glad all of the while,
I could leave the old days be - hind, leave all my pals, I'd ne - ver mind,

5 Dm7 Db° Cm7 F7 /E♭ Dm7 G7 Cm7 F7 1. Cm7 F7 2. Cm7 F7

I could change the gray skies to blue, If I had you. new, If I had
I could start my life a -

10 B♭6 Ab7 B♭6 A7 Dm6 Dm6/F Em7(b5) A7(b9) Dm7 Dm7/C B♭7

you. I could climb a snow capped moun- tain, sail the migh-ty o - cean

15 B♭9(#11) A7 Dm6 Dm6/F Em7(b5) A7(b9) Dm7 G9 Cm7 F7

wide, I could cross the burn-ing des- ert if I had you by my side.

20 B♭maj7 Gm7 G♭m7 Fm7 B♭7 E♭maj7 Ab7

I could be a king, dear, un crowned, Hum-ble or poor, rich or re knowned,

24 Dm7 Db° Cm7 F9 B♭6

There is no-thin' I could - n't do, If I had you.

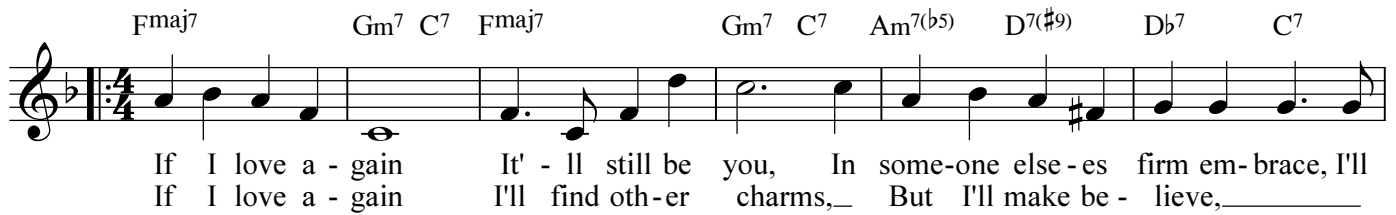
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If I Love Again

Jack Murray

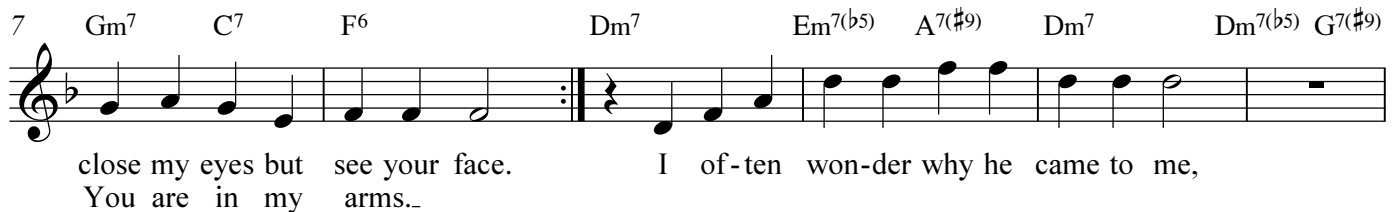
Ben Oakland-1933

Fmaj7 Gm7 C7 Fmaj7 Gm7 C7 Am7(b5) D7(#9) Db7 C7



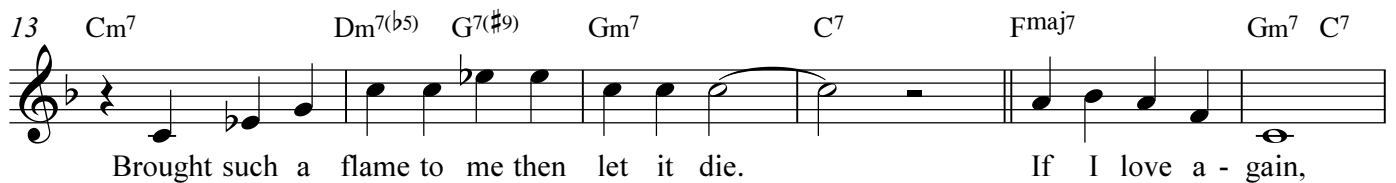
If I love a - gain It' - ll still be you, In some-one else - es firm em- brace, I'll
If I love a - gain I'll find oth-er charms, But I'll make be - lieve,_____

7 Gm7 C7 F6 Dm7 Em7(b5) A7(#9) Dm7 Dm7(b5) G7(#9)



close my eyes but see your face. I of-ten won-der why he came to me,
You are in my arms...

13 Cm7 Dm7(b5) G7(#9) Gm7 C7 Fmaj7 Gm7 C7



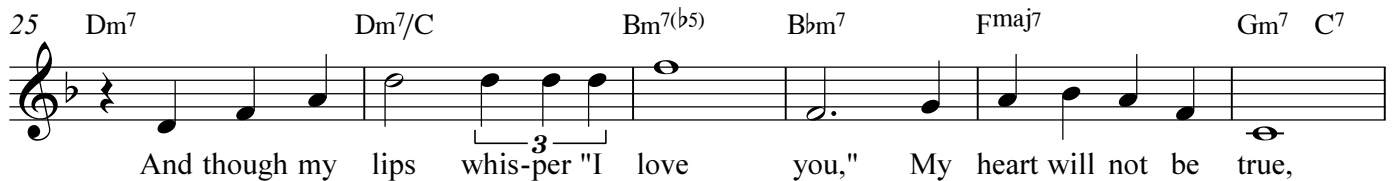
Brought such a flame to me then let it die. If I love a - gain,

19 Fmaj7 Gm7 C7 Am7(b5) D7(#9) Db7 C7 Gm7(b5) C7(b9) F6 A7(#9)



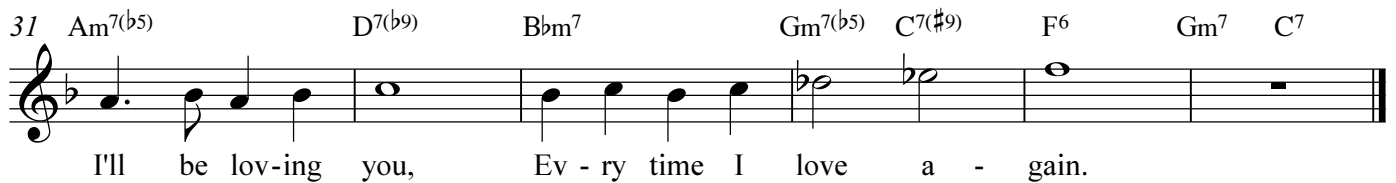
I'll find o - ther charms, But I'll make be - lieve you are in my arms,

25 Dm7 Dm7/C Bm7(b5) Bbm7 Fmaj7 Gm7 C7



And though my lips whis-per "I love you," My heart will not be true,

31 Am7(b5) D7(b9) Bbm7 Gm7(b5) C7(#9) F6 Gm7 C7



I'll be lov-ing you, Ev - ry time I love a - gain.

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If I Should Lose You

Rainger, Ralph

Gm⁷
Am⁷(b⁵)
D⁷
Gm⁷
C⁷
Fm⁷
Bb⁷

If I should lose you, the stars would fall from the sky, If I should
 side me, the rose would bloom in the snow, With you be-

5 Dmaj⁷
Ebmaj⁷
Fm⁷
Bb⁷
Dmaj⁷
Ebmaj⁷
G⁷
C⁹

lose you, leaves would with-er and die, the birds in May - time, —
 side me, no winds of Win-ter would blow, I gave you my love, —

10 F⁷
Bb^{maj7}
Am⁷(b⁵)
D⁷
Gm⁷

— they'd sing a mourn-ful re- frain, — and I would wan-der a-round,
 — and I was

14 C⁷
Cm⁷
Gb⁹(#11)
F⁷
D⁷
Bb^{maj7}

hat-ing the sound of rain. — With you be - liv - ing a dream, but

18 D⁷
Gm⁷
Cm⁷
F⁷
F⁺⁷
Bb⁶
Am⁷(b⁵)
D⁷

liv-ing would seem, in vain if I — ev - er lost you. —

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If You Could See Me Now

sung by Sarah Vaughan

Carl Sigman

Tadd Dameron-1946

1. $E\flat$ maj7 $A\flat^{13}$

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

3 $E\flat$ maj7 $A\flat m^9$ $D\flat^7$

look is all you'd need to see the mood I'm in. Per -
try - ing aw - fully hard to make my tears be - have, But

5 Gm^7 Cm^7 $F\sharp m^7$ B^7 Fm^7 $B\flat^7(b^9)$ 1. G^+7 C^9 Fm^9 $E^7(\sharp^9)$

haps then you'd re - a - lize I'm still in love with you. If
that's quite im - pos - si - ble, I'm stil in love with

9 2. $E\flat^6$ $A\flat m^7$ $D\flat^7$ $E\flat^6$ Cm^7 $/B\flat$ Am^7 D^7

You. You'll hap - pen my way on some

12 $Gmaj^7$ $E^7(b^9)$ Am^7 $D^7(b^9)$ $Gmaj^7$ E^7

mem - ra - ble day And the month will be May for a while, I'll

15 Am^7 Cm^7 F^7 Dm^7 Gm^7 Cm^7 F^7 $Fm^7/B\flat$ $B\flat^7$

try to smile but can I play the part with-out my heart be-hind the smile.

19 $E\flat$ maj7 $A\flat^{13}$ $E\flat$ maj7

The way I feel for you I ne-ver could dis-guise, The look of love is writ-ten

22 $A\flat m^7$ $D\flat^7$ Gm^7 Cm^7 $F\sharp m^7$ B^7 Fm^7 $B\flat^7(b^9)$ $E\flat^6$ C^7 Fm^7 $B\flat^7$

plain-ly in my eyes, I think you'd be mine a-gain if you could see me now.

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Ill Wind

sung by Adelaide Hall in the "Cotton Club"

Ted Koehler

Harold Arlen-1934

Blow ill wind, blow a - way, let me rest to - day. You're blow - in' me no
Go ill wind, go a - way, Skies are oh so gray, A - round my nei - bor -

1. good, no good. 2. hood, and that ain't good. You're

on - ly mis - lead - in', the sun - shine I'm need - in', Ain't that a shame,

It's so hard to keep up with trou - bles that creep up from

out of no - where when love's to blame. So ill wind, blow a -

way, let me rest to - day, You're blow - ing me no good,

no good, no good.

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Imagination

Glenn Miller and Tommy Dorsey Orchestras

Johnny Burke

Jimmy Van Heusen-1940



E_b^{maj7} $C7(b9)$ $Fm7$ $Bb7$ E_b^{maj7} A_b^9 $Gm7(b5)$ $C7$

I - ma - gin - a - tion is fun - ny, it makes a clou dy day sun - ny,
a - tion is cra - zy, your whole per - spec - tive gets ha - zy,

5 Fm $Fm(maj7)$ $Fm7$ $Bb7$ 1. $Gm7$ $C7$ $Fm7$ $Bb7$

Makes a bee think of ho - ney just as I think of you, I - ma - gin
starts you ask - ing a dai - sy what to do,

9 2. E_b^{maj7} $Cm7$ $Bbm7$ E_b7 A_b^{maj7} Am^{11} $D7$

what to do. Have you e - ver felt a gen - tle touch and

13 $Gm7$ $C7$ Bb^{maj7} $Gm7$ $Cm7$ $F7$

then a kiss and then, and then, Find it's on - ly your i - ma - gin - a - tion a -

17 $Bb7(sus4)$ Bb^{+7} E_b^{maj7} $C7(b9)$ $Fm7$ $Bb7$ E_b^{maj7} A_b^9

gain, Oh well, i - ma - gin - a - tion is sil - ly, you go a - round wil - ly

22 $Gm7(b5)$ $C7$ Fm $Fm(maj7)$ $Fm7$ $Bb7$ $G7$ $D_b7(\#11)$

nil - ly, For ex - am - ple I go a - round wan - ting you,

26 $C7$ $C7(b9)$ $Fm7$ $B^9(\#11)$ $Fm7/Bb$ $Bb7$ E_b^6 $Fm7$ $Bb7$

And yet I can't i - ma - gine that you want me too.

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In A Mellow Tone

Milt Gabler

Duke Ellington-1939

Chord Progression 1: B \flat 7 Eb7 A \flat maj7 A \flat 6

Chord Progression 2: Ebm7 A \flat 7 D \flat maj7

Chord Progression 3: D \flat maj7 D \flat maj7 G \flat 7 A \flat maj7 G \flat 7 F7

Chord Progression 4: Fm7 B \flat 7 Eb7 Eb7 F7

Chord Progression 5: D \flat 7 D \flat 7 D \circ A \flat /Eb Cm7

Chord Progression 6: F7 B \flat 7 Eb7 A \flat 6 G7 G \flat 7 F7

1. D \flat 6

In a mel-low tone, — feel-ing fan-cy free, and I'm not a - lone,
that's the way to live, — If you mope and groan,

5 — I've got com-pa - ny, — Ev- ry-things o - kay,
— some-thing's got - ta give, —

9 — the live — long day, — with this mel-low song,

13 — I can't — go wrong. — in a mel-low tome,

17 2. — Just go — your way, — and laugh and play, —

21 — there's joy — un- known, in a mel-low tone. —

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In A Sentimental Mood

Manny Kurtz

Duke Ellington-1935

F#m7(b5) F7 Cmaj7/E Eb° Dm7 A7/C#

In a sen-ti-men-tal mood _____ I can see the stars come through my room, _____
 kiss _____ drifts a me-lo - dy so strange and sweet, _____

5 Dm7/C Bm7(b5) E7 Am7 Em7 A7 Dm7 G7

_____ While your lo-ving at - ti - tude _____ is like a flame that lights the
 _____ in this sen-ti-men-tal bliss, _____ you make my pa - ra - dise com -

9 1. Cmaj7 E7 2. C6 Bm7 Eb7 Abmaj7 Fm7

gloom, On the wings of ev - ry plete. Rose pe - tals seem to fall, It's

12 Bbm7 Eb7 Cm7 B7 Emaj7 Amaj7 Abmaj7 Fm7

all I could dream to call you mine, My heart's a ligh-ter thing since

16 Bbm7 Eb7 G7 Dm7 G7 F#m7(b5) F7

you made this night a thing di - vine, In a sen - ti - men - tal mood _____

20 Cmaj7/E Eb° Dm7 A7/C# Dm7/C Bm7(b5) E7

_____ I'm with - in a world so hea - ven - ly, _____ For I ne - ver dreamt that

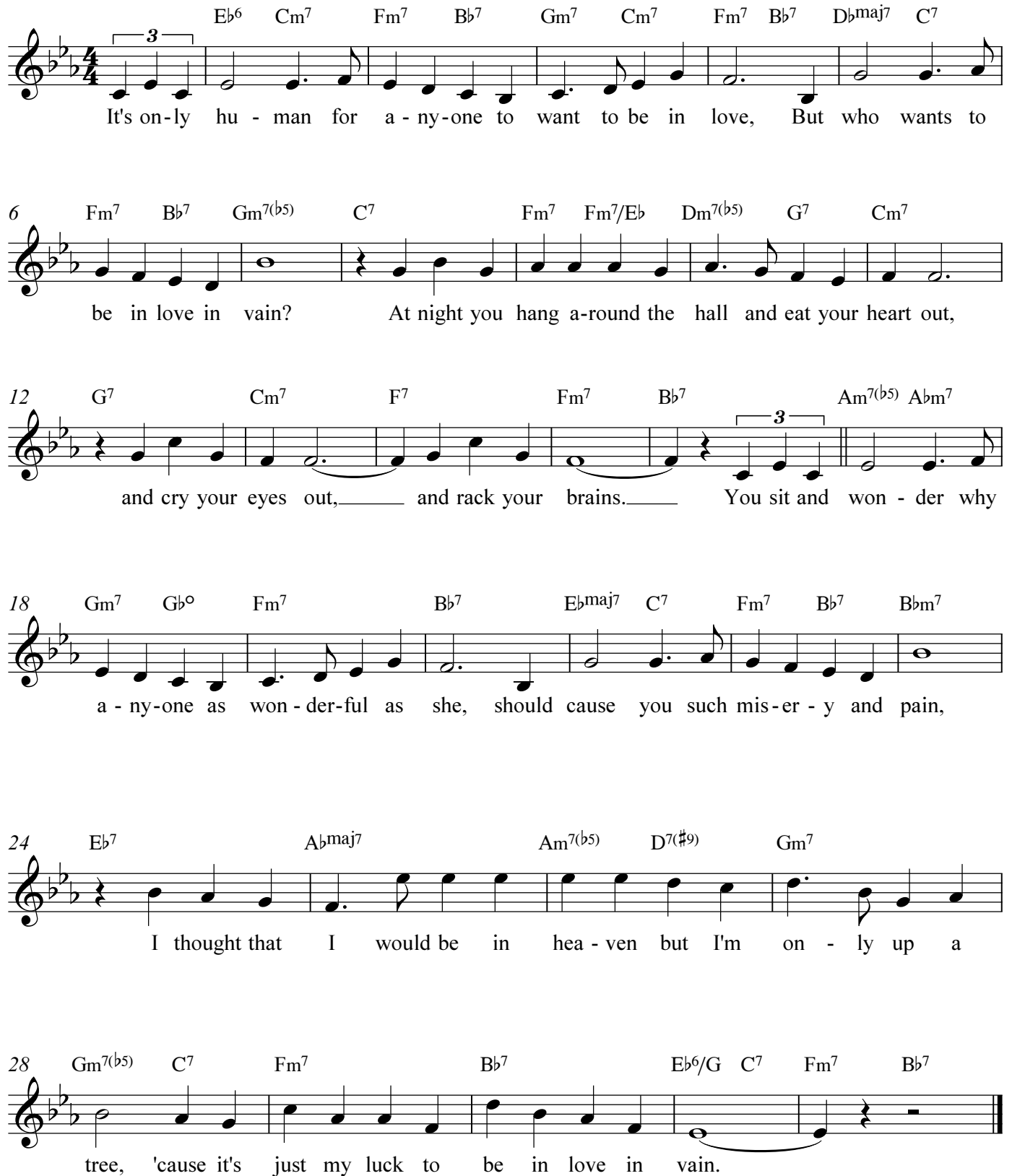
23 Am7 Em7 A7 Dm7 G7 C6

you'd _____ be lo - ving sen - ti - men - tal me.

In Love In Vain

Leo Robin

Jerome Kern-1946



It's on-ly hu - man for a - ny-one to want to be in love, But who wants to

6 be in love in vain? At night you hang a-round the hall and eat your heart out,

12 and cry your eyes out, and rack your brains. You sit and won - der why

18 a - ny-one as won - der-ful as she, should cause you such mis-er - y and pain,

24 I thought that I would be in hea - ven but I'm on - ly up a

28 tree, 'cause it's just my luck to be in love in vain.

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In The Chapel In The Moonlight

Billy Hill-1936

B♭maj7 Cm7 Dm7 E♭7(#11) Dm7 E♭7(#11)

How I'd love to hear the or - gan, In the cha-pel in the moon - light,
whis - per, In the cha-pel in the moon - light,

5 Dm7 G7 C9 1. Cm7 F7 Dm7 D♭7

While we're strol-ling down the aisle, Where ro - ses en - twine.
That the love light in you eyes,

9 Cm7 F7 2. Cm7 F7 B♭6 E♭m7 B♭6 Cm7 F7

How I'd love to hear you for - e - ver will shine. 'Til the

13 B♭maj7 Gm7 Fm7 B♭7 E♭maj7 E♭m6 B♭maj7 D7(#9)

ro - ses turn to ash - es 'Til the or - gan turns to rust, If you ne - ver come I'll

18 Gm7 C7 Cm7 F7

still be there, 'Til the moon - light turns to dust. How I'd love to hear the

21 B♭maj7 Cm7 Dm7 E♭7(#11) Dm7 E♭7(#11)

choir, In the cha - ple in the moon - light,

24 Dm7 G7 C9 Cm7 F7 B♭6

As they sing "Oh Pro-mise me," For - e - ver be mine.

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In The Sign Of Libra

Goykovich, Dusko

♩ Dm⁹ A⁷(^b₉¹³) Dm⁹ Bm⁷(^b₅) B^b₁₃(^b₅) A⁺₇(^b₉)

7 1. Dm⁹ Dm⁶ Em⁷(^b₅) A⁺₇(^b₉) 2. Dm⁹ Dm⁶ Cm⁷ F⁺₇(^b₉) B^b_m⁹

12 E^b₁₃(^b₉) A^b_{maj}⁷ Cm⁷ F⁺₇(^b₉) B^b_m⁹ E^b₁₃(^b₉) A^b_{maj}⁷ Fm⁷

18 Em⁷(^b₅) A⁺₇(^b₉) Dm⁹ A⁷(^b₉¹³) Dm⁹ Bm⁷(^b₅) B^b₁₃(^b₅)

24 A⁺₇(^b₉) Dm⁹ Dm⁶ Em⁷(^b₅) A⁺₇(^b₉) D.S. al CODA

CODA 29 B^b₁₃(^b₅) Gm⁹(^{sus}₄) Dm⁷ Dm⁶

In Your Own Sweet Way

Brubeck, Dave

Am⁷(b5) D⁷(b9) Gm⁷ Cm⁷ F⁷ Bb⁶ Eb^{maj7}

5 Abm⁷ Db⁷ Gbmaj⁷ Bmaj⁷ Cm⁷(b5) F⁷(b9) Bbmaj⁷(#11) 1.

9 Bbmaj⁷(#11) 2. Em⁷(b5) A⁷(b9) Dmaj⁷ Em⁷ A⁷ Dmaj⁷

14 Dm⁷ G⁷ Cmaj⁷ Ebm⁷ Ab⁷ G⁷

18 Am⁷(b5) D⁷(b9) Gm⁷ Cm⁷ F⁷ Bb⁶ Eb^{maj7}

22 Abm⁷ Db⁷ Gbmaj⁷ Bmaj⁷ Cm⁷(b5) F⁷(b9) Bbmaj⁷(#11)

Inchworm, The

sung by Danny Kaye in the film "Hans Christian Anderson"

Frank Loesser-1952

F Eb F Eb F F7 Bbmaj7 Bbm6

Inch worm, inch worm, mea-sur-ing the ma-ri-golds, You and your a - rith-me-tic, you'll

7 F G7 C7 F Eb F Eb

pro-ba-bly go far. Inch worm, inch worm mea-sur-ing the ma-ri-golds,

13 F F7 Bbmaj7 Bbm6 F6 C7 F F13 Eb13

Seems to me you'd stop and see how beau-ti-ful they are. (For Solos)

Indian Summer

Al Dubin

Victor Herbert-1919

Gmaj7 D+7 Gmaj7 D+7

Sum mer, you old In-dian sum mer, You're the tear that comes
some heart that is bro-ken by a word that some bo - dy

5 Gmaj7 C9(#11) G/B Bb° Am7 1. Am7 Am7/G F#m7(b5)

af- ter June time's laugh- ter You see so ma-ny dreams that
left un - spo- ken_ You're the

10 B7 Em7 A13 A9

don't come true, Dreams we fash-ioned when Sum mer. was new,

15 D13 2. Am7 D7 Gmaj7

You are here to watch o - ver ghost of a ro-mance in June going a-stray,

19 F#m7(b5) B7 Em7 Bbm7 Eb7 Bbm7 Eb7

Fa - ding too soon, That's why I say "Fare - well to you,

22 Gmaj7 E7 Am7 D7 G6

fare- well to you In - di - an Sum- mer.

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(Back Home In) Indiana

Hanley, J.F.

Fmaj7 Eb7 D7 G7 Gm7

Back home a - gain _____ in In - di - a - na, _____ And it _____ seems that

6 C7 F6 G° A° Bb6 B° F Db9(#11)

I can see, _____ the gleam - ing can - dle light, _____ still burn - ing bright, _____

12 D7 G7 G13 Gm7 C7 Fmaj7 Eb7

_____ through the sy - ca - mores _____ for me. _____ Ther new mown hay _____

18 D7 G7 Em7 A7 Dm7 F7/C Bbm7 Eb9

_____ sends all it's fra - grance _____ through the fields I used to roam. _____ When I

25 Fmaj7 Em7(b5) A7 Dm7 Dm7/C Bm7(b5) Bb7(b5)

dream a - bout the moon - light on the Wa - bash, _____ then I

29 Am7 D7 Gm7 C7 F6

long for my In - di - a - na home.

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Isn't It Romantic

sung by Jeannette MacDonald and Maurice Chevalier
in the film "Love Me Tonight"

Lorenz Hart

Richard Rogers-1932

Bb7 Eb6 Cm7 Fm7 Bb11 Bb7(b9) Ebmaj7 E°

Is - n't it ro - man - tic? Mu - sic in the night, a dream that can be
nab - tic? Mere - ly to be young on such a night as

4 Fm7 Bb7 Eb6/C C7 Fm7 Bb11 Bb7(b9)

heard, Is - n't it ro - man - tic? Mo - ving sha - dows write the
this? Is - n't it ro - man - tic? Ev - ry note that's sung is

7 Ebmaj7 Cm7 1. Bbm7 A7(b5) Abmaj7 Bb7 G7

old - est ma - gic word. I hear the bree - zes play - ing
like a lo - ver's

11 Cm7 G7/B Bbm7 A7(b5) Abmaj7 C7/G Dm7(b5)/F G7

in the trees a - bove, While all the world is say - ing

15 Cm7 F9 Bb+7 Bb7 2. Gm7(b5) C7(b9) Fm7 Fm7/Eb

you were meant for love, Is - n't it ro kiss. Sweet

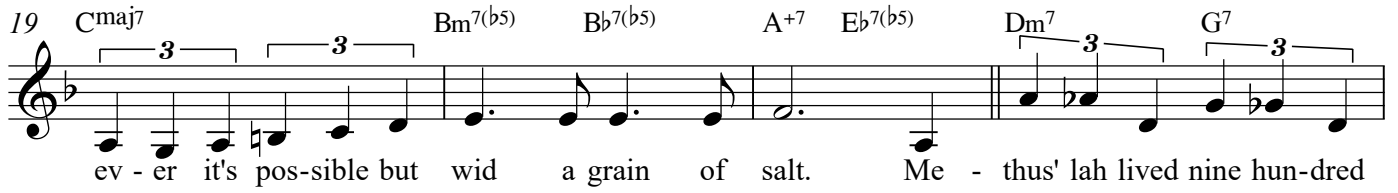
19 Dm7(b5) G7 Cm7 Cm7/Bb Am7(b5) Abm6

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

22 Gm7 Gb7 Fm7 Bb7 Eb6 Abm6 Eb6 Bb7(sus4)

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

19 C^{maj7} Bm^{7(b5)} B^{b7(b5)} A⁺⁷ E^{b7(b5)} Dm⁷ G⁷



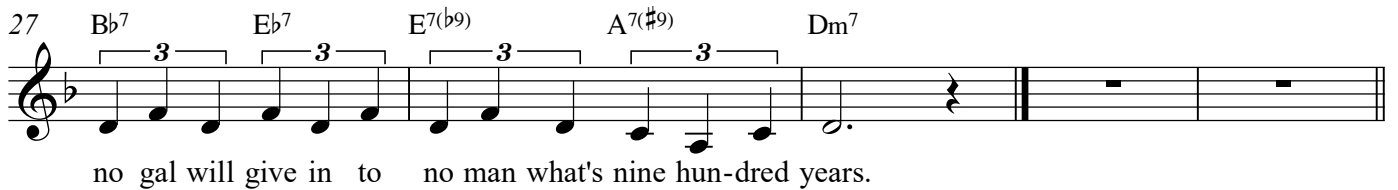
ev - er it's pos-sible but wid a grain of salt. Me - thus' lah lived nine hun-dred

23 Dm⁷ G⁷ Dm⁷ G⁷ Dm⁷ G⁷ Dm⁷ G⁷



years, Me- thus' lah lived nine hun-dred years, but who calls dat li - vin' when

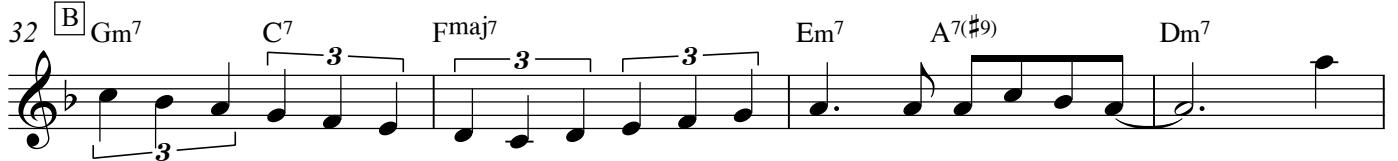
27 B^{b7} E^{b7} E^{7(b9)} A^{7(#9)} Dm⁷



no gal will give in to no man what's nine hun-dred years.

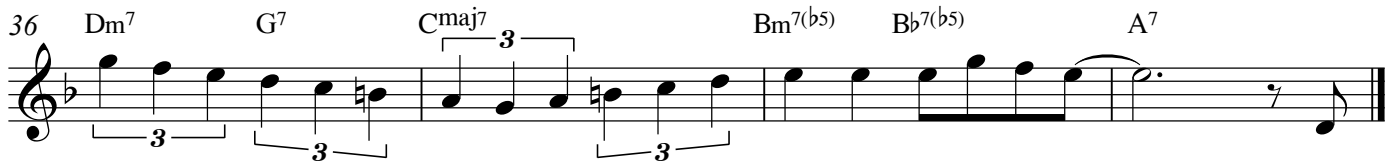
Oscar Peterson's
version

32 B^{b7} Gm⁷ C⁷ F^{maj7} Em⁷ A^{7(#9)} Dm⁷



no gal will give in to no man what's nine hun-dred years.

36 Dm⁷ G⁷ C^{maj7} Bm^{7(b5)} B^{b7(b5)} A⁷



no gal will give in to no man what's nine hun-dred years.

It Could Happen To You

introduced by Dorothy Lamour in the film "And The Angels Sing"

Johnny Burke

Jimmy Van Heusen-1944

Gmaj7 Bm7(b5) E7 Am7 C#m7(b5) F#7

Hide your heart from sight, lock your dreams at night,
Keep an eye on Spring, run when church bells ring,

5 Gmaj7 Dm7 G7 Cmaj7 B13 B+7 E9 E7(b9)

It could hap - pen to you. _____
It could hap - pen to you. _____

9 1. Am9 Cm(maj7) F9 Gmaj7 F#m7(b5) B7

Don't count stars or you might stum - ble, _____

13 Em Em(maj7) Em7 Bb° Am7 Bm7 Cmaj7 D9

Some - one drops a sigh and down you tum - ble.

2. Am9 Cm(maj7) F9 Gmaj7 C13 Bm7(b5) E7

All I did was won - der how your arms would be,

Am11 Bm7 C6 D13 G6 Em7 C/D D13

And it hap - pened to me. _____

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It Don't Mean A Thing

Irving Mills

Duke Ellington-1931

Gm7 Eb7 D+7 Gm7

It don't mean a thing if it ain't got that swing, —
don't mean a thing, all you got to do is sing, —

5 C7 F9(sus4) Bb6

1. Am7(b5) D7

doo ah, — doo-ah, doo-ah, doo-ah, doo- ah, — doo-ah, doo-ah, doo - ah. It

9 2. Bb6 Fm7 Bb7 Ebmaj7 Eb6

ah. It makes no dif-ference if — it's sweet or hot, — Just

14 C7 C7 F7 F9 D7

give that rhy - thm ev - ry - thing you've got. — It

18 Gm7 Eb7 D+7 Gm7 C7

don't mean a thing if it ain't got that swing, doo-ah, doo-ah,

23 F9(sus4) Bb6 Bb6 Am7(b5) D+7

doo- ah, doo- ah, doo- ah, — doo- ah, doo- ah, doo - ah.

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It Might As Well Be Spring

sung by Louanne Hogan (dubbing Jeanne Crain) in the film "State Fair"

Oscar Hammerstein II

Richard Rogers-1945

B♭maj7 Cm7/F B♭maj7 Cm7/F B♭maj7 Gm7

I'm as rest-less as a wil-low in a wind-storm, I'm as jum-py as a pup-pet on a star-ry eyed and vague-ly dis-con-tent - ed, like a night-in-gale with-out a song to

4 Fm7 B♭7 E♭maj7 F7 B♭6 Fm7 B♭7 Cm7 F7 /E♭ Dm7 G7 Cm7 F7

string, I'd say that I had Spring fe-ver, But I know it is - n't Spring. I am sing, Oh, why should I have Spring fe-ver, When it

9 Cm7 F7 B♭6 Fm7 B♭7 E♭6 Cm7 Fm7 B♭7

is - nt ev - en Spring. I keep wish-ing I were some-where else,

13 Fm7 B♭7 E♭maj7 Dm7(b5) G7 Cm7 Cm7/B♭

Walk-ing down a strange new street, Hear - ing words that I have

16 Am7(b5) D7 Gm7 C7 Cm7 F7 B♭maj7 Cm7/F B♭maj7 Cm7/F

ne-ver heard, From a man I've yet to meet. I'm as bu-sy as a spi-der spin-ing day-dreams, I'm as

21 B♭maj7 Gm7 Fm7 B♭7 E♭maj7 F7 F7/E♭ Dm7 Gm7 Cm7 F7 /E♭

gid-dy as a ba-by on aswing, I have-n't seen a cro-cus or a rose-bud, Or a ro-bin on the

26 D13 D+7 G7 G9 C7 Cm7 F7 B♭7

wing. But I feel so gay, In a me-lan-cho-ly way, That it might as well be

30 C7 B♭/F Gm7 Cm7 F7(b9) B♭6 Gm7 Cm7 F7

Spring. It might_ as well, might_ as well be Spring. I'm as

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It Never Entered My Mind

introduced by Shirley Ross in the musical "Higher And Higher"

Lorenz Hart

Richard Rogers-1940

Once I laughed when I heard you say-ing, that I'd be play-ing sol - i - taire,
once you told me I was mis-ta - ken that I'd a - wa - ken with the sun,

un - ea - sy in my chair, it ne - ver en - tered my mind. And
and or - dered orange juice just for one,

it ne - ver en - tered my mind. You had what I lack, my - self,

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

Once you warned me that if you scorned me I'd say a lone - ly
prayer a - gain, And wish that you were there a - gain

to get in - to my hair a - gain, It ne - ver en - tered my mind.

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It's A Blue World

Forrest-Chet, Wright-Bob

1. G⁹ C¹³ C⁺⁷ Fmaj⁹

It's a blue world _____ with - out you, _____ it's a
blue world _____ from now on, _____ it's a

5. Cm⁹ F¹³ F⁺⁷ Bbmaj⁹

blue through world _____ a - lone, _____ My
world _____ for me, _____ The

9. 1.
Bbm⁷ Eb⁷ Fmaj⁷ Abm⁷

days and nights, that once were filled with heav - en, _____ with you a-way, how

14. Db⁹ Gm⁷ Db⁹(#11) C⁷ D

emp - ty they have grown. _____ It's a

17. 2.
Bbm⁷ Eb⁷ Am⁷ D⁷(b9)

sea, the sky, my heart and I, we're all an in - di - go hue. With - out

21. G⁹ Gm⁹ C¹³(b9) F⁶ Am⁷ D

you it's a blue, blue world. _____


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It's All Right With Me

from the musical "Can-Can"


Cole Porter-1953

8 Cm7 Db7(b5) Cm7 Db7(b5)




It's the wrong time_____ and the wrong place,_____ Though your
wrong song,_____ in the wrong style,_____ Though your
wrong game,_____ with the wrong chips_____ Though your

5 Cm7 G7/D Cm7/Eb C7/E Fm7 C7/G Fm7/Ab



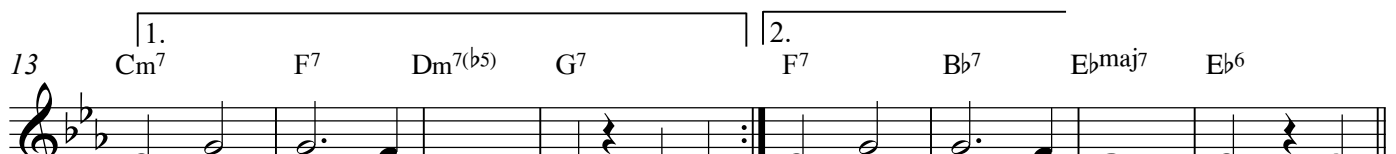
face is char - ming, it's the wrong face,_____ It's not
smile is love - ly, it's the wrong smile,_____ It's not
lips are temp - ting, they're the wrong lips,_____ They're not

9 Am7(b5) D7(b9) Gm7(b5) C7



her face,_____ but such a charm - ing face,_____ That it's
her smile,_____ but such a love - ly smile,_____ That it's
her lips,_____ but they're such tempt - ing lips,_____ That, if

13 1. Cm7 F7 Dm7(b5) G7 2. F7 Bb7 Ebmaj7 Eb6



all right_____ with me._____ It's the all right_____ with me._____ You

21 Gm7(b5) Cm7(b9) F7 F7 Fm7(b5) Bb7(b9)



can't know how hap-py I am that we met, I'm strange - ly at - tract-ed to

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27 Ebmaj7 Eb6 Gm7(b5) C7(b9) F7



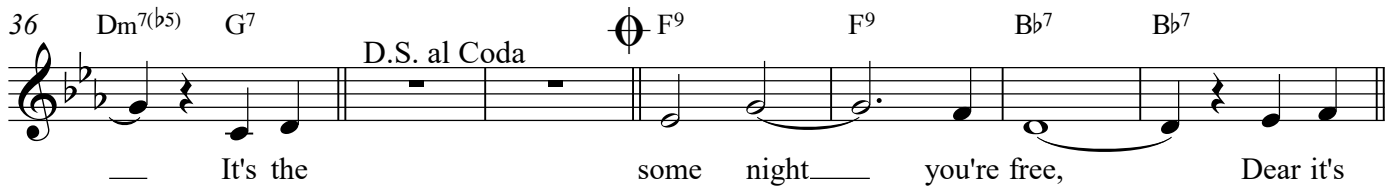
you, There's some - one I'm try - ing so hard to for -

32 F7 Fm7(b5) Bb7(b9) Ebmaj7 Abmaj7



get, Don't you want to for - get some - one too?

36 Dm7(b5) G7 D.S. al Coda F9 F9 Bb7 Bb7



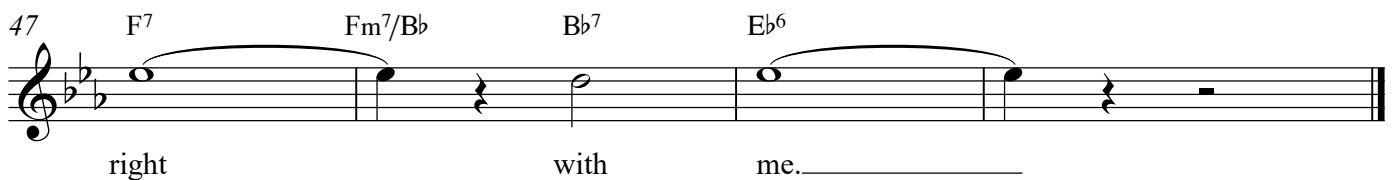
It's the some night you're free, Dear it's

43 Ebmaj7 A7(b9) Ebmaj7 Abmaj7 Db9



all right, Yes it's all right, all

47 F7 Fm7/Bb Bb7 Eb6



right with me.

It's Always You

sung by Bing Crosby to Dorothy Lamour
in the film "Road To Zanzibar"

Johnny Burke

Jimmy Van Heusen-1941

A° Bbm7 Eb7 Cm7 B° Bbm7 Eb7

When ev - er it's ear - ly twi - light, I watch till a star breaks
ev - er I roam through ro - ses, and late - ly I of - ten

4 Cm7(b5) F7 Bbm7 Eb7 Cm7 Fm7 1. Bbm7 Eb7 Cm7 F7

through, Fun-ny it's not a star I see, it's al - ways you. When
do, Fun-ny, it's not a rose I touch, it's

9 2. Bbm7 Eb7 Ab6 Ebm7 Ab7 Ebm7 Ab7 Dbmaj7 D7(b5)

al - ways you. If a breeze ca - ress-es me, it's real - ly you stroll-ing

14 Dbmaj7 Fm7 Bb7 Fm7 Bb7 Bbm7 Cm7 Bm7

by, If I hear a me-lo - dy, it's mere-ly the way you sigh. When

19 Bbm7 Eb7 Cm7 B° Bbm7 Eb7 Cm7(b5) F7

ev - er you are you're near me, you dare me to be un - true,

23 Bbm7 Eb7 Cm7 Fm7 Bbm7 Eb7 Ab6

Fun - ny each time I fall in love, it's al - ways you.

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It's Only A Paper Moon

from the musical "The Great Magoo" and the film "Take A Chance"

E.Y. Harburg

Harold Arlen-1933

Gmaj7 G#° Am7 D7 Am7 D7(b9)

It' is on - ly a pa - per moon, Sail - ing o - ver a
it is on - ly a can - vas sky, — Hang - in' o - ver a

4 Gmaj7 G6 Gmaj7 G7/B C6 Am7

card - board sea, — But it would-n't be make be - lieve — if you —
mus - lin tree, — But it would-n't be make be - lieve — if you

7 1. D7 Bb° Am7 Ab7 G6 D+7 2. D7 Bb° Am7 Ab7 G6 Db9(#11) C6 C#°

— be - lieved in me. — Yes, be - lieved in me, — With - out your

12 Gmaj7/D E7 E+7 Am7 D13(b9) G6 Db9(#11) C6 C#° G/D G /F#

love, It's a hon - ky-tonk pa - rade, With - out your love, It's a

17 F9(#11) E9 A9 D9(#5) Gmaj7 G#° Am7 D7

me-lo-dy played in a pen-ny ar - cade. It's a Bar-num and Bai - ley world,

21 Am7 D7 Gmaj7 G6 Gmaj7 G7/B

Just as pho-ney as it can be, — But it would-n't be

24 Cmaj7 Am7 D7 Bb° Am7 Ab7 G6

make be - lieve — if you — be - lieved — in me. —

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It's You Or No One

Sammy Cahn

Jule Styne-1948

Gm7 Gm7 C7 Fmaj7 Am7 D7(b9)

It's you or no one for me, I'm sure of this
Please don't say no to my plea, 'cause if you do

5 Gm7 C7 Fmaj7 Cm7 F7

each time we kiss,
then I'm all through,

9 1. Bbm7 Eb7 Abmaj7 G7(#9)

now and for - ev - er and when for - ev - er's done,

13 Cmaj7 Am7 Dm7 G7 C7 Am7 D7(#11)

you'll find that you are still the one.

17 2. Bbmaj7 Eb7 Fmaj7 Abm7 Db7

there's this a - bout you, my world's and emp - ty world with-out you,

21 Gm7 D7(b9) Gm7 C7 Fmaj7 Am7 D7(b9)

it's you or no one for me.

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Jeepers Creepers

from the film "Going Places"

Johnny Mercer

Harry Warren-1938

Bm^{7(b5)} Bb^o Am⁷ Ab^o Gm⁷ C⁷ F⁶ Dm⁷

Jee - pers cree - pers, Where'd you get those pee - pers?_
Gosh all, git up, How'd they get so lit up?_

5 Bm^{7(b5)} Bb^o Am⁷ Ab^o Gm⁷ C⁷ F⁶ 1.2.

Jee - pers cree - pers, Where'd you get those eyes?
Gosh all, git up, How'd they get that size?

9 Cm⁷ F⁷ Bbmaj⁷ G^{7(b9)} Cm⁷ F^{7(b9)} Bbmaj⁷

Gol - ly gee, When you turn those hea - ters on,___

13 Dm⁷ G^{7(b9)} Cmaj⁷ A^{7(b9)} Dm⁷ G⁷ Gm⁷ C⁷

Woe is me, Got to put my chea - ters on. ___

17 Bm^{7(b5)} Bb^o Am⁷ Ab^o Gm⁷ C⁷ F⁶ Dm⁷

Jee - pers cree - pers, Where'd you get those stee - pers?_

21 Bm^{7(b5)} Bb^o Am^{7(b5)} D⁷ G⁷ C⁷

Oh, those wee - pers, How they hyp - no -

24 F⁶ D⁷ G⁷ C⁷ F⁶ D^{7(#9)}

tize, _____ Where'd you get those eyes?

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Jordu

Duke Jordan-1953

Chords: D^7 G^7 Cm^7 F^7 Bb^7 Eb^7maj^7

6 D^7 G^7 Cm^7 Ab^7 1. Ab^7 2. Ab^7

11 G^7 C^7 F^7 Bb^7 Eb^7 Ab^7 Db^7maj^7 F^7 Bb^7

16 Eb^7 Ab^7 Db^7 Gb^7 B^7maj^7 D^7 G^7 Cm^7

20 F^7 Bb^7 Eb^7maj^7 D^7 G^7 Cm^7

25 Ab^7 D.S. al Coda CODA Ab^7 G^7 C^7 F^7 Bb^7 Eb^7

31 Ab^7 Db^7maj^7 $\text{D}^7(\text{b}9)$ $\text{Db}^7\text{b}13(\text{b}5)$ $\text{Cm}^7(\text{maj}^7)$

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Joy Spring

Clifford Brown & Max Roach-1954

1 Fmaj7 Gm7 C7 Fmaj7 Bbm7 Eb7

5 Am7 Ab7 Gm7 C7 Fmaj7 Abm7 Db7

9 Gbmaj7 Abm7 Db7 Gbmaj7 Bm7 E7

13 Bm7 A7 Abm7 Db7 Gbmaj7 Am7 D7

17 Gmaj7 Gm7 C7 Fmaj7 Fm7 Bb7

21 Ebmaj7 Abm7 Db7 Gbmaj7 Gm7 C7

25 Fmaj7 Gm7 C7 Fmaj7 Bbm7 Eb7

29 Am7 Ab7 Gm7 C7 Fmaj7 Gm7 C7

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Just Friends

Sam M. Lewis

John Klenner-1931

1. $B\flat$ maj7 $B\flat$ m7 $E\flat$ 7

Just friends, _____ lo - vers no more, _____ just
friends, _____ drif - ting a - part, _____ two

5 F maj9 $A\flat$ m7 $D\flat$ 7

friends, _____ but not like be - fore, _____ to
friends, _____ but one bro - ken heart, _____ we

9 1. G m7 C 7 E m7(b5) A 7(#9) D m7

think of what we've been and not to kiss a - gain, seems like pre -

13 G 7 G m7 C 7 C m7 F 7

tend - ing _____ is - n't the en - ding, _____ Two

17 2. G m7 C 7 E m7(b5) A 7 D m7

loved, we laughed, we cried, we lived we laughed we cried, the sto - ry

21 G 7 G m7 C 7 F 6 C m7 F 7

ends, and we're just friends. _____

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Just In Time

introduced by Judy Holiday and Sydney Chaplin

Betty Comden & Adolph Green

in the musical "Bells Are Ringing"

Jule Styne-1956

B♭maj7 Am¹¹ D7 Dm^{7(b5)}/A♭

Just in time you found me just in time, Be-fore you came my time

6 G7 C⁹ Gm⁷ C7 Cm⁷ F7

— was run - ning low, I was lost, them los - ing

11 B♭⁹ Fm⁶ B♭⁹ E♭⁹ Am^{7(b5)} D7

dice were tossed, My brid-ges were all crossed, no-where to go,

17 Gm Gm(maj⁷)/F# Gm⁷/F Gm/E C⁹ B♭⁶

Now you're here, now I know just where I am go - ing no more doubt or fear,

22 A7 A♭⁷ G7 C⁹ F7

I've found my way. Your love came just in time, you found me

27 B♭⁶ G7 C7 Cm⁷/F F7 B♭⁶

just in time, And changed my lone-ly nights, that lu - cky day.

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Just One Of Those Things

from the musical "Jubilee"

Cole Porter-1935

Dm Em⁷ A⁷ F⁷/C F⁷

It was just one of those things, Just one

6 F⁷ Bm⁷(b5) Bbm⁶ F/A Ab⁷

of those cra - zy things, One of those bells that

11 Gm⁷ C⁷ F⁶ F#^o Gm⁷ Gm⁷/F Em⁷(b5) A⁷(b9)

now and then rings, Just one of those things. It was

17 Dm Em⁷ A⁷ F⁷/C F⁷ F⁷

just one of those nights, Just one of those

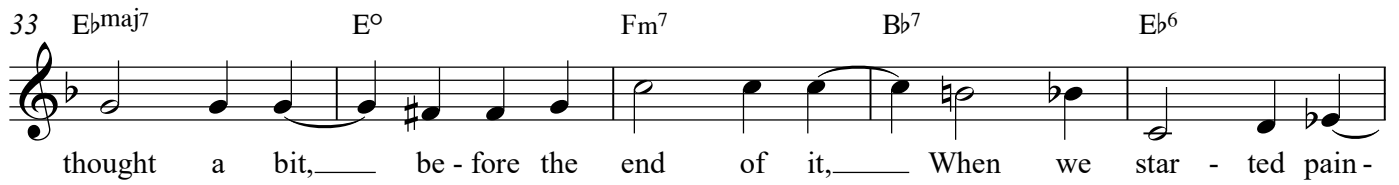
23 Bm⁷(b5) Bbm⁶ F/A Ab^o Gm⁷

fa - bu - lous nights, a trip to the moon on gos - sa - mer

28 C⁷ F⁶ F#^o Fm⁷ Bb⁷

wings, Just one of those things. If we'd

33 Ebmaj7 E° Fm7 Bb7 Eb6



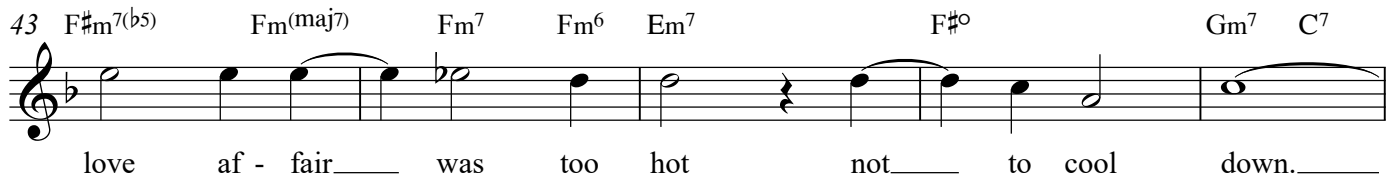
thought a bit, be - fore the end of it, When we star - ted pain -

38 Dm7 G7 C6 /B /A /G



ting the town, We'd have been a - ware that our

43 F#m7(b5) Fm(maj7) Fm7 Fm6 Em7 F#° Gm7 C7



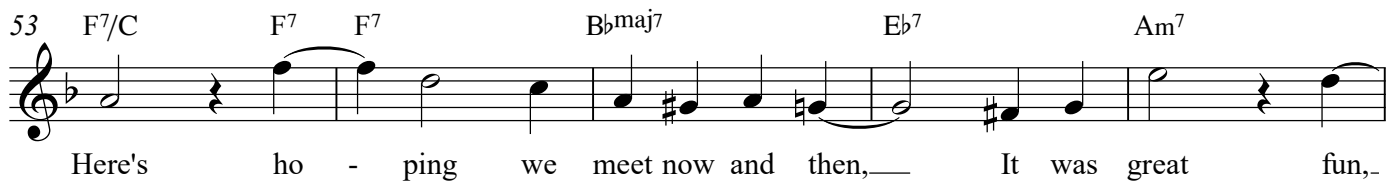
love af - fair was too hot not to cool down.

48 E° A7 Dm Em7 A7



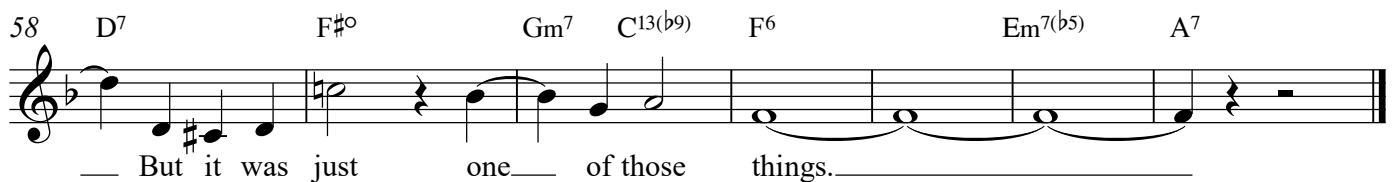
So good - bye dear, and a - men,

53 F7/C F7 F7 Bbmaj7 Eb7 Am7



Here's ho - ping we meet now and then, It was great fun,-

58 D7 F#° Gm7 C13(b9) F6 Em7(b5) A7



But it was just one of those things.

Just Squeeze Me (But Please Don't Tease Me)

Lee Gaines

Duke Ellington-1941

Fmaj7 Gm7 Am7 Bbmaj7 Fmaj7/C Bm7(b5) Bbm7 Am7 D7

Treat me sweet and gen - tle, When you say good night, Just squeeze
I get sen - ti - men - tal, When you hold me tight, Just squeeze

5 Gm7 C7 1. Fmaj7 D7 Gm7 C7 2. Fmaj7 F6

me, But please don't tease me. tease me.
me, But please don't

11 F7 3 3

Mis-sing you since you went a - way, Sing-ing the blues a - way each day,

13 Bbmaj7 G7 3 3

Coun-ting the nights and wai-ting for you, I'm in the mood to let you know,

16 Gm7 C7 3

I ne-ver knew I loved you so, Please say you love me too!

19 Fmaj7 Gm7 Am7 Bbmaj7 Fmaj7/C Bm7(b5) Bbm7 Am7 D7

When I get this feel - ing, I'm in ecs - ta - sy, So squeeze

23 Gm7 C7 Fmaj7 D7 Gm7 C7

me, But please don't tease me.

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Just You, Just Me

from the film "Marianne"

Raymond Klages

Jesse Greer-1929

Chord progression: Ebmaj7, Db7, C7, Fm7, Bb7, Eb7, Abmaj7, Abm7

Chord progression: Ebmaj7, Bb7, Eb6, Ebmaj7, Db7, C7, Fm7, Bb7

Chord progression: Eb7, Abmaj7, Abm7, Ebmaj7, Bb7, Eb6, Bbm7, Eb7

Chord progression: Abmaj7, Db7, Ebmaj7, Cm7, F7, Bb7

Chord progression: Ebmaj7, Db7, C7, Fm7, Bb7, Eb7

Chord progression: Abmaj7, Abm7, Ebmaj7, Bb7, Eb6

Lady Bird

Tadd Dameron-1939

The musical score for "Lady Bird" is written in 4/4 time and consists of four staves of music. The first staff begins with a C major 7 chord (Cmaj7) and contains a triplet of eighth notes. The second staff starts with a Cmaj7 chord and features a triplet of eighth notes. The third staff begins with an A-flat major 7 chord (Abmaj7) and includes a triplet of eighth notes. The fourth staff starts with a D minor 7 chord (Dm7) and contains a triplet of eighth notes. The chords for each staff are: Cmaj7, Fm7, Bb7; Cmaj7, Bbm7, Eb7; Abmaj7, Am7, D7; Dm7, G7, Em7, Eb7, Abmaj7, Db7.

Lady Is A Tramp, The

from the musical "Babes In Arms"

Lorenz Hart

Richard Rogers-1937

C⁶ A¹³(b⁹) Dm⁷ G⁷ /F C/E

She gets to hun - gry for din - ner at eight, — she likes the
Does - n't like crap games with ba - rons or earls, — won't go to

6 Ebm⁷ Ab⁹ Dm⁷ G⁷ C⁶ Am⁷ Gm⁷ C⁷

thea - ter and ne - ver comes late, — she ne - ver bo - thers with
Har - lem in er - mine and pearls, — won't dish the dirt with the

11 Fmaj⁷ Bb⁹ Em⁷ A⁷(b⁹) Dm⁷ G⁷(b⁹) 1. C⁶ A⁷(#⁹) Dm⁷ G⁷

peo - ple she'd hate, — that's why the la - dy is a tramp. —
rest of the girls, — that's why the la - dy is a

2. Cmaj⁷ C⁶ Am⁷ Dm⁷ G⁷(b⁹) Em⁷ A⁷ Dm⁷ G⁷

tramp. She likes the free, fresh wind in her hair, — life with - out care, —

25 Bb¹³(#¹¹) A⁷ Dm⁷ G⁷ C⁶ A¹³(b⁹) Dm⁷ /C

she's broke and it's "oke." Hates Ca - li - for - nia, it's cold and it's damp,

30 Bm⁷(b⁵) E⁷ Am⁷ Dm⁷ G⁷(b⁹) C⁶

— that's why the la - dy is a tramp. —

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Laura

theme from the film of the same name

Johnny Mercer

David Raskin-1944

Am⁹ D+7(b⁹) Gmaj⁹ C⁷ G⁶

Laur - a _____ is the face in the mis - ty light, _____
Laur - a _____ on the train that is pass - ing through, _____

5 Gm⁹ C+7(b⁹) Fmaj⁹ B^b13 Fmaj⁹

Foot - steps _____ that you hear down the hall, _____
Those eyes _____ how fa - mi - liar they seem, _____

9 1. Fm⁷ A^bm⁷ D^b7 E^bmaj⁷ A^b9(#11) E^bmaj⁷ E^bmaj⁷/D Cm⁷ Cm⁷/B^b

The laugh _____ that floats on a sum - mer night, _____ that you can

13 Am⁷(b⁵) D7(b⁹) D⁹ Gmaj⁷ Bm⁷(b⁵) E7(b⁹)

ne - ver quite _____ re - call _____ And you see

17 2. Fm⁷ Fm⁹/E^b Dm⁷(b⁵) G7(b⁹) G#^o Am¹¹ D¹³

She gave _____ your ver - y first kiss to you. _____ That was

21 E^bm⁷ A^b9 Dm⁹ G⁹ C⁶ Bm⁷(b⁵) E7(#9)

Laur - a _____ but she's on - ly a dream. _____ And you see

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Li'l Darlin'

John Hendricks

Neal Hefti-1957

G^9 Dm^7 $\text{Db}^9(\text{b}5)$ Gm^7/C Gm^7 C^7 $/\text{Bb}$ Am^7 $\text{D}^7(\text{b}9)$

5 G^9 Dm^7 $\text{Db}^9(\text{b}5)$ Gm^7/C $\text{C}^7(\text{b}9)$ F^{13} F^+7 Bb^6 Bbm^6

10 F^7/C F^7 Bb^6 Bbm^6 $\text{Am}^7(\text{b}5)$ $\text{D}^7(\text{b}9)$ 1. G^9 Dm^7 G^9 Dm^7 Ab° G^7 $\text{Db}^9(\text{b}5)$

15 Gm^7/C C^7 Am^7 $\text{D}^7(\text{b}9)$ 2. G^9 Dm^7 $\text{Db}^9(\text{b}5)$ Gm^7/C C^7 $\text{C}^7(\text{b}9)$

19 F^6 Am^7 $\text{D}^7(\text{b}9)$ Solos G^7 Gm^7 C^7 F^7 E^7 Eb^7 D^7 G^7 Gm^7 C^7

27 F^7 $\text{F}^{\#7}$ Cm^7 $\text{F}^{\#7}$ F^7 B^7 Bb^7 Bbm^7 F^7 B^7 Bb^7 Bbm^7 A^7 D^7 G^9 1.

34 Dm^7 G^{13} Gm^7 C^9 $\text{Am}^7(\text{b}5)$ $\text{D}^7(\text{b}9)$ | G^9 Gm^7/C C^9 F^7 E^7 Eb^7 D^7 After solos
D.S. al CODA

CODA G^9 Dm^7 $\text{Db}^9(\text{b}5)$ Gm^7/C C^7 $\text{C}^7(\text{b}9)$ F^6 Am^7 $\text{Eb}^{\text{maj}7}$ $\text{D}^7(\text{b}9)$

G^9 Dm^7 $\text{Db}^9(\text{b}5)$ Gm^7/C $\text{C}^7(\text{b}9)$ F^6 $\text{Eb}^{\text{m}7}$ Dm^7 $\text{Db}^{\text{maj}7}$ Gm^7/C $\text{F}^{\text{maj}9}$

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Like Someone In Love

sung by Dinah Shore in the film "Belle Of The Yukon"

Johnny Burke

Jimmy Van Heusen-1944

Abmaj7 C7/G Fm7 /Eb Bb7/D Db9(#11) Cm7 B7

Late - ly I find my - self out ga - zing at stars,
Late - ly I seem to walk as though I had wings,

5 Bbm7 E13 Dm7 G7 Abmaj7 E° Ebm7 Ab7

Hear - ing gui - tars like some - one in love,
Bump in to things like some - one in love,

9 Db6 Gm11 C13 Fmaj7 Gb9(#11)

Some - times the things I do as - tound me,
Each time I look at you I'm as

13 Fm Fm/E Fm/Eb B° Bbm7 Eb9 Em7 A9 Fmaj7

Most - ly when you're a - round me. limp as

18 Bm7 E13 Cm7 B7 Bbm7 Eb7(b9) Ab6

a glove, And feel - ing like some - one in love,

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Line for Lyons

Gerry Mulligan-1952

G⁶ G^{7(b9)} Cm⁷ F⁷ Bm⁷ E⁷ Am⁷ D⁷ Gmaj⁷ E⁷

6 Am⁷ D⁷ 1. G⁶ E⁷ Am⁷ D⁷ 2. G⁶ G⁷ Cmaj⁷

12 C#m^{7(b5)} F#^{7(b9)} Bm⁷ E⁷ Am⁷ D⁷ Gmaj⁷ E⁷

18 Am⁷ D⁷ G⁶ G^{7(b9)} Cm⁷ F⁷ Bm⁷ E⁷

22 Am⁷ D⁷ Gmaj⁷ E⁷ Am⁷ D⁷ G⁶

Little Girl Blue

Introduced by Gloria Grafton in the musical "Jumbo"

Lorenz Hart

Richard Rodgers-1935

When I was ve-ry young the world was youn-ger than I, as mer-ry as a car-ou-sel.

9 The cir-cus tent was strung with ev - ry star in the sky, a - bove the ring I

16 loved so well. Now the young world has grown old, gone are the tin-sel and gold.

25 Sit there and count your fin - gers, what can you do? Old girl you're
Sit there and count the rain drops fall - ing on you, It's time you

31 through, Sit there and count your lit - tle fin - gers, Un - lu - cky lit - tle girl
knew, All you can count on is the rain-drops that fall on lit - tle girl

36 1. F6 Dm7 Gm7 C7 | 2. F6 F#maj7 F6 Cm7 Db7 | C7 Gm7 C7(b9)
blue. blue. No use old girl, You may as well sur -

42 Fmaj7 C13 Fmaj7 Bbmaj7 Em7 A7 D7 D+7
ren - der, Your hope is get - ting slen - der, Why won't some - bo - dy send a

47 Gm7 C13(b9) F6 Dm7 Gm9 C7(b9) F6 Dm7 Gm7 C7
ten - der Blue bloy to cheer up lit - tle girl blue.

Little Girl

Madeline Hyde and Francis Henry-1931

Eb^6 Ab^7

Lit - tle girl, _____ you're the one girl for me, _____ Lit - tle
girl, _____ with your cute lit - tle way, _____ I am

5 Bb^{maj7} Dm^7 $C\#^o$

girl, _____ you're as sweet as can be, _____ Just a
yours, _____ for the rest of my days, _____ And this

9 1. Cm^7 F^7

glance at you meant love from the start, _____ And

13 Dm^7 $C\#^o$ Cm^7 F^7 Bb^7

oh, what a thrill, _____ Came in - to my heart. _____ Lit - le

17 2. Cm^7 D^7 Gm^7 G^7

great big world will be di - vine, _____ Lit - tle

21 C^7 F^7 Bb^6 Fm^7 Bb^7

girl, when you're mine all mine. _____ Lit - tle

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Liza (All the Clouds'll Roll Away)

sung by Ruby Keeler in the musical "Show Girl"

Ira Gershwin

George Gershwin-1929

E♭maj7 B♭7/F F#° E♭6/G A♭m6 A° B♭m7 E♭7

Li - za, Li - za, skies are gray,
Li - za, Li - za, don't de - lay,

5 A♭maj7 A♭7 Gm7 C7 Fm7 B♭7 E♭6

But when you smile at me all the clouds will roll a - way.
Come keep me com - pa - ny and the clouds will roll a -

9 E♭7 G7 Cm Cm7/B♭ A♭7 G7 Cm7

way. See the ho - ney-moon is shin - ing

13 B♭m7 A7 A♭maj7 A♭7 Gm7(b5) C7 Fm7

down, We should make a date with Par - son

17 B7 B♭7 E♭maj7 B♭7/F F#° E♭6/G A♭m6 A° B♭m7 E♭7

Brown, Oh, my Li - za, my Li - za name the day,

22 A♭maj7 Gm7 C7 Fm7 B♭7 E♭6

'cause you be - long to me, and the clouds have rolled a - way.

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Long Ago And Far Away

sung by Martha Mears (dubbing for Rita Hayworth)

Ira Gershwin

in the film "Cover Girl"

Jerome Kern-1944

F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

Long a - go and far a - way, I dreamed a dream one
Chills run up and down my spine, Al - la - din's lamp is

5 F⁶ Gm⁷ C⁷ F⁶ Dm⁷ C^o 1. Gm⁷ C⁷

day, And now that dream is here be - side me,
mine, The dream I dreamed was not de -

9 Ab⁶ Fm⁷ Bbm⁷ Eb⁷ Abmaj⁷ G⁷

Long the skies were ov - er - cast, but now the clouds have

13 Cmaj⁷ Am⁷ D⁷ Gm⁷ C⁷

passed, You're here at last.

17 2. Bm⁷(b5) Bbm⁶ Am⁷(b5) D⁷(b9) Gm⁷

nied me, Just one look and then I knew,

21 Bbm⁶ Eb⁹(#11) F⁶/A Ab^o Gm⁷ C⁷ F⁶

— That all I longed for long a - go was you.

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Love For Sale

a prostitute sings in the musical "The New Yorkers"

Cole Porter-1931

*Eb*⁷ *Bbm*⁷ *Eb*⁷ *Eb*⁷

Love _____ for sale, _____ Ap-pe-ti-zing young love for

7 *Bbm*⁷ *Eb*⁹ *Ab*⁷ *Db*⁹

sale, _____ Love that's fresh and still un-spoiled, Love that's on - ly

12 *Gb*⁷ *Cm*⁷/*F* *B*⁹(#11) *Bbm*⁷

slight - ly soiled, love _____ for sale. _____

17 *Eb*⁷ *Bbm*⁷ *Eb*⁷

Who _____ will buy, _____ Who would like to

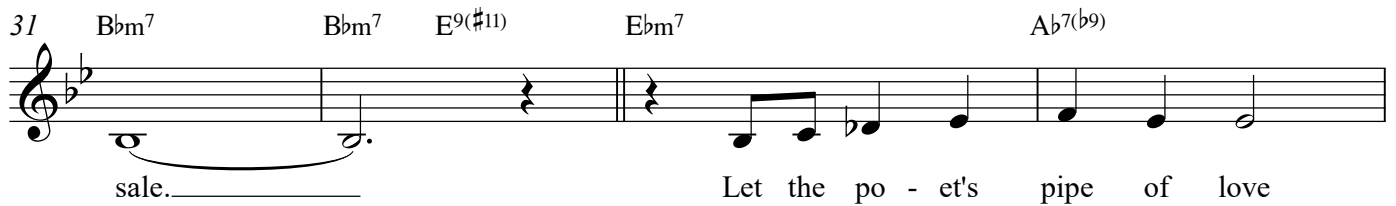
22 *Eb*⁷ *Bbm*⁷ *Eb*⁹

sam - ple my sup - ply? _____ Who's pre-pared to

26 *Ab*⁷ *Db*⁹ *Gb*⁷ *Cm*⁷/*F* *B*⁹(#11)

pay the price for a trip to pa - ra - dise? Love _____ for

31 Bbm7 Bbm7 E9(#11) Ebm7 Ab7(b9)



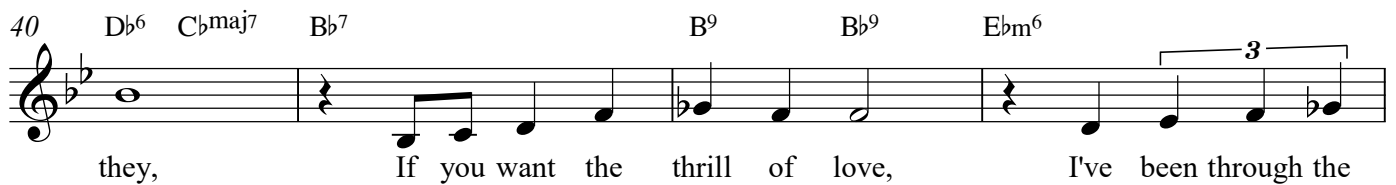
sale. _____ Let the po - et's pipe of love

35 Dbmaj7 Fm7 Bb7(b9) Ebm7 Ab7(b9) Dbmaj7



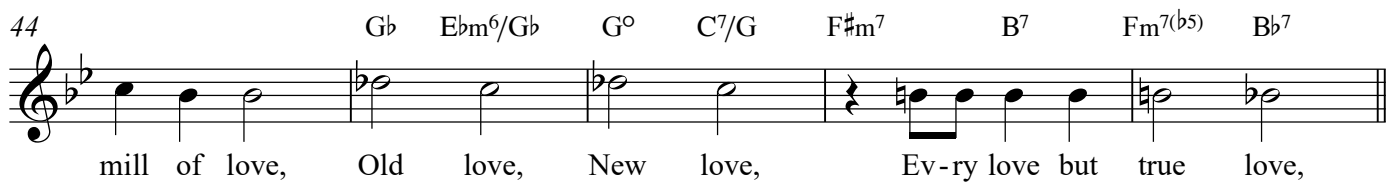
in their child-ish ways, I know ev - ry type of love, Bet-ter far than

40 Db6 Cbmaj7 Bb7 B9 Bb9 Ebm6



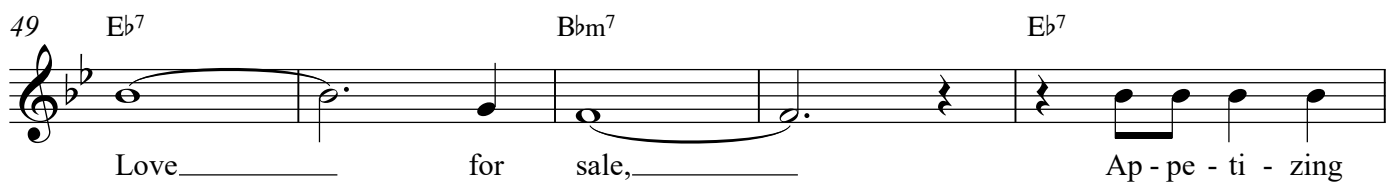
they, If you want the thrill of love, I've been through the

44 Gb Ebm6/Gb G° C7/G F#m7 B7 Fm7(b5) Bb7



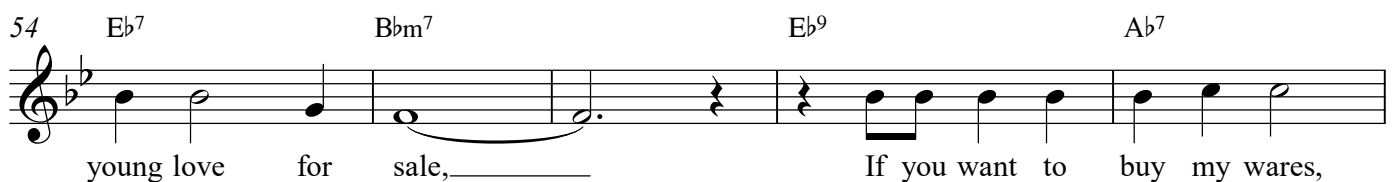
mill of love, Old love, New love, Ev-ry love but true love,

49 Eb7 Bbm7 Eb7



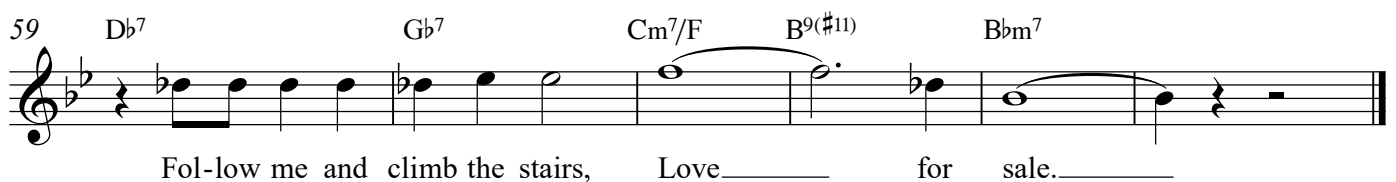
Love _____ for sale, _____ Ap - pe - ti - zing

54 Eb7 Bbm7 Eb9 Ab7



young love for sale, _____ If you want to buy my wares,

59 Db7 Gb7 Cm7/F B9(#11) Bbm7



Fol-low me and climb the stairs, Love _____ for sale. _____

Love Is Here To Stay

from the film "The Goldwyn Follies"

Ira Gershwin

George Gershwin-1938

G⁹ D^{b9} C⁹(sus4) C⁷(b9) F⁶ B^{b7}

It's ve - ry clear, Our love is here to stay,
dear, Our love is here to stay,

4 F/A D⁷ G¹³ G⁺⁹ C⁹(sus4) C/B^b A¹³ A⁺⁷ D⁹ /C Bm⁷ B^{b13}

Not for a year, but ev - er and a day, The Ra - di -
To - ge - ther we're go - ing a long, long way, In time the

1. 9 Am⁷ D⁷ Gm⁷ C⁷ F⁷ B^{b7} Em⁷(b5) A⁺⁷(b9)

o and the te - le-phone and the mo - vies that we know may just be

13 Dm⁷ G⁹ C⁹(sus4) /B^b F/A A^{b9}(#11)

pas - sing fan - cies and in time may go, But Oh, my

2. 17 Am⁷ D⁷ Gm⁷ C⁷ E^{b9}(#11) D⁺⁷

Rock-ies may crum-ble, Gi - bral - tar may tum- ble, They're on - ly made of

20 Gm⁷ A^{b°} Am⁷ D⁷ Gm⁷ C⁷ F⁶

clay, But our love is here to stay. It's ve - ry

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Love Is Just Around The Corner

from the films "Here Is My Heart" and "Millions In The Air"

Leo Robin

Lewis E. Gensler-1934

G⁷ C⁷ F⁶ D⁷ G⁷ C⁷ F⁶ D⁷

Love is just a-round the cor - ner, A - ny co - zy lit - tle cor - ner,
I'm a sen - ti - men - tal mour - ner, And I could-n't be for - lor - ner,

5 Bm⁷(b⁵) Bbm⁷ Am⁷(b⁵) D⁷ G⁷ C⁷ | 1. F⁶ D⁷

Love is just a-round the cor - ner, When I'm _____ a-round you.
When you keep me on that cor - ner, Just wait - ing for

9 | 2. F⁶ A⁷ Dm⁷ A⁷ Dm⁷

you. Ve - nus de Mi - lo was no - ted for her charms, But

14 G⁷ C⁷ G⁷ C⁷ D⁷

strict-ly be-tween us you're cu-ter than Ve-nus, And what's more you've got arms. Oh,

18 G⁷ C⁷ F⁶ D⁷ G⁷ C⁷ F⁶ D⁷

let's go cud - dle in a cor - ner, An - y co - zy lit - tle cor - ner,

22 Bm⁷(b⁵) Bbm⁷ Am⁷(b⁵) D⁷ G⁷ C⁷ F⁶

Love is just a-round the cor - ner, When I'm _____ a-round you.

Copyright © 1934

Love Letters

from the movie of the same name

Edward Heyman

Victor Young-1945

Fmaj7 Ab° Gm7

Love let - ters straight from your heart, _____
I me - mo - rize ev - ry line, _____ Keep us so
And kiss the

6 C7(b9) Fmaj7 Bm7(b5) E7 Am7

near _____ while a - part, _____
name _____ that you I'm not a - lone in _____ the night, _____

12 D7 Gm7 D7(b9) Gm7 C7

_____ When I can have all _____ the love you write.

17 F7 Cm7 B7 Bbmaj7 Eb7 Fmaj7 Bb7

sign, _____ And dar - ling then I read a - gain right from the

22 Am7 D9 Gm7 Gm7 C7(b9) F7 D7(#9) Gm7 C7(b9)

start, Love let - ters straight from your heart. _____

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Love Walked In

from the film "The Goldwyn Follies" (1937)

Ira Gershwin


George Gershwin-1930

E♭maj7 A♭maj7 E♭/G Cm7 F7 Fm7/B♭ B♭7



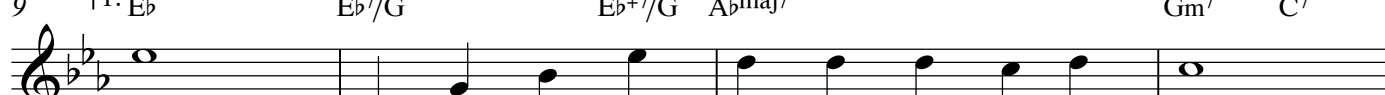
Love walked right in and drove the sha-dows a - way,
One look and I'd for - got the gloom of the past,

5 E♭maj7 A♭maj7 E♭/G Cm7 F7 B♭7 E7




Love walked right in and brought my sun - ni - est day,
One look and I had found my fu - ture at last,

9 1. E♭ E♭7/G E♭+7/G A♭maj7 Gm7 C7




One ma - gic mo - ment and my heart seemed to know,

13 E° Fm7 A♭m7 D♭7 Gm7 C7 Fm7 B♭7




that love said hel - lo. Though not a word was spo - ken.

17 2. E♭ E♭7/G E♭+7/G A♭maj7 Fm



One look and I had found a world com - plet - ly

21 E♭/B♭ E° Fm7 B♭7 E♭6



new, When love walked in with you.

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Lover Man (Oh, Where Can You Be)

Roger Ram Ramirez, Jimmy Davis-1941

Dm⁷ G⁷ Dm⁷ D^{b7}(b⁵) Gm⁷ C⁷

I don't know why but I'm fee-ling so bad, I long to try some-thing
The night is cold and I'm so a- lone, I'd give my soul just to

4 Gm⁷ G^{b7}(b⁵) F⁷(#9) B^{b7}

I ne - ver had, Ne - ver had no kis - sin' Oh what I've been mis - sin',
call you my own, Got a moon a - bove me, But no one to love me,

7 A^bm⁷ D^{b7} Gm⁷ C⁷ 1. F⁶ Em⁷(b⁵) A⁷ 2. F⁶ Gm⁷ A^bm⁷ Am Am(maj⁷)

Lo - ver man, oh, where can you be? I've heard it said that the
Lo - ver man, oh, where can you be?

11 Am⁷ D⁷ Gmaj⁷ Am⁷ Bm⁷ Am⁷ Gm Gm(maj⁷)

thrill of ro-mance can be like a hea-ven - ly dream, I go to bed with a

15 Gm⁷ C⁷ Fmaj⁷ B^bmaj⁷ Em⁷(b⁵) A⁷(#9) Dm⁷ G⁷

prayer that you'll make love to me, strange as it seems. Some-day we'll meet and you'll

19 Dm⁷ D^{b7}(b⁵) Gm⁷ C⁷ Gm⁷ G^{b7}(b⁵)

dry all my tears, Then whis-per sweet lit - tle things in my ear,

22 F⁷(#9) B^{b7} A^bm⁷ D^{b7} Gm⁷ C⁷ F⁶ Em⁷(b⁵) A⁷(#9)

Hug gin' and a-kiss- in', oh, what I've be mis - sing, Lo - ver man, oh, where can you be.

Copyright © 1941

Lover, Come Back To Me

from the musical "The New Moon"

Oscar Hammerstein II

Sigmund Romberg-1928

The sky was blue, and high a - bove, the moon was new,
You came at last, love had its day, that day is past,
and so was love. This ea - ger heart of mine was sing - ing,
You've gone a - way, This a - ching heart of mine is sing - ing,
1. Lo - ver where can you be. oh, 2. Lo - ver come back to
me. When I re - mem - ber ev - ry lit - tle thing you used to do,
I'm so lone - ly, Ev - ry road I walked a - long, I walked a - long with
you, No won - der I am lone - ly. The sky is blue, the night is cold,
the moon is new, but love is old, An while I'm wai - ting here this
heart of mine is sing - ing, Lo - ver come back to me.

Copyright © 1928

Lover

sung by Jeanette MacDonald in the film "Love Me Tonight"

Lorenz Hart

Richard Rogers-1932

C⁶ F#m⁷ B⁷ Fm⁷ Bb⁷

Lo - ver, when I'm near you, And I hear you speak my
Lo - ver, when we're danc - ing, Keep on glanc - ing in my

7 Em⁷ A⁷ Ebm⁷ Ab⁷ Dm⁷ G⁷ Cmaj⁷ C⁶

name, Soft - ly in my ear you breathe a flame.
eyes, Till love's own en - tranc - ing mu - sic dies.

15 Dm⁷ G⁷ F#m⁷(b5) B⁷ Emaj⁷ F^o F#m⁷ B⁷

All of my fu - ture is in you,

23 Emaj⁷ F^o F#m⁷ B⁷ Gmaj⁷ Ab^o Am⁷

Your ev - ry plan I de - sign, So pro - mise you'll al - ways con - tin - ue

30 D⁷ Em⁷ A⁷(b9) Dm⁷ G⁷ C⁶ F#m⁷

to be mine. Lo - ver, please be ten - der

38 B⁷ Fm⁷ Bb⁷ Em⁷ A⁷ Ebm⁷

when your ten - der fears de - part, Lo - ver

44 Ab⁷ Dm⁷ G⁷ C⁶ Am⁷ Dm⁷ G⁷

I sur - ren - der to my heart.

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Lullaby Of Birdland

tribute to Charlie Parker and the Birdland Jazz Club

George Weiss (aka B.Y. Forster)

George Shearing-1952

Fm⁶ Dm^{7(b5)} G^{7(b9)} C^{7(b9)} Fm⁷ D^bmaj⁷

Lul - la - by of bird-land that's what I al - ways hear when
 Have you ev - er heard two tur - tle doves bill and coo when

4 B^bm⁷ E^b7 D^b° A^bmaj⁷ Fm⁷ B^bm⁷ E^b7(b⁹)

— you sigh, Ne - ver in my word-land could there be ways to re-veal
 — they love? That's the kind of ma - gic mu - sic we make with our lips

7 1. A^bmaj⁷ D^b9 Gm^{7(b5)} C⁷ 2. Cm⁷ B⁷ B^bm⁷ A⁷ A^b G⁷ G^b7

in a phrase how I feel. when we kiss.

11 F⁹ F^{7(b9)} B^bm^{7(b5)} E^b9 A^b G^b9(#11)

And there's a wee - py old wil - low, He real-ly knows how to cry,

15 F⁹ F^{7(b9)} B^bm⁷ E^b9

that's how I'd cry on my pil - low, If you should tell me fare well

18 A^bmaj⁷ Gm^{7(b5)} C⁷ Fm⁶ Dm^{7(b5)} G^{7(b9)} C^{7(b9)}

and good-bye. Lul - la - by of bird-land whis - per low, Kiss

21 Fm⁷ D^bmaj⁷ B^bm⁷ E^b7 D^b° Cm⁷ Fm⁷

— me sweet and we'll go, Fly - in' high in bird-land, High

24 B^bm⁷ E^b7(b⁹) Cm⁷ B⁷ B^bm⁷ A⁷ A^b6

— in the sky, up a - bove, We're in love.

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Lulu's Back In Town

from the film "Broadway Gondolier"

Al Dubin

Hayy Warren-1935

C⁷ F⁷ B^{b7} E^b C⁷ F⁷ B^{b7} E^b E^{b7}

Got-ta get my old tux - e - do pressed, Got-ta sew a but - ton on my vest, 'Cause to-
 Got-ta get a half a buck some where, Got-ta shine my shoes and slick my hair, - Got - ta

5 A^b A^o E^{b/Bb} C⁷ 1. F⁷ B^{b7} E^b 2. F⁷ B^{b7}

night I've got-ta look my best, - Lu-lu's back in town. - Lu-lu's back in town.
 get my-self a bou-ton- niere,

10 E^b E^{b7} A^b A^o E^{b/Bb} E^{b7} A^b A^o E^{b/Bb} E^{b7}

_____ You can tell all my pets, - All my Har - lem co- quettes, - Mi-ster

15 A^{b7} A^{m7} D⁷ G^{m7} D^{b7} C⁷ G^{b7} F⁹ F^{m7/Bb} B^{b7}

O - tis re - grets, That he won't be a - roun'.

19 C⁷ F⁷ B^{b7} E^b C⁷ F⁷ B^{b7} E^b E^{b7}

You can tell the mail-man not to call, - I ain't co-min' home un - till the Fall, - And I

23 A^b A^o E^{b/Bb} C⁷ F⁷ B^{b7} E^{b6}

might not get back home at all, - Lu-lu's back in town.

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Lush Life

Billy Strayhorn

Billy Strayhorn-1938

D⁷ D^{b6} C^{b7} D^bmaj⁷ C^{b7} D^bmaj⁷ C^{b7} D^bmaj⁷ E^bm⁷ F^{m7} F^{#m7}

5 1. A^bm⁷ D⁹ D^b6/9 D⁺⁷ D^bmaj⁷ D⁷ 2. A^bm⁷ D⁹ D^b6/9 D⁺⁷

10 D^bmaj⁷ C⁷(#9) F^{m7} F^{m6} F^{m7} F^{m6} D^{m7}(b5) G^{m7} G^{m7} C⁷

15 F^{m7} F^{m6} F^{m7} F^{m6} D^bmaj⁷/F E^o E^bm⁷ A⁷ B⁷(b5) B^{b7}

21 E^bm⁷ A⁷(b5) E^bm⁷ A^{b7} D^bmaj⁷ D⁷ D^bmaj⁷ D⁷

27 D^bmaj⁷ F^{#m7} B⁷ E^{maj7} E^{b7} D⁷ D^bmaj⁷ D⁷ D^bmaj⁷ D⁷

31 D^bmaj⁷ D^{b7} C⁷ F^{maj7} B^bm⁷ E^{b7} A^bmaj⁷ E^{b7}(#9) A^bmaj⁷ E^{m7} A⁷

35 D^{maj7} D^{m7} G⁷ C⁶ B⁷ B^{b7} A⁷ A^{b7} D^bmaj⁷ D⁷ D^bmaj⁷ D⁷ D^bmaj⁷ C⁷ B⁷

40 B^{b7} E^bm⁷ F^{#m9} B⁷ A⁺⁷ A^{b7} D^bmaj⁷ G^{b13} F^{m7} B^{b7}

45 E^bm⁷ F^{#m7} B⁷ A⁺⁷ A^{b7} E^{maj7} E^bmaj⁷ D^{maj7} G⁷ D^b D⁷ D^bmaj⁷

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Mack The Knife

from the "Three Penny Opera"

Bobby Darin version mostly

Bertolt Brecht

Kurt Weil-1928

B \flat 6 B \circ Cm7 F9 Cm7 F9 B \flat 6

Oh, the shark, babe, has such teeth, dear, And it shows them pear-ly white,

8 B \flat /D D \flat \circ Cm7 Cm7/F Cm7 F7 B \flat 6

Just a jack-knife has old Mack-Heath, babe, And he keeps it out of sight.

16 B \flat 6 F+7 B \flat 6 B \circ Cm7 F9 Cm7

You know when that shark bites, with his teeth, babe, Scar-let bil-lows.

22 F9 B \flat 6 B \flat /D D \flat \circ Cm7

start to spread, Fan-cy gloves, oh, wears old Mack Heath, babe, So there's

29 Cm7/F Cm7 F7 B \flat 6 B \flat 6 F+7 B \flat 6 B \circ Cm7

ne-ver, ne-ver a trace of red. Now on the side-walk, Huh, Huh, Sun-ny mor-ning, uh huh,

36 F9 Cm7 F9 B \flat 6 B \flat /D D \flat \circ Cm7

Lies a bo-dy just oo-zing life, And some-one's snea-kin' 'round the cor-ner.

44 Cm7/F Cm7 F7 B \flat 6 B \flat 6 F+7 B \flat 6 B \circ

Could that some-one be Mack the Knife? There's a tug-boat, huh, huh, down by the

51 Cm7 F9 Cm7 F9 B \flat 6

ri-ver don't ya know, where a ce-ment bag's just a droo-pin' on down,

2 56 Bb/D Db° Cm^7 Cm^7/F
 — oh that ce - ment is just, — it's there for the weight, dear, Five - 'll bet ya ten old Mack - y's —

62 Cm^7 F^7 Bb^6 Bb^6 F^+7 Bb^6 B° Cm^7 F^9
 — back in town. — Now did - ja' hear 'bout Lou - ie Mil - ler? — He dis - ap - peared, babe, — Af - ter

69 Cm^7 F^9 Bb^6 Bb/D Db° Cm^7
 draw - in' out all — his hard earned cash, — And now Mack Heath spends, just like a sail - or, —

76 Cm^7/F Cm^7 F^7 Bb^6 Bb^6 F^+7 Bb^6
 — Could it be — our boy's done some - thing rash? Now Jen - ny Di - ver, ho,

82 B° Cm^7 F^9 Cm^7 F^9 Bb^6
 ho, yeah, Su - key Taw - dry, — Ooh, Miss Lot - te Len - ya, And old Lu - cy Brown, — Oh, the

89 Bb/D Db° Cm^7 Cm^7/F Cm^7 F^7 Bb^6
 line forms — on the right, babe, — Now that Mack - y's — back in town. —

96 Bb^6 F^+7 Bb^6 B° Cm^7 F^9 Cm^7
 — I said Jen - ny Di - ver, whoa, Su - key Taw - dry, Look out to Miss Lot - te Len - ya,

102 F^9 Bb^6 Bb/D Db° Cm^7
 And old Lu - cy Brown, — Yes, that line forms — on the right, babe, —

108 Cm^7/F Cm^7 F^7 Bb^6 Cm^7 F^7 Bb^6
 — Now that Mack - y's — back in town. Look out, old Mack - y's back!

Makin' Whoopee

introduced by Eddie Cantor in the musical "Whoopie!"

Gus Kahn

Walter Donaldson-1928

G F⁹ E⁹ Am⁷ Eb⁹ D⁹ Dm⁷ G⁷

A-no-ther bride, a-no-ther June, a-no-ther sun - ny ho-ney shoes, a lot of rice, the groom is ner vous, he an-swears

4 Cm⁹ F⁹ Bm⁷ Em⁷ 1. Bbm⁷ Eb⁹ G Db⁹(#11)

moon, a-no-ther sea-son, a-no-ther rea-son for ma kin' whoo-pee. twice, It's real-ly kil-lin' that he's so

8 2. C⁹ Bb⁷ A⁹ D⁹ Bbm⁷ Eb⁹ G C⁷ B⁷ Bb⁷ A⁷ Ab⁷ G Bm⁷(b5) E7(b9)

A lot of wil-lin' to make whoo pee. Now pic-ture a lit-tle

13 Am⁷ Am⁷(b5) D7(b9) G Am⁷ Bb⁹ G/B Bm⁷(b5) E7(b9)

love nest down where the ro-ses cling, Pic-ture the same sweet

17 Am⁷ Am⁷(b5) D7(b9) Bm⁷ E⁷ Am⁹ D⁹ G F⁹ E⁹

love nest, Think what a year can bring, He's wash-in' dish-es, and ba-by

21 Am⁷ Eb⁹ D⁹ Dm⁷ G⁷ Cm⁹ F⁹

clothes, He's so am-bi-tious, he ev-en sews, But don't for-

24 Bm⁷ Em⁷ Bbm⁷ Eb⁹ G Bb⁹ A⁹ Am⁷/D D⁹

get folks, that's what you get folks, for ma-kin' whoo-pee.

Man I Love, The

from the musical "Lady Be Good"

Ira Gershwin

George Gershwin-1924

E♭maj7 *E♭m7* *Gm7(b5)*

Some-day he'll come a - long, the man I love, And he'll be big and strong,
He'll look at me and smile, I'll un-der-stand, Then in a lit-tle while,

4 *C+7(b9)* *Fm7(b5)* *B♭7* *Fm7 B♭7* *G+7* *C9*

the man I love, And when he comes my way, I'll do my best to make him
he'll take my hand, And though it seems ab-surd,

8 *F+9 B♭13* | 2. *B♭7* *E♭6* *A7(b5)* *A♭7* *G+7* | *Cm* *Cm7/B♭*

stay. I know we both won't say a word. May-be I shall meet him

13 *A°* *B♭7/A♭* *G7* *Cm* *Cm/E♭* *D7* *G7* *Dm7(b5) D♭7* *Cm* *Cm/B♭*

Sun - day, may - be Mon - day, may - be not, Still I'm sure to meet him

17 *A°* *B♭7/A♭* *G7* *Cm* *Gm7(b5)* *C+7(b9)* *F13* *F+7* *Fm9/B♭* *B♭7* *E♭maj7*

one day, May - be Tues-day will be my good news day. He'll build a lit-tle home,

21 *E♭m7* *Gm7(b9)* *C+7(b9)*

that's meant for two, From which I'll ne-ver roam, Who would, would you?

24 *Fm7(b5)* *B♭7* *Fm7* *B♭9* *E♭6* *D♭7* *E♭6* *B♭+7*

And so all else a-bove, I'm dream-ing of the man I love.

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Manhattan (We'll Have Manhattan)

Lorenz Hart

Richard Rogers-1925

Fmaj7 Am7 Ab° Gm7 C13(b9) Fmaj7 Bb13 Am7 Ab°

We'll have Man-hat - tan, the Bronx and Sta-ten Is-land too, _____ It's love-ly
We'll go to Green-wich, where mo - dern men itch to be free, _____ And Bow ling

5 Gm11 C13 Bb9(#11) Am7 D7(b9/5) Gm11 C13 Fmaj7 Am7 Ab°

go - ing through, _____ the zoo. _____ It's ve - ry fan - cy,
Green you'll _____ see with me. _____ We'll bathe at Brigh-ton,

10 Gm7 C7 C#° Dm11 B+7 Bb9 A9 Ab13 G13

on old De - lan - cy Street you know, _____ The sub-way charms us so, _____ When bal - my
the fish you'll frigh ten when you're in, _____ Your ba-thing suit so thin, _____ will make the

15 Gm7 C7 Db7(#9) C9 Fmaj7 Am7 Ab° Gm7 C13(b9)

bree-zes blow, to and frow. And tell me what street com-pares with Mott Street
shell fish grin, fin to fin. I'd like to take a sail on Ja - mai - ca

19 Fmaj7 Bb13 Am7 Ab° Gm11 C13 Bb9(#11) Am7(b5) Eb13(#11)

in Ju - ly? _____ Sweet push-carts gent - ly gli - ding by. _____
Bay with you, _____ And fair Ca - nar - sie's lake _____ we'll view, _____

24 D7(sus4) D7(b9/5) Gm7 Eb9 Fmaj7 Dm7 /C Bm7(b5) Bb9

— The great big ci - ty's a won-drous toy, just made for a girl and boy,
— The ci - ty's bus - tle can-not de - stroy, the dreams of a girl and boy,

29 Am7 Ab° G7 C13(b9) F6

We'll turn Man-hat - tan in - to an isle of joy.
We'll turn Man-hat - tan in - to an isle of joy.

Margie

Con Conrad, J. Russel Robinson-1920

My lit - tle Mar - gie, I'm al - ways think - ing of you

5 Mar - gie, I'll tell the world I love you,

9 Don't for - get your pro - mise to me,

13 I have bought a home and ring and ev - ry - thing for

17 Mar - gie, you've been my in - spi - ra - tion,

21 Days are ne - ver blue, Af - ter

25 all is said and done, there is real - ly on - ly one, Oh,

29 Mar - gie, Mar - gie it's you. My lit - tle

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Meditation

Norman Gimbel

Antonia Carlos Jobim, Newton Mendonca-1962

C⁶ F#m⁷/B B⁷

In my lone - ly - ness, When you're gone
5 C⁶ F⁷ Em⁷ A⁷ Dm⁷
Though you're far a - way, I have on -

— and I'm all by my - self, — and I need your car - ess, — I
10 — ly to close my eyes and you are back to stay, — I —
Fm⁷ B^b7 Em⁷

just think of you and the thought of you hold - ing me near,
— just close my eyes, — and the sad - ness that miss - ing you brings
14 A⁷ Dm⁷ | 1.2. G⁺⁹ | Fmaj⁷

— makes my lone - li - ness soon dis - ap - pear. — Yes — I love
— soon is gone — and this heart of mine sings. —

19 Fm⁷ B^b7 Em⁷ Eb^o Dm⁷ G⁺⁷ C⁶

— you so, — and that for me is all I need to know, — I —

26 F#m⁷/B B⁷ C⁶ F⁷

— will wait for you, — till the sun falls from the sky, for what else can I do, —

31 Em⁷ A⁷ Dm⁷ Fm⁷ B^b7

— I — will wait for you — me - di - ta -

37 Em⁷ A⁷ Dm⁷ G⁷(b⁹) C⁶ Dm⁷/G

— ting, how sweet life will be, — when you come back to me. —

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Memories Of You

from Lew Leslie's "Blackbirds Of 1930"

Andy Razaf

Eubie Blake-1930

Cmaj7 C#° Dm6 D#° Cmaj7/E Am7 D7 C#7

Wa - king skies at sun - rise, ev - ry sun - set too,
Here and there, ev - ry - where, scenes that we once knew,

5 C B7 Em7(b5)/Bb A7 1. D7 G7 C6 Dm7 G7

seems to be bring - ing me me - mo - ries of you.
and they all just re - call

9 2. D7 G7 C6 E+7 E7 Am7 Dm7 Am7

me - mo - ries of you. How I wish I could for - get those hap - py yes - ter -

14 D9 E+7 Am7 D7 G7 C#° Dm7 G7

years, that have left a ro - sa - ry of tears.

19 Cmaj7 C#° Dm6 D#° C/E Am7 D7 C#7

Your face beams in my dreams 'spite of all I do,

23 C B7 Em7(b5)/Bb A7 D7 G11 G7(b9) C6

Ev - ry - thing seems to bring me - mo - ries of you.

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Mercy, Mercy, Mercy

Joe Zawinal-1966

C⁷ F⁷ C⁷

My ba - by she may not a-look like one of those bun nies_ out of a
My ba- by when she walks by all the fel-lows go, oh, and I___ know why it's

4 F⁷ C⁷ F⁷

Play-boy Club but she got some-thin' much great er than gold, cra-zy 'bout that girl 'cause she got
sim - ply 'cause that girl she looks_ so fine and if she ev-er leaves me I would lose_

7 C⁷ F⁷ C⁷ F⁷/C

so much soul, I said she got the kind of lo - vin' kis - sin' and a hug - gin' sure
my mind, I said she got the kind of lo - vin' kis - sin and a hug - gin' sure

10 C⁷ F⁷/C C⁷ F⁷/C C⁷ F⁷/C C⁷ F⁷

is mel-low, glad that I'm her fel - low and I know, that she knocks me off my
_ is mel-low, glad that I'm her fel - low and I know, _ that she knocks me off my

14 G⁷ F⁷ C⁷ F⁷ G⁷

feet, Have mer-cy on me, 'cause she knocks me off my feet. there is___
feet, have mer-cy on me, _ 'cause she knocks me off my feet, there is___

17 Dm⁷ Em⁷ Am G Am G Am⁷

no girl_ in the whole world that can love me like you do.___
no girl_ in the whole world that can love me like you do.___

Misty

Jazz Standard

Johnny Burke

Erroll Garner-1954

D/Eb Ebmaj7 Bbm7 Eb7(b9) Abmaj7 Ab6

Look at me, I'm as help-less as a kit-ten up a tree, And I feel like I'm
way, and a thou-sand vi - o - lins be-gin to play Or it might be the

1. 3 3 3

4 Abm7 Db9 Ebmaj7 Cm7 Fm7 Bb7(b9) Db9(#11) C9

cling-in' to a cloud, I can't un-der stand, I get mis ty just hold-ing your hand.
sound of your hel - lo, That mus - ic I hear, I get mis ty when-ev - er you're

8 B7(b5) Bb13 Bb7(b9) | 2. Eb6 Abm7 Eb6 Bbm Bbm(maj7)

Walk my near. Can't you see that you're lea-ding me on?

12 Bbm7 Eb7(b9) Abmaj7 Ab6 Abmaj9 Ab6 Am7 D7

And it's just what I want you to do, Don't you no-tice how hope-less-ly I'm lost,

16 Cm7 F7 Bb7 E° Fm7 Bb13 Bb7(b9) D/Eb Ebmaj7

That's why I'm Fol - low - ing you. On my own, when I

20 Bbm7 Eb7(b9) Abmaj7 Ab6 Abm7 Db9

wan-der through this won-der-land a - lone, Ne-ver know-ing my right foot from my left, My

23 Ebmaj7 Cm7 Fm7 Bb7(b9) Eb6 Fm7 Bb7

hat from my glove, I'm too mis-ty and too much in love.

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Moment's Notice

Coltrane, J.

Em⁷ A⁷ Fm⁷ B^{b7} Eb^{maj7} Ab^{m7} Db⁷ Dm⁷ G⁷

6 Eb^{m7} Ab⁷ Db^{maj7}(#11) Dm⁷ G⁷ Cm⁷ B^{7(b9)} B^{m7} Eb⁷

11 Ab^{maj7} Ab^{m7} Db⁷ 1. Gm⁷ C^{7(b13)} Ab^{m7} Db⁷ Gb⁶ Fm⁷ B^{b7}

17 2. Gm⁷ C^{7(#9)} Fm⁷ B^{b7} Eb⁶/G Fm⁷ Gm⁷

22 Fm⁷ Eb⁶/G Fm⁷ Gm⁷ Fm⁷ Eb^{maj7} Fm⁷ B^{b7}

Mood Indigo

Irving Mills

Duke Ellington, Barney Bigard-1930

Abmaj7 Bb7 Bbm7 Eb+7 Abmaj7 Abmaj7 Bb7

7 E7 Eb7 Ab7 Ebm7 Ab7 Db6

12 Gb7 Eb+7 Abmaj7 Bb7 Bbm7 Eb+7 Abmaj7 Abmaj7

18 Bb7 Bbm7 Eb7 Abmaj7 F7 Bbm7 Eb7

21 Abmaj7 Bb7 Bbm7 Eb7

25 Abmaj7 Ebm7 Ab7 Db6 Db7 Db7 Db7

29 Abmaj7 Bb7 Bbm7 Eb7 Ab6

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Moonlight In Vermont

unofficial state song of Vermont

John Blackburn

Karl Suessdorf-1944

Pen - nies in a stream, Fall - ing leaves a
Gen - tle fin - ger waves, Ski trails down a

4 Db^9 Fm^7 $Bb^7(sus4)$ 1. Eb^6 $Bb^9(sus4)$
sy - ca - more, Moon - light in Ver - mont.
moun - tain - side, Snow - light in Ver -

7 2. Eb^6 Am^7 D^7 Bm^7 Bb^7
mont. Te - le - graph ca - bles how they sing down the high - way as they

10 Am^7 $Ab^9(\#11)$ $Gmaj^7$ Bbm^7 Eb^7
tra - vel each bend in the road, And when peo - ple meet, in this

13 Cm^7 Cb^7 Bbm^7 $A^9(b5)$ $Abmaj^7$ E^7
ro - man - tic set - ting they're so hyp - no - tized by the love - ly...

16 Eb^7 Cm^7 Fm^7 $E^7(\#9)$ Eb^6 Cm^7 Db^9
Eve - ning Sum - mer breeze, Sweet War - blings of the mea - dow - brook,

20 Fm^7 $Bb^7(sus4)$ Eb^6 Φ CODA $Am^7(b5)$ F^9 E^9 Eb^6
Moon - light in Ver - mont. D.S. al Coda

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More I See You, The

introduced by Dick Haymes in the film "Diamond Horseshoe"

Mack Gordon

Harry Warren-1945

Fm7/Bb Eb6 Fm7 Gm7 C7 Fm7 Bb7 Eb6 Fm7

The more I see you, The more I want you, Some-how this feel - ing

6 Gm7 C7 Fm7 Bb7 Ebm7 Dbm7 Gb7 Cbmaj7 C7(b5)

Just grows and grows. With ev - ry sigh I be - come more mad a - bout you,

12 Cbmaj7 Bb7 Ebm7 F7 Fm7 E7(b5) Fm7/Bb Eb6 Fm7 F#o

More lost with - out you, And so it goes. Can you i - ma - gine,

18 Gm7 C7 Fm7 Bb7 Eb6 Fm7 Gm7 Bb+9 Bbm7

How much I'll love you, The more I see you, As years go by?

24 Eb7 Abmaj7 Db7 Gm7 Cm7

I know the on - ly one for me can on - ly be you, My arms won't

29 Fm7 Bb7 1. Eb6 C7(#9) Fm7 Fm7/Bb 2. Eb6 Fm7 Emaj7 Eb6

free you, My heart won't try. The more I try.

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More Than You Know

from the musical "Great Day"

Billy Rose and Edward Eliscu

Vincent Youmans-1929

Bb⁺7 Eb⁶ Cm⁷ Bm⁷ Bbm⁷ Eb⁷ Abmaj⁷ Gm⁷ C⁷

More than you know, more than you know, man of my heart I love you
right whe-ther you're wrong, man of my heart I'll string a -

4 F⁷ Fm^{7(b5)} Bb⁷ F⁷ Fm⁷ Bb⁷ Ebmaj⁷ C⁷ Fm⁷ Bb⁺7

so, Late - ly I find, You're on my mind, more than you know._____ Whe-ther you're
long, You need me

9 2. Gm⁷ C⁷ F⁷ Bb⁷ Eb⁶ Db⁷ Eb⁶ Am^{7(b5)} D⁷ Gm⁷ Em^{7(b5)}

so, more than you'll ev - er know._____ Lo-ving you the way that I do, There's

14 Am^{7(b5)} D7(#9) Gm⁷ Gm⁷ Gb⁷ F⁷ Bbmaj⁷/F Gm⁷

no-thing I can do a - bout it._____ Lo-ving may be all you can give, But

18 Cm⁷ F⁷ Fm⁷/Bb Bb⁷ Bb⁺7 Eb⁶ Cm⁷ Bm⁷ Bbm⁷ Eb⁷

ho-ney I can't live with - out it. Oh, how I'd cry, Oh, how I'd cry, If you got

23 Abmaj⁷ Gm⁷ C⁷ F⁷ Fm^{7(b5)} Bb⁷ Gm⁷ C⁷ F⁷ Bb13(b9) Eb⁶

tired and said good - bye, More than I'd show, More than you'll ev - er know._____

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Mountain Greenery

introduced by Sterling Holloway in the musical "The Garrick Gaieties"

Lorenz Hart

Richard Rogers-1926

C⁶ Am⁷ Dm⁷ G⁷ C⁶ Am⁷ Dm⁷ G⁷

In a moun-tian green - er - y where God paints the scen - er - y,
While you love your lo - ver let blue skies be your co - ver let,

5 C⁶ Am⁷ D⁷ 1. G⁷ Dm⁷/A B^b° G⁷/B

Just two cra - zy peo - ple to - ge - ther.
When it rains we'll laugh at the

9 2. G⁷ G⁺⁷ C⁷ F⁶ F[#]° Gm⁷ C⁷ F⁶

wea - ther. And if you're good, I'll search for wood,

14 B^b9 Em⁷ Am¹¹ D⁷ Dm⁷ G⁷ G⁺⁷

So you can cook while I stand look - - ing.

19 C⁶ Am⁷ Dm⁷ G⁷ C⁶ Am⁷ Dm⁷ G⁷

Beans could get no keen - er re - cep - tion, In a bean - er - y,

23 C⁶ F⁹ E^b9 D⁹ G⁷ C⁶ Dm⁷ G⁷

Bless our moun - tain green - er - y home.

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My Buddy

Gus Kahn

Walter Donaldson-1922

Fmaj7 F#° Gm7 C7 /Bb F6/A Ab° Gm7

Nights are long since you went a - way, I think a - bout you all through the
Miss your voice, the touch of your hand, Just long to know that you un - der-

8 C7 F6 Am7(b5) D7 Gm7

day, My bud - dy, _____ my bud - dy, _____ no - bo - dy
stand, My bud - dy, _____ my bud - dy, _____ your bud - dy

14 1. Db7(b5) C7 2. Gm7 C7 F6

quite so true. _____ mis - ses you. _____

My Favorite Things

sung by Mary Martin in the musical "The Sound Of Music"

Oscar Hammerstein II

Richard Rogers-1959

Em7 Cmaj7

Rain-drops on ro - ses and whis - kers on kit - tens, Bright cop - per ket - tles and
Cream col - lored po - nies and crips ap - ple stru - dels, Door bells and sleigh bells and

7 Am7 D7 Gmaj7 Cmaj7 Gmaj7

warm woo - len mit - tens, Brown pa - per pack - a - ges tied up with string, These are a
schnit - zel with noo - dles, Wild geese that fly with the moon on their wings, These are a

14 Cmaj7 F#m7(b5) B7(b9) Emaj7 F#m7 Emaj7/G# F#m7

1.2.
few of my fa - vo - rite things. Girls in white dres - ses with blue sa - tin sa - shes,
few of my fa - vo - rite things.

21 Amaj7 Amaj7 Am7 D7 Gmaj7

Snow - flakes that stay on my nose and eye - la - shes, Sil - ver white win - ters that melt in - to

28 Cmaj7 Gmaj7 Cmaj7 F#m7(b5) B7(b9) Em7 C#m7(b5) F#m7(b5)

springs, These are a few of my fa - vo - rite things. When the dog bites, when the

36 B7(b9) Em7 Em7/D Cmaj7 A7

bee strings, when I'm fee - ling sad, I sim - ply re - mem - ber my fa - vo - rite

44 Gmaj7 Cmaj7 Am7 D7 Gmaj7

things and then I don't feel so bad.

50 Cmaj7 Gmaj7 Cmaj7 Gmaj7 Cmaj7 F#m7(b5) B7(b9)

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My Foolish Heart

from the film of the same name

Ned Washington

Victor Young-1949

B♭maj7 D+7(#9)
Gm7 G+7
Cm7 /B♭
A¹¹ A⁺¹³

The night is like a love-ly tune, be - ware my fool-ish heart! How
 lips are much too close to mine, be - ware my fool-ish heart! But

5 Dm7 D+7(#9) Dm7 D♭13(#11) | 1. Cm7 G♭9(#11) F7(b9)

white the ev - er con-stant moon, take care my fool-ish heart! There's a
 should our ea-ger lips com - bine Then

9 B♭maj7 B♭7 B♭+7

line be - tween love and fas - cin - a - tion that's hard to

11 E♭6 Am7(b5) D+7(b9) Gm7 /F Em7(b5) A7(#9)

see on an ev-ning such as this, for they both give the ve-ry same sen - sa - tion, when you're

15 Dm7 G7 D♭7 Cm6 F+9 | 2. Cm7 /B♭ Am7 D+7(#9)

lost in the ma-gic of a kiss. Her let the fire start, For this

19 Gm7 /F E♭m9 A♭7 B♭maj7 E♭maj7

time it is - n't fa - ci - na - tion or a dream that will fade and fall a -

22 A♭13(#11) G7(sus4) Cm7 G+7(#9) C¹³ C+9 Cm7/F F7(b9)

part, It's love this time it's love my fool - ish

25 B♭6 Gm7 G♭maj7 F7

heart.

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My Funny Valentine

introduced by then child star Mitzi Green
in the musical "Babes In Arms"

Lorenz Hart

Richard Rogers-1937

Cm Cm(maj7)/B Cm7/Bb Cm6/A Abmaj7 Gm7 Fm7 /Eb

My fun-ny Va - len-tine, Sweet co-mic Va - len-tine, You make me smile with my

7 Dm7(b5) Db7 Cm G7/B Cm7/Bb F/A Abmaj7 Gm7

heart, Your looks are lach - a - ble, Un - pho-to - graph - a - ble, Yet you're my

14 Fm11 Db9 Bb7(sus4) Bb13(b9) Eb/Bb Bb7(sus4)

fav - orite work of art. Is your fi - gure less than Greek, Is your

19 Eb6 Bb7(sus4) Eb/Bb G+7 G7 Cm7 Bbm7 A7(b5)

mouth a lit - tle weak, When you o - pen it to speak, are you

23 Abmaj7 Gm11 Fm7 Ebm6 Dm7(b5) G7(b9) Cm

smart? But don't change a

26 Cm(maj7)/B Cm7/Bb F/A Abmaj7 Dm7(b5) G7(b9) Cm7 B7

hair for me, Not if you care for me, Stay lit - tle Va - len-tine stay,

32 Bbm11 A9(#11) Abmaj7 Gm7 Fm7 Bb7(b9) Eb6 Dm7(b5) G7(b9)

Each day is Va - len-tine's day.

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My Heart Belongs To Daddy

introduced by Mary Martin in the musical "Leave It To Me!"

Cole Porter-1938

Am⁷ Dm⁶

While tear-ing off a game of golf I may make a play for the cad-die, But I
I in-vite a boy some night to dine on my fine fin-nan had-die, I

5 E⁷ 1. Am⁷

when I do, I don't fol-low through 'cause my heart be longs to Dad dy. If
just a-dore his ask-ing for more, But my heart be longs to

9 2. Am⁷ Am⁷

Dad dy. Yes my heart be longs to Dad dy, So I sim-ply could n't be

13 E⁷ Am⁷

bad, Yes my heart be longs to Dad dy, Da-da - da-da-da-da-da - da. So I

18 Amaj⁷ A⁷/E Dmaj⁷

want to warn you lad - die, Though I know you're per - fect - ly swell, But my

22 Dm⁷ G⁷ C#m⁷ F#⁷ Bm⁷(b5) E⁷ Am⁷

heart be longs to Dad dy, 'Cause my Dad-dy he treats me so well.

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My Heart Stood Still

Lorenz Hart

Richard Rogers-1927

Dm⁷/A Ab^o Gm⁷ C⁷ Fmaj⁷ Dm⁷ Bbm⁷ Eb⁷

I took one look at you, that's all I meant to do,
My feet could step and walk, my lips could move and talk,

5 Am⁷ Dm⁷ Gm⁷ C⁷ 1. Am⁷ D⁷ Gm⁷ C⁷

and then my heart stood still.
and yet my heart stood

9 2. F⁶ Bb F Fm Fm(maj⁷) Fm⁷ Dm⁷(b5) Db⁷ Db⁹(#11)

still. Though not a sin - gle word was spo - ken, I could tell you knew,

14 C⁶ Am⁷ Dm⁷(b5) G⁷ Abm⁷ Db⁹(#11) Gm⁷ C⁷

That un - felt clasp of hands told me so well you knew.

19 Dm⁷/A Ab^o Gm⁷ C⁷ F A⁷ A⁺⁷ Bbmaj⁷ Bb⁶

I ne - ver lived at all un - till the thrill of that

23 F/C G⁷/C Gm⁷/C C⁷(b9) F⁶ Dm⁷ Gm⁷ C⁷

mo - ment when my heart stood still.

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My Ideal


Robin-Whiting-Chase

E♭maj7 C7 Fm7 Fm7/♭ Eb Ab7 G7 C7



Will I ev - er fine the girl in my mind? The one who is my i -

4 F7 Fm7 B♭7 Ab7/E♭ D+7 G7



deal, May - be she's a dream and yet she might be___

7 Cm7 F7 G♭m7 C♭7 Fm7 B♭7 E♭maj7 C7




just a-round the cor-ner wait - ing for me. Will I re - cog-nize the

10 Fm7 Fm7/♭ Eb Ab7 G7(♭9) C7 F7 B♭m7 E♭7



light in her eyes___ that no o - ther eyes re - veal, Or

13 A♭maj7 D♭7 D♭7/C♭ E♭maj7/B♭ A♭7 Gm7 Cm7



will I pass her by and ne - ver ev - en know that she is

15 C♭7(♭5) B♭7 E♭6



my i - - deal.

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My Little Boat

Menescal, R.

Gmaj7 C#m7

My lit - tle boat is like a note, bounc - ing mer - ri - ly a - long, hear it
The wind is still we feel the thril of a voy - age hea - ven bound, though we

4 F#7 Fmaj7

splash - ing up a song, The sails are white, the sky is bright, head - ing
on - ly drift a - round, Warmed by the sun, two hearts as one beat - ing

7 Bm7 E7 Ebmaj7

out in - to the blue, with a crew of on - ly two, Where we can share love's sal -
with en - chant - ed bliss, melt - ing in each oth - er's kiss, When day - light ends and sly -

10 Am7 D7

- ty air on a lit - tle pa - ra - dise, that's a - float, not a
- ly sends lit - tle stars that twin - kle bright - ly a - bove, it's good -

13 Gmaj7 E7(b9) Am7 D7(b9)

care have we, In my lit - tle boat.
bye to my lit - tle boat of love.


My Melancholy Baby

introduced by William Frawley

George A. Norton

Ernie Burnett-1912

B♭maj7 Eb7 Ab7 G7




Come to me my me - lan - cho - ly ba - by,
Ev - ry cloud must have a sil - ver lin - ing,

5 Cm7 G+7 Cm7 G7 Cm7




Cud - dle up and don't be blue,
Wait un - til the sun shines through,

9 1. Cm7 Cm7/B♭ Am7(b5) Ab7




All your fears are fool - ish fan - cies, ba - by,

13 Gm7 C7 Cm7 F7



You know dear that I'm in love with you.

17 2. Eb7 E° Dm7(b5)/F G7



Smile my hon - ey dear, While I kiss a - way each tear, Or

21 C7 F7 B♭6 G7 C7 F7



else I shall be me - lan - cho - ly too.

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My Old Flame

Sam Coslow

Arthur Johnston-1934

Gmaj7 Cm7 F7 Bm7(b5) E7(b9) Am7 Am7(b5) D7(#9)

My old flame, I can't ev - en think of his name, But it's
 My old flame, my new lo - vers all seem so tame, For I

5 G⁶ C⁷ F⁷ Bb⁶ Eb⁷ D⁷ Eb⁷(#11)

fun - ny now and then how my thoughts go flash - ing back a - gain to my old
 have - n't met a gent so mag - ni - fi - cent or el - e - gant as my old

8 1. Am⁷ D⁷(b9) 2. Cm⁷ F⁷ Bbmaj7 Cm⁷ F⁷

flame. flame. I've met so ma - ny men with fas - ci - na - ting ways, a

12 Ab⁷ G⁷(b9) C⁷ F⁷ D⁷

fas - ci - na - ting gaze in their eyes, Some who sent me up to the skies, But

16 Em⁷ A⁷ Am⁷ D⁷ Gmaj7 Cm⁷ F⁷ Bm7(b5) E7(b9)

their at - tempts at love were on - ly im - mi - ta - tions of My old flame, I

20 Am⁷ Am⁷(b5) D⁷(#9) G⁶ C⁷ F⁷

can't ev - en think of his name, But I'll ne - ver be the same, Un - til

23 Bb⁶ Eb⁷ Am⁷ D⁷(#9) G⁶ Am⁷ D⁷

I dis - co - ver what be - came of my old flame.

My One And Only Love

Robert Mellin

Guy Wood-1952

E♭maj7 E♭maj7/D Cm7 Cm7/B♭ Am7(b5) A♭° E♭maj7/G A♭maj7

The ve - ry thought of you makes my heart sing, like an Ap - ril breeze, On the
The sha-dows fall and spread their mys-tic charms, In the hush of night, While you're

4 Dm7(b5) Gm7 C7 Fm7 Fm7/E♭ Dm7(b5) D♭7(b5) Cm7 F7

wings of Spring, And you ap - pear in all your splen-dor,
in my arms, I feel your lips so warm and ten - der,

7 1. Fm7 B♭7 B♭7/A♭ Gm7 G♭7 Fm7 E7(b5)

My one and on - ly love.

9 2. Fm7 B♭7 E♭6 Am7(b5) D7 Gm7 Em7(b5) Am7 D7

My one and on - ly love. The touch of your hand is like hea ven, A

13 Gm7 Em7(b5) Am7 D7 Gm Gm(maj7)/F#

hea - ven that I've ne-ver known, The blush on your cheek when-

16 Gm7/F Gm6/E Fm7 C+7 Fm7 B♭7 E♭maj7 E♭maj7/D Cm7 Cm7/B♭

ev - er I speak tells me that you are my own. You fill my ea-ger heart with

20 Am7(b5) A♭° Cm7/G A♭maj7 Gm7 C7

such de - sire, Ev - ry kiss you give sets my soul on fire,

23 Fm7 Fm7/E♭ Dm7(b5) D♭7(b5) Cm7 F7 Fm7 B♭7(b9) E♭6

I give my-self in sweet sur - ren der, My one and on - ly love.

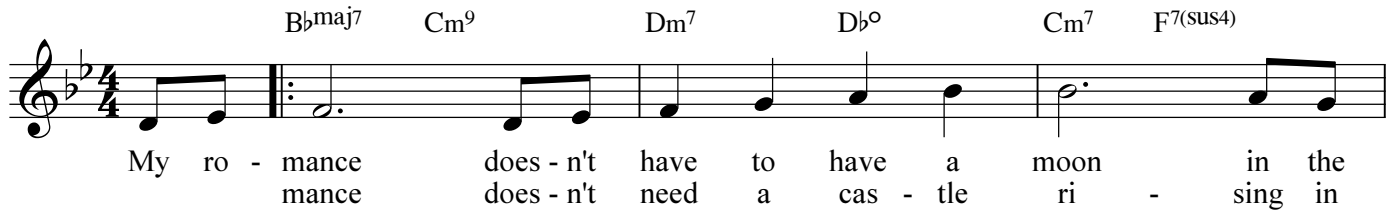
My Romance

from the musical "Jumbo"

Lorenz Hart

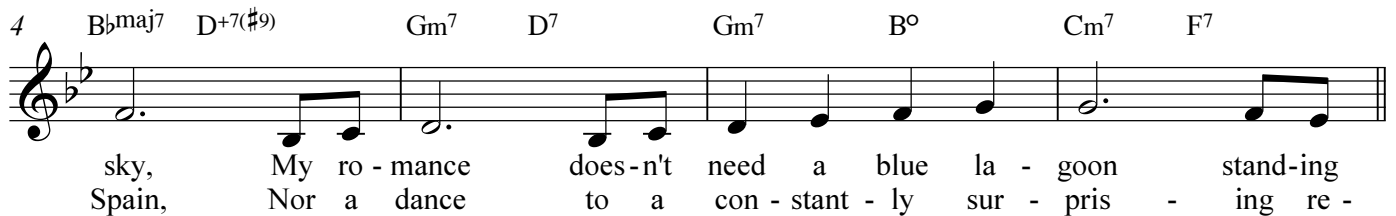
Richard Rogers-1935

B♭maj7 Cm⁹ Dm⁷ D♭^o Cm⁷ F7(sus4)



My ro - mance does - n't have to have a moon in the
mance does - n't need a cas - tle ri - sing in

4 B♭maj7 D⁷(#9) Gm⁷ D⁷ Gm⁷ B^o Cm⁷ F⁷



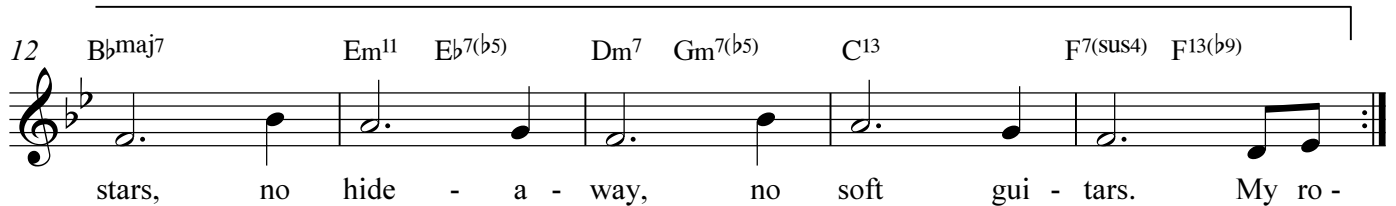
sky, My ro - mance does - n't need a blue la - goon stand - ing
Spain, Nor a dance to a con - stant - ly sur - pris - ing re -

8 1.
B♭maj7 B♭⁷ E♭maj7 A♭⁹ B♭maj7 B♭⁷ E♭maj7 A♭⁹



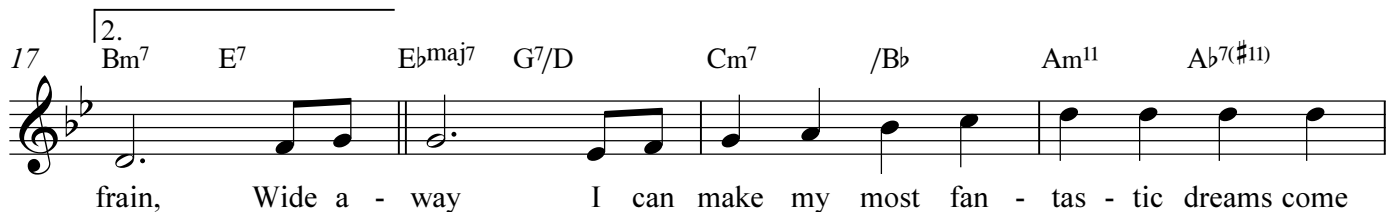
by, No month of May, no twink - ling

12 B♭maj7 Em¹¹ E♭⁷(b5) Dm⁷ Gm⁷(b5) C¹³ F7(sus4) F¹³(b9)




stars, no hide - a - way, no soft gui - tars. My ro -

17 2.
Bm⁷ E⁷ E♭maj7 G⁷/D Cm⁷ /B♭ Am¹¹ A♭⁷(#11)



frain, Wide a - way I can make my most fan - tas - tic dreams come

21 Gm⁷ G♭¹³(#11) B♭maj7/F Gm⁷ Cm⁷ F⁹ B♭⁶ Gm⁷ Cm⁷ F¹³



true, My ro - mance does - n't need a thing but you.

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My Shining Hour

introduced by Sally Sweetland in the film "The Sky's The Limit"

Johnny Mercer

Harold Arlen-1943

E♭maj7 *Fm7* *Gm7* *G7* *Fm7* *B♭7* *E♭maj7*

This will be my shin - ing hour, _____ Calm and

6 *C+7(#9)* *Fm7* *Dm7(b5)* *G7* *Cm7* *F7*

hap - py and bright, _____ And in my dreams your

11 *Dm7(b5)* *G7* *Cm7* *F9* *Fm7/B♭* *B♭7*

face will flo - wer through the dark-ness of the night, _____

17 *B♭m7* *E♭7* *A♭maj7* *B♭m7* *E♭7* *A♭m7*

Like the lights of home be - fore me or an

22 *D♭7* *E♭/G* *C7(#9)* *Fm7* *B♭7* *E♭maj7* *E♭maj7*

an - gel watch - ing o'er me. This will be my

27 *E♭maj7* *Fm7* *Gm7(b5)* *C7* *Fm7* *B♭7* *E♭6* *C7(#9)* *Fm7* *B♭7*

shin - ing hour 'til I'm with you _____ a - gain.

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My Ship

introduced by Gertrude Lawrence in the musical "Lady In The Dark"

Ira Gershwin

Kurt Weill-1941

F⁶ D⁹ Gm⁹ C⁹ F⁶ D⁹ /C Bm^{7(b5)} Bb⁷

My ship has sails that are made of silk, The decks are trimmed with gold, And of
ship's a - glow with a mil - lion pearls, And ru - bies fill each bin, The_

5 F^{6/A} D⁷ Gm⁷ /F Em⁷ A⁷ | 1. Dm⁷ G⁷ Gm⁷ C⁷ | 2. Dm⁷ G⁷ Gm⁷ C⁷

jam and spice there's a pa - ra - dise in the hold._____ My ship comes
sun sits high in a sap-phire sky when my

10 F⁶ | Gm⁷/C Cm⁷ Gm⁷/C Cm⁷ Gm⁷/C C¹¹

in. I can wait the years, till it ap - pears, One fine day one

14 F F⁺ Bbmaj⁷ E⁷ Am Am⁺ Am Am⁺

Spring, But the pearls and such, they won't mean much if there's

17 Dm⁷/A G¹³ Gm⁷ C⁷ F⁶ D⁹ Gm⁹ C⁹

mis - sing just one thing. I do not care if that day ar - rives, That

21 F⁶ D⁹ /C Bm^{7(b5)} Bb⁷ F^{6/A} D⁷ Gm⁷ /F Em⁷ A⁷

dream need ne - ver be, If the ship I sing does-n't al - so bring my

25 Dm⁷ G⁷ Gm⁷/C C^{7(b9)} Fmaj⁷/C F^{9(#11)} F⁷ Cm⁷ B^{9(#11)}

own true love to me. If the ship I sing does - n't

28 Bb^{9(#11)} Eb¹³ Eb⁹/Db Am⁷/C Dm⁷ D^{7(#9)} Gm⁷ C^{7(b9)} F⁶ Db⁷ F⁶ Gm⁷ C⁷

al - so bring my own true love to me._____

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My Silent Love

Edward Heyman

Nadin Dana Suesse-1931

I _____ reach for you like I'd reach for a star,
 I'm _____ like a flame dy-ing out in the rain,

Wor-ship-ping you from a -
 On - ly the ash - es re -

far,
 main,

Li - ving with my si - lent love.
 Smould-'ring like my sil - lent

love.

How I long to tell all the things I have

planned,

Still, it's wrong to tell, you would not un - der -

stand.

You'll _____ go a - long, ne - ver drea-ming I care,

Lov-ing some-bo - dy some where,

Leav-ing me my sil - ent love. _____

Copyright © 1931

Nature Boy

sung by Nat King Cole

Eden Ahbez-1947

Em⁷ F#m⁷(b5) B⁷(b9) Em⁷

There was a boy,
then one day,
A ve - ry strange en - chan - ted boy,
One ma - gic day he passed my way,

4 F#m⁷(b5) B⁷(b9) Em Em(maj7) Em⁷ Em⁶

They say he wan - dered ve - ry far,
While we spoke of ma - ny things, fools and kings,
ve - ry far,
fools and kings,

7 Am⁶ Em⁷ F#m⁷(b5) B⁷ C⁷(b5)

ov - er land and sea,
this he said to me, "The lit - tle shy
great - est thing

10 B⁷(b9) Em⁷ C#m⁷(b5)

and sad of eye,
you'll ev - er learn. But
Is

13 F#m⁷(b9) B⁷(b9)

ve - ry wise was he. And

17 F#m⁷(b9) B⁺ Em⁷ F#° B⁷

just to love, and be loved in re - turn."

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Nearness Of You, The

from the film "Romance In The Dark"

Ned Washington

Hoagy Carmichael-1938

Fmaj7 Dm7 C#° Cm7 B7(b5) Bbmaj7 Bb° Bbm7

It's not the pale moon that ex - cites me, That thrills and de - lights me, Oh
 your sweet con-ver - sa - tion, That brings this sen - sa - tion, Oh

5 Am7 Ab7 1. Gm7 C7 Am7(b5) D7(b9) Gm7 C7
 no, it's just the near-ness of you. It is - n't
 no,

9 2. Gm7 C7(b9) F6 Eb9 F6 Dm7
 it's just the near - ness of you. When you're in my

12 Gm7 C7 Fmaj7 Cm7 B7 Am7(b5) F7 Bbmaj7
 arms and I feel you so close to me, All my wild - est

17 Am7(b5) D7(b9) Dm7 G7 Gm7 C7 Fmaj7 Dm7 C#° Cm7 B7(b5) Bbmaj7
 dreams come true. I need no soft lights to en chant me, If you'll on - ly

23 Bb° Bbm7 Am7 Ab7 Gm7 C7 Am7(b5)
 grant me the right, To hold you ev - er so tight,

27 D7(b9) Gm7 C7 F6 Dm7 Gm7 C7
 And to feel in the night the near-ness of you.

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Nica's Dream

Horace Silver-1956

Musical score for "Nica's Dream" by Horace Silver, featuring a single melodic line in B-flat major. The score is divided into measures 1 through 44, with chord changes indicated above the staff. The key signature has two flats (B-flat major), and the time signature is 4/4. The score includes various chords such as Bbm(maj7), Abm(maj7), Db9, Abm7, Db7, Gb6, C7(#9), F7, F7(#9), Ebm7/Ab, Ab7, Dbmaj7, Bb7(b9), Eb7, Ebm7, Ab7, Dbmaj9, Em7, A7, and Bbm(maj7). The melody features several triplet markings (3) and a first/second ending section between measures 14 and 17.

1. 2.

Nice Work If You Can Get It

sung by Fred Astaire in the film "A Damsel In Distress"

Ira Gershwin

Gerorge Gershwin-1937

§ A⁺⁷ D⁹ G⁺⁷ C⁹ F¹³ B^{b9} G¹³ G^{13(b9)}

Hold - in' hands at mid - night 'neath a star - ry sky,
Strol - lin' with the one girl, sigh - in af - ter sigh,

5 Am⁷ Ab⁷ Gm⁷ Am⁷ B^{b6} B^{b/C} 1.2. F⁶

Nice work if you can get it and you can get it if you try.
Nice work if you can get ti and you can get it if you try.

9 Dm⁷ Fm⁷ B^{b7} Dm⁷ G¹³

Just i - ma - gine some - one — wait - ing at the cot - tage door,

13 Cm Am^{7(b5)} Dm¹¹ G⁺⁷ Gm^{7/C} C¹³ Abm⁷ D^{b7}

Where two hearts be - come one, — Who could ask for a - ny - thing more?

17 A⁺⁷ D⁹ G⁺⁷ C⁹ F¹³ B^{b9} 3 G¹³ G^{13(b9)}

Lo - ving one who loves you and then ta - kin' that vow,

21 Am⁷ Ab⁷ Gm⁷ Am⁷ B^{b6} B^{b/C} F⁶

Nice work if you can get it and you can get it if you try. —
and if you

25 D.S. al Coda CODA Eb⁷ D⁷ Gm⁷ C^{7(sus4)} F⁶

get it — won't you tell me how. —

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Night And Day

from the musical "Gay Divorce"

Cole Porter 1932

Bmaj7 Bb7 Ebmaj7 Eb6 Bmaj7

Night and day, _____ you are the one, _____ On - ly you, _____ 'neath the
 (day) _____ why is it so, _____ That this long - ing for you

6 Bb7 Ebmaj7 Eb6 Cm7 Am7(b5) Abm7 Gm7

moon or un-der the sun, _____ Whe-ther near to me or far, _____ It's no mat-ter, dar-ling,
 follows wher-ev - er I go? _____ In the roar-in' traf-fic's boom, _____ In the si-lence of my

12 F#o Fm7 Bb7 Bb+7 Ebmaj7 1. Eb6

where you are, _____ I think of you _____ day and night. _____ Night and day,
 lone - ly room, I think of you _____ day and night. _____

17 2. Eb6 Gbmaj7 Gb6 Ebmaj7 Eb6 Gbmaj7

Night and day, _____ un-der the hide of me _____ There's an oh, such a hun-gry yearn

23 Gb6 Ebmaj7 Eb6 Am7(b5) Abm7

- in' burn - in' in side of me, _____ And it's tor-ment won't be through_ till you

28 Gm7 F#o Fm7

let me spend my life ma - kin' love_ to you, day and night, _____

31 Fm7/Bb Emaj7 Eb6

_____ night and day. _____ Night and day

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Night Has A Thousand Eyes, The

theme from film of the same name

Buddy Bernier

Jerry Brainin-1948

Don't whis - per things to me you don't mean,
ro - mance may have cooled in the past,

4 D7 Gmaj7 Am7 D7 Dm7
— For_ words deep down in- side_ can be seen_ by the night, The night_
— My_ love for you will be_ ev - er - last - ing and_ bright,_ As bright_

10 G7 Cmaj7 F7 Bm7 Bb7
— has a thou-sand eyes,_ And it knows a truth-ful heart
— as the star - lit skies,_ And the won - drous night_

14 Am7 D7 Gmaj7 | 1. Am7 D7 | 2. Gmaj7 Cm7
— from the one that lies._ The I've lived my life
— that has a thous- and eyes.

19 F7 Bbmaj7 Bbm7 Eb7
— walk- ing through a dream,_ For I knew that_ I would find this

24 Abmaj7 C#m7(b5) Cm7 Bm7
mo - men_ su- preme, A night of bliss_ and ten - der sighs,_

29 Bb° Am7 D7 Gmaj7 Am7 D7
— And the smil - ing down_ of a thou- sand eyes._ Don't

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Night In Tunisia, A

Gillespie, D.

1 Eb7 Dm6 Eb7 Dm6



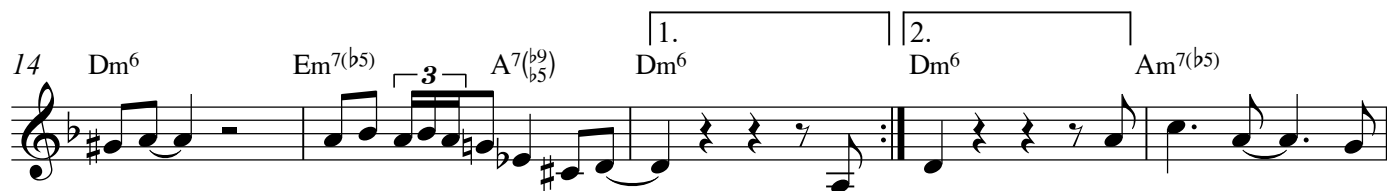
5 Eb7 Dm6 Eb7 Dm6



9 Eb7 Dm6 Eb7 Dm6 Eb7



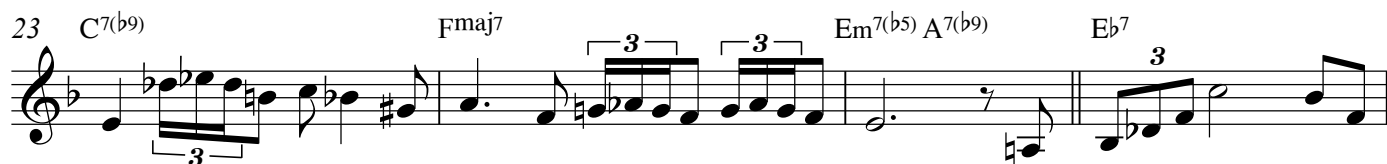
14 Dm6 Em7(b5) A7(b9) Dm6 Dm6 Am7(b5)



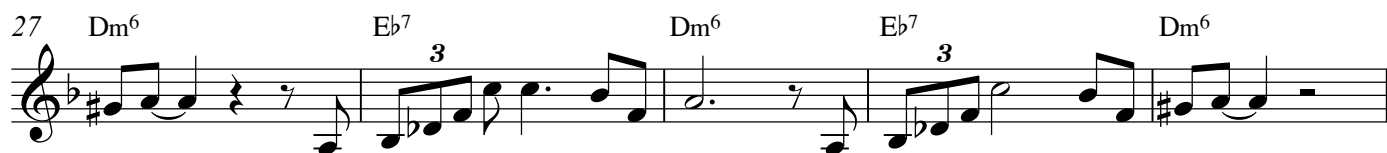
19 D7(b9) Gm7 Gm7(b5)



23 C7(b9) Fmaj7 Em7(b5) A7(b9) Eb7



27 Dm6 Eb7 Dm6 Eb7 Dm6



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32 Em7(b5) A7(b5) Dm7 Em7

36 Eb9(#11) Dm7 G9(#11)

41 C9(#11) Gm7/C

44 Gb7(#9) Fmaj7 Solo Break Em7(b5) A7(b9)

Nightingale Sang In Berkeley Square, A

Eric Maschwitz

Manning Sherwin-1939

E♭maj7 Cm7 B7 B♭m7 E♭7 A7(b5) A♭maj7 G7 Cm7 A♭m6

That cer-tain night, The night we met, There was ma-gic a-broad in the air, There were
may be right, I may be wrong, But I'm per-fect-ly will-ing to swear, — That

5 Gm7/B♭ Fm7/B♭ E♭/B♭ A♭m7 D♭7 Gm7 C7(#9) Fm7 B♭7 1. E♭6 Cm7

an - gels din - ing at the Ritz, And a night-in-gale sang in Berke - ley Square.
when you turned and smile at me a night-in gale sang in Berke - ley

10 Fm7 B♭7 2. E♭7 Cm7 / B♭ Am7(b5) D7 Gmaj7 Em7

I Square. — The moon that lin-gered ov - er

14 Am7 D7 Bm7 B♭° Am7 D7 Gmaj7 Em7

Lon-don town, Poor puz zled moon he wore a frown, How could he know we two were

18 Am7 D7 Gm7 C7 Fm7 B♭7 E♭maj7 Cm7 B7

so in love, The whole damned world seemed up - side down. The streets of town were

22 B♭m7 E♭7 A7(b5) A♭maj7 G7 Cm7 A♭m6 Gm7/B♭ Fm7/B♭

paved with stars, It was such a ro-man-tic af - fair, as we kissed and said good

26 E♭maj7/B♭ A♭m7 D♭7 Gm7 C7(#9) Fm7 B♭7 E♭6 Cm7 Fm7 B♭7

night, — a night-in gale sang in Berke - ley square. —

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No Moon At All

R.Evans

David Mann-1947

Dm A7/C# C°

No moon at all, — what a night, Ev - en light-ning bugs have
Don't make a sound, it's so dark, — Ev - en Fi - do is a -

4 G/B Bb° Dm/A Bb7 A7

dimmed their light, — Stars have dis - ap - peared from sight and there's no — moon at all.
fraid to bark, — What a per - fect chance to park, and there's no — moon at all.

7 1. Dm6 F7/C Bb7 A7 2. Dm Dm D9

Should we want at - mos - phere,

13 G9 C13

for in - spi - ra — tion, dear, One kiss will make — it clear, That to -

17 Fmaj7 Bbmaj7 Em7(b5) Eb9(#11) Dm

night is right and bright moon-light might in - ter - fere. — No moon at all —

20 A7/C# C° G/B

up a - bove, — This is no - thing like they told us of, —

23 Bb° Dm/A Bb7 A7 Dm

Just to think we fell in love, when there's no — moon at all. —

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Nuages

Django Reinhardt-1946

1 Bbm⁷ Eb⁷ Am^{7(b5)} D^{7(b5)} Gmaj⁷ Am⁷ Bm⁷

5 Bbm⁷ Eb⁷ Am^{7(b5)} D^{7(b9)} Gmaj⁷ G⁶ Cmaj⁷ B⁷ F#m^{7(b5)}

10 B⁷ Em⁷ B⁺⁷ Em⁷ A⁷ Ab⁷ A⁷

15 D⁷ Am⁷ D⁷ Bbm⁷ Eb⁷ Am^{7(b5)} D^{7(b9)} Gmaj⁷

20 G⁶ Ebm⁷ Ab⁷ Dm^{7(b5)} G^{7(b9)} Cmaj⁷ Am⁷

25 Cm⁷ F⁷ Gmaj⁷ Am⁷ Bm⁷

29 Bbm⁷ Eb⁷ Am^{7(b5)} D^{7(b9)} Gmaj⁷ G⁶

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Oh, Lady Be Good

from the musical "Lady Be Good"

Ira Gershwin

George Gershwin-1924

Gmaj7 C7 G C9 Bm7 Bb7

Oh, sweet and love - ly la - dy be good, Oh,
I am so aw - fly mis - un - der - stood, So,

5 Am7 D7 Ab7(#9) 1. G6 Em7 Am7 D7

la - dy be good to me.
la - dy be good to

9 2. G6 Dm7 Db7 Cmaj7 C#o G6/D

me. Oh, please have some pi - ty,

14 G6 Em Em(maj7) Em7 A7 Am7 D7

I'm all a - lone in this big ci - ty, I tell you

19 Gmaj7 C7 G C9 Bm7 Bb9(#11)

I'm just a lone - some babe in the wood, So

23 Am7 D7 Ab7(#9) G6 Em7 Am7 D7

la - dy be good to me.

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Old Devil Moon

from the musical "Finian's Rainbow"

E.Y. Harburg

Burton Lane-1947

F⁶ Cm⁷/F F⁶ Cm⁷/F Fmaj⁷

I look at you and sud - den - ly, Some-thing in your eyes I see,

6 Cm⁷/F Fmaj⁷ Dm⁷ Cm⁷ F⁷(b⁹) B^bmaj⁷

Soon be-gins be-witch-ing me, _____ It's that Old De vil Moon _____ that you

11 B^bm⁷ E^b7 A^bm⁷ D^b7 G^b6 C⁷ F⁶ F⁶ Cm⁷/F

stole from the skies, _____ It's that Old De-vil Moon _____ in your eyes. _____ You and your glance

17 F⁶ Cm⁷/F Cm⁷ Dmaj⁷ B^bmaj⁷

_____ make this ro- mance _____ too hot to han - dle, _____ Stars in the night

21 Dm⁷/A A^b° G⁷ A^b° Gm⁷ C⁷(sus4) F⁶

_____ bla-zing their light _____ can't hold a can - dle _____ to your raz-zle daz-zle. You've

26 Cm⁷/F F⁶ Cm⁷/F Fmaj⁷ Cm⁷/F Fmaj⁷ Dm⁷

got me fly-in' high and wide, On a ma-gic car-pet ride, Full of but-ter-flies in - side. _____

32 Cm⁷ F⁷(b⁹) B^bmaj⁷ B^bm⁷ E^b7 A^bm⁷ D^b7

_____ Wan-na cry, wan-na croon, _____ Wan-na laugh like a loon, _____ It's that Old De-vil Moon

38 G^b6 C⁷ F⁶ F⁶ Cm⁷/F F⁶ F⁶ Cm⁷/F

_____ in your eyes. _____ Just when I think _____ I'm free as a dove,

43 F⁶ B^bm⁷ E^b7 Am⁷ A^b7 Gm⁷ C⁷ F⁶

Old de-vil Moon deep in your eyes blinds me with love. _____

Old Folks

Robison, W.

Dm^{7(b5)}
G⁷
Cm⁷
F⁷
E^{b7}
A^bmaj⁷
D^{b7}

Ev - ry - one knows hime as old folks, like the sea - sons he comes and he'll go,
 leav - ing his spoon_ in his cof - fee, tucks his nap - kin up un - der his chin,

G⁺7
C⁷
Fm⁷
B^{b7}
/A^b
Gm^{7(b5)}
C⁷

— just as free as a bird_ and as good as his word,_ that's
 — and his own corn cob pipe_ is so mel - low, hits right,_ but

1. Cm⁷
F⁷
B^bm⁷
E^{b7}
A^bm⁷
D^{b7}

why ev - ry - bo - dy loves him so._____ Al - ways

2. F⁷
B^{b7}
E^{b6}

you need - n't be a - shamed of him._____ In the

E^bmaj⁷
B^b+⁷
B^bm⁷
E^{b7}
A^bmaj⁷
D^{b7}

ev - nings af - ter sup - per, what stor - ies he_ tells, How he

E^bmaj⁷
G⁷
Cm⁷
F⁷

held his speech at Get - tys - burg for Lin - coln that day, you know I_ know that one

B^bm⁷
E^{b7}
A^bm⁷
D^{b7}
Dm^{7(b5)}
G⁷
Cm⁷
F⁷
E^{b7}

so well. One thing we don't know_ a - bout old folks, did he

A^bmaj⁷
E^{b7}
G⁺7
C⁷
Fm⁷
B^{b7}
/A^b

fight for the blue_ or the gray?_ But he's so de - mo - cra - tic and

Gm^{7(b5)}
C⁷
F⁷
B^{b7}
E^{b6}

so dip - lo - ma - tic we al - ways let him have his way._____

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On A Clear Day (You Can See Forever)

from a musical of the same name

Alan J. Lerner

Burton Lane-1965

B♭maj7 Eb7(#11) B♭maj7

On a clear day, — rise and look a-round you, — and you'll see who —

6 Dm7 G7 Cm7 Cm7 Ab7(#11)

— you are, — On a clear day, — how it will a-stound you, —

12 Dm7 Db° Cm7 B° Cm7 F7

— that the glow of your be - ing out - shines ev - ry star. You'll feel

17 Fm7 Bb7 Fm7 Bb7

part of — ev - ry moun-tain, sea, and shore, — You can

21 E♭maj7 C9 F9 F7

hear from far and near, a world you've ne-ver heard be- fore, — And on a

25 B♭maj7 Dm11(b5)/Ab G7 Cm7 Dm7 Eb6 Dm7

clear day, — on that clear day, — you can see for ev - er, and

31 Cm7 Dm7 Eb6 Dm7 Cm7 F7(b9) Bb6 D7(#9) Cm7 F7

ev - er, and ev - er, and ev - er more. — On a

(I'd Like To Get You) On A Slow Boat To China

Frank Loesser-1948

B♭maj7 B° Cm7 C#°

I'd like to get you on a slow boat to Chi-na,
Out on the bri-ny with the moon big and shi-ny,

5 B♭/D D7 E♭maj7 Dm7(b5) G7

All to my - self a - lone,
Mel - ting your heart of stone,

9 1. Cm7 C#° Dm7 A♭7 G7

Get you and keep you in my arms ev - er - more,

13 C7 Gm7 C7 Cm7 G♭9 F9

Leave all your lov - ers weep-ing on the far - a-way shore.

17 2. Cm7 A♭7 Cm7(b5) G7

I'd love to get you on a slow boat to Chi-na,

21 Cm7 F13(b9) B♭6

All to my - self a - lone.

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On The Street Where You Live

from the musical "My Fair Lady"

Alan J. Lerner

Frederick Loewe-1956

Bb⁶ Eb^{maj7} Dm⁷ Cm⁷ F⁷ Bb Eb Bb/D Cm⁷ F⁷

I have of - ten walked down the street be - fore, But the
li - lac trees in the heart of town? Can you

5 Bb^{maj7} Eb^{9(#11)} Dm⁷ Db^o Cm⁷ F⁷ G⁷

pave - ment al - ways stayed be - neath my feet be - fore. All at
hear a lark in a - ny o - ther part of town? Does en -

9 Cm⁹ /Bb Am^{7(b5)} D⁷ Gm⁷ C⁷

once am I sever - ral sto - ries high, Know - ing
chant - ment pour out of ev - ry door? No it's

13 Cm⁷ F⁷ /Eb Dm¹¹ G⁷ Cm⁷ F^{7(sus4)}

I'm on the street where you live. Are there
just on the

17 F⁷ Bb⁶ Ab⁹ Bb⁶ Am¹¹

street where you live. And oh,

21 D⁷ Eb⁶ Bb^{13(b9)} Eb^{maj7} Ab¹³ Eb^{m13}

the to - wer - ing feel - ing just to know

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25 $A\flat^7$ $B\flat^6$ $E^7(\sharp 11)$

— some - how you are near, ————— The o -

29 $A^{13}(\flat 9)$ $E\flat^{11}$ $B\flat^9(\sharp 11)$ $A^7(\text{sus}4)$ A^{13}/G $F\sharp m^7$ $B^7(\flat 9)$

- ver - po - wer - ing feel - ing ————— that an - y se - cond you may

33 $E\flat m^7$ A^+7 $D\flat m^7$ G^9 $C\flat m^6$ $F^7(\text{sus}4)$ $B\flat^6$ $E\flat \text{maj}^7$

sud - den - ly ap - pear. ————— Peo - ple stop and stare, ———

37 $D\flat m^7$ $C\flat m^7$ F^7 $B\flat$ $E\flat$ $B\flat/D$ $C\flat m^7$ F^7 $B\flat \text{maj}^7$ $E\flat^9(\sharp 11)$

— they don't bo - ther me, ————— For there's no - where else on

41 $D\flat m^7$ $D\flat^\circ$ $C\flat m^7$ F^7 G^7 $C\flat m^9$ $/B\flat$

earth that I would ra - ther be, ————— Let the time go by, ———

45 $A\flat m^7(\flat 5)$ D^7 $G\flat m^7$ C^7 $C\flat m^7$

— I won't care if I ————— Can be here on the

49 $F^7(\flat 9)$ $B\flat^6$ $G^7(\sharp 9)$ $C\flat m^7$ F^7

street where you live. —————

On The Sunny Side Of The Street

from the musical "Lew Leslie's International Revue"

Dorothy Fields

Jimmy McHugh-1930

C⁶ Bm⁷ E⁷ F⁶ B^b9(#11)

Grab your coat and grab your hat, Leave your wor - ries on the door - step,
hear a pit - ter pat? And that hap - py tune is your step,

5 C⁶ D¹³ D[#]° Dm⁷ G⁷ 1. C⁶ C[#]° Dm⁷ G⁷

Just di - rect your feet to the sun - ny side_ of the street. Can't you
Life can be so sweet on the sun - ny side_ of the

9 2. C⁶ C⁷ Gm⁷ C⁷ Fmaj⁷ C⁹

stret. I used to walk in the shade,_ With those blues on pa - rade,

13 F⁶ F⁷ E⁷ E^b7 D⁷ Am⁷ D⁷ G⁷ Dm⁷ G⁷

— But I'm not a - fraid_ This Ro - ver crosed o - ver. If I

18 C⁶ Bm⁷ E⁷ F⁶ B^b9(#11)

ne - ver have a cent, I'd be rich as Rock - e - fel - ler,

22 C⁶ D¹³ D[#]° Dm⁷ G⁷ C⁶ Dm⁷ G⁷

Gold dust at my feet, on the sun - ny side of the street.

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On the Trail (Grand Canyon Suite)

Ferde Grofe-1931

F⁶ Fmaj⁷ Gm⁷ C⁷ F⁶ Fmaj⁷ Gm⁷ C⁷

5 Fmaj⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

9 Fmaj⁷ Gm⁷ Am⁷ D⁷(#9) Gm⁷ C⁷

13 Abm⁷ Abm⁷

17 Gm⁷ C⁷ F⁶ D⁷(b9) Gm⁷ C⁷

Once I Loved (O Amor em Paz)

Ray Gilbert

Antonia Carlos Jobim-1960

Gm7 C+9 Fmaj7 F#° Gm7

Once I loved, And I gave so much love to this
Then one day, From my in - fi - nite sad-ness you

6 G#° Fmaj7 Fm7 Bb+9 Ebmaj7

love, It was the world to me, Once I cried,
came, And brought me love a - gain, Now I know,

12 Em7(b5) A7 1. Dmaj7

At the thought I was fool-ish and proud, And let you say good- bye..
That no mat - ter what-ev - er be - falls, I'll ne - ver

16 D7 2. Dmaj7 G7 Cmaj7 F7 Bbmaj7

let you go, I will hold you close, Make your stay,

22 B° Bbm6 D7/A

Be-cause love is the sad-dest thing, when it goes a - way,

26 Ab7(b5) G7 Gm7 A+7 Dm D7

Be-cause love is the sad-dest thing when it goes a - way.

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Once In A While

Bud Green

Michael Edwards-1937

Eb⁶
Ab⁷
Eb^{maj7}
Gm⁷
C⁷
Gm⁷
C⁷

Once in a while will you try to give one lit-tle thought to me,
 Once in a while will you dream of the mo-ments I shared with you,

5 Fm⁷
C⁷(#9)
Fm⁷
Bb⁷
1. Gm⁷
C⁷(b9)
Fm⁷
Bb⁷

Though some-one else may be near-er your heart.
 Mo-ments be-fore we two drift-ed a -

9 2. Eb⁶
Abm⁷
Eb⁶
D⁷(#9)
Gmaj⁷
Em⁷
Am⁷
D⁷
Bm⁷
E⁷

part. In love's smoul-der-ing em-ber one spark may re-

14 Am⁷
D⁷
Gmaj⁷
Em⁷
Am⁷
D⁷
Gm⁷
C⁷(b9)
Fm⁷
Bb⁷

main, If love still can re-mem-ber the spark may burn a - gain.

19 Eb^{maj7}
Ab⁷
Eb^{maj7}
Gm⁷
C⁷
Gm⁷
C⁷

I know that I'll be-con-tent-ed with yes-ter-day's mem-o-ry,

23 Fm⁷
C⁷(#9)
Fm⁷
Bb⁷
Eb⁶
Fm⁷
Bb⁷

Know-ing you think of me once in a while.

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One For My Baby (and One More for the Road)

from the film "The Sky's The Limit"

Johnny Mercer

Harold Arlen-1943

Cmaj7 Gm7 Cmaj7 Dm7 Cmaj7 Gm7




It's quar - ter to three, there's no - one in the place ex - cept you and me,_____

4 Cmaj7 Gm7 Cmaj7 Gm7 Cmaj7 Dm7 Cmaj7 Gm7



_____ So set 'em up Joe, I got - ta lit - tle sto - ry you ought - ta know,_____

8 C9 F#7 Fmaj7 Cm7 Fmaj7 Bb9 Cmaj7 Dm7




_____ We're drink - in' my friend, to the end of a brief e - pi - sode,_____

12 Em7 Dm7 C6 E+7 A7(#11) Dm7 G7(sus4) C6 Am7



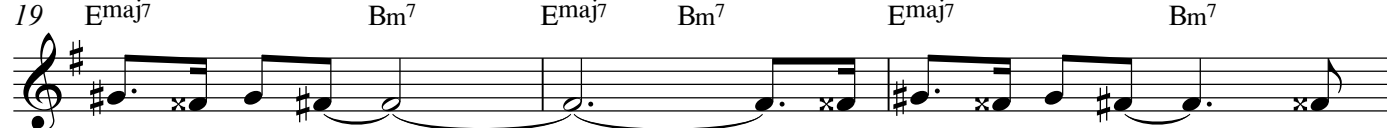
_____ Make it one for my ba - by and one more for the road.

16 F#m7(b5) F7 Emaj7 Bm7 Emaj7 F#m7




I got the rou - tine, so drop a - no - ther nick - el
that's how it goes, Joe, I know you're get - tin' pret - ty

19 Emaj7 Bm7 Emaj7 Bm7 Emaj7 Bm7




in the ma - chine, I'm feel - in' so bad, wish
an - xious to close, So thanks for the cheer, I

22 E^{maj7} F^{#m7} E^{maj7} B^{m7} E⁹ B^{b7}




you'd make the mu - sic pret - ty and sad, _____ Could
hope you did - n't mind my bend - in' your ear, _____ This

25 A^{maj7} E^{m7} A^{maj7} D⁷ E^{maj7} F^{#m7}




tell you a lot, _____ but you've got _____ to be true to your code, _____
torch that I found. _____ must be drowned or it soon might ex - plode, _____

28 G^{#m7} F^{#m7} E⁶ G^{#7} C^{#7}(^{#11}) F^{#m7} B⁷(sus4) E⁶ C⁷



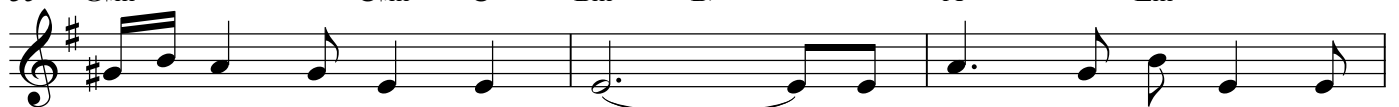
_____ So make it one for my ba - by and one more for the road.
_____ So make it one for my ba - by _____ and

32 B^{m7} B^{b7} A⁷ E^{m7} A⁷ E^{m7}




You'd ne - ver know it but bud-dy I'm a kind of po - et and I

35 G^{#m7} C^{#m7} C⁷ B^{m11} B^{b9}(^{#11}) A⁷ E^{m7}



got a lot of things to say, _____ And when I'm gloo - my, you

38 A⁷ G^{#m7} G^o B⁺⁷(b⁹)/F[#] F⁹ D.S. al Coda



sim-ply got-ta lis - ten to me till it's all talked a - way. _____ Well

41 CODA F^{#m7} B⁷(sus4) D⁹(^{#11}) C^{#7} F^{#m9} B¹³ E⁶



one more for the road, That long, long road. _____

One Note Samba

Jobim

Antonio Carlos Jobim-1960

Dm⁷ Db⁷ Cm⁷

This is just a lit - tle sam - ba built up - on a sin - gle note,

4 B⁷(b⁵) Dm⁷ Db⁷ Cm⁷

— Oth - er notes are bound to fol - low but the root is still_ that note,

8 B⁷(b⁵) Fm⁷ Bb⁷ Eb^{maj}7

— Now this new one is_ the con - se - quence of the one we've just_ been through,

12 Ab⁷ Dm⁷ Db⁷ Cm⁷ B⁷(b⁵) Bb⁶

— As I'm bound to the un - a - void - a - ble con - se - quence of you!

17 Eb^m7 Ab⁷ Db^{maj}7

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

20 Db^m7 Gb⁷

no - thing, I have used up all the scale I know and at the end I've come to

23 B^{maj}7 Cm⁷(b⁵) B⁷(b⁵) Dm⁷

no - thing or near - ly no - thing. So I came back to_ my first

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26 Db⁷ Cm⁷ B⁷(b5) Dm⁷ Db⁷

—note as I must come back to you,— I will pour in to—that one—note all the

31 Cm⁷ B⁷(b5) Fm⁷ Bb⁷ Ebmaj⁷

love I feel for you,— A-ny-one who wants the wholeshow, Re mi fa sol la— si do,

36 Ab⁷ Db⁶ C⁷ Bmaj⁷ Bb⁶

— He will find him- self—with no—show, bet-ter play the note you know.

Our Delight

Dameron, Tadd

1. $B7(\#11)$ $Bb7(\#11)$ A^7 $Abmaj7$ Cm^7 F^7

5 Bb^7 Bbm^7/Db D° Ab^6/Eb $F^7(\#9)$ 1. Db Eb^7 Ab^6 F^7

9 2. Bbm^7 Eb^7 $Abmaj7$ Ebm^7 Ab^7 $Dbmaj7$ Bbm^7

13 Fm^7 $B7(b5)$ Dbm^7 Gb^7 Cm^7 F^7 Bm^7 E^7 Bbm^7 Eb^7 B^7

18 $Bb7(\#11)$ A^7 $Abmaj7$ Cm^7 F^7

22 Bb^7 Bbm^7/Db D° Ab^6/Eb $F^7(\#9)$ Φ

25 Bbm^7 Eb^7 Ab^6 $F^7(\#9)$ D.S. al CODA Φ CODA Bbm^7 Eb^7 $Abmaj7$

Out Of Nowhere

sung by Bing Crosby in the films "Confessions Of A Co-Ed" and "Surrender Dear"

Edward Heyman

Johnny Greene-1931

Gmaj7 Bbm7 Eb7 Bbm7 Eb7

You came to me from out of no - where, You
If you should go back to your no - where, Leav -

5 Gmaj7 Gmaj7 Bm7 E7 Bm7 E7

took my heart and found it free,
ing me with just a me - mo - ry,

9 1. Am7 Bm7(b5) E7(#9) Am7

1.
Won-der - ful dreams, won-der - ful schemes, from no - where,

13 Eb7 Eb7 Am7 D7

Make ev - ry hour as sweet as a flo - wer to me.

17 2. Am7 Bm7(b5) E7 Am7 F7(b5)

2.
I'll al - ways wait for your re - turn out of no - where,

21 Bm7 Bb° Am7 D7 G6 Am7 D7

Ho - ping you bring your love to me.

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Over The Rainbow

sung by Judy Garland in the film "The Wizard Of Oz"

E.Y. Harburg

Harold Arlen-1939

Some - where o - ver the rain - bow way up high,
Some - where o - ver the rain - bow skies are blue,

5 There's a land that I dreamed of once in a lu - la - by.
And the dreams that you dare to

9 dream real - ly do come true. Some day I'll wish up - on a star and

12 wake up where the clouds are far be - hind me, Where

15 trou-bles melt like le-mon drops a - way a-bove the chim-ney tops that'swhere you'll

18 find me. Some - where o - ver the rain - bow

21 blue - birds fly, Birds fly

24 o - ver the rain - bow. Why, then, oh, why can't I?

Chord progressions: Ebmaj7, Ab7, D7(b9), Gm7, Fm7, Em7, A7(b5), Abmaj7, Am7(b5), D7, Gm7, C+9, C7(b9), Fm7, Abm7, Db7, Ebmaj7, Eb7, C7, B7(b5), Bb7, Bb7(b9), Ebmaj7, Fm7/Bb, B7(b5), Bb7, Ebmaj7, Gm7, C7, F#m7, B7, Fm7, Bb7, Ebmaj7, Cm7, /Bb, Am7(b5), D7(#9), Gm7, Gb°, Fm7, Bb7, Am7(b5), D7(b9), Gm7, Fm7, Em7, A7(b5), Abmaj7, Am7(b5), D7, Gm7, C+9, C7(b9), Fm7, Abm7, Db7, Ebmaj7, Db7, C7, B7(b5), Bb7, Bb7(b9), Ebmaj7, Fm7/Bb

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Party's Over, The

sung by Judy Holiday in the musical "Bells Are Ringing"

Betty Comden, Adolph Green

Jule Styne-1956

B \flat 7 B \flat 11 B \flat 7(b9) E \flat maj7 Cm7 Fm7 B \flat 7 B \flat 7(b9) E \flat maj7 Cm7

The par - ty's o - ver, _____ It's time to call it a day, _____
o - ver, _____ The can - dles fli - cker and dim, _____

4 Fm7 B \flat 7 B \flat 7(b9) E \flat maj7 Fm7 Gm11 A \flat maj7

— They've burst your pret - ty bal - loon and ta - ken the moon a -
— You danced and dreamed through the night, It seemed to be right just

7 1. B \flat m7 E \flat 7 A \flat 6 D \flat 7

way. _____ It's time to wind up _____ the mas - quer -

11 E \flat maj7 Cm7 Dm7 G7 C7 F7 B \flat 7 B \flat 11 B \flat 7(b9)

ade. _____ Just make your mind up, _____ The pi - per must be paid. The par - ty's

12. B \flat m7 E13(#11) E \flat 7 A \flat maj7 Fm7 B \flat 7 G7

be - ing with him, _____ Now you must wake up, _____ All dreams must end, _____

C7 Fm7 B \flat 7 B \flat 7(b9) E \flat maj7 A7(b5)

— Take off your make - up, _____ The par - ty's o - ver, _____

A \flat maj7 Gm7 G \flat 13 Fm7 B \flat 7 B \flat 7(b9) E \flat 6

— It's al o - ver _____ my friend. _____

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Peace

Horace Silver-1959

Am⁷(b5) D⁷(b9) Gm⁷ C⁷

3 Bmaj⁷ Cm⁷(b5) F⁷(b9) B^bmaj⁷ Bm⁷ E⁷

6 Amaj⁷ F[#]m⁷ Ebm⁷(b5) A^b7(b9) D^bmaj⁷

9 C⁷([#]9/_{b5}) B⁷(b5) B^bmaj⁷

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a repeat sign and contains notes for measures 1-2, with chords Am⁷(b5), D⁷(b9), Gm⁷, and C⁷ above. The second staff starts at measure 3 and includes triplets and notes for measures 3-4, with chords Bmaj⁷, Cm⁷(b5), F⁷(b9), B^bmaj⁷, Bm⁷, and E⁷ above. The third staff continues from measure 6 and includes notes for measures 6-7, with chords Amaj⁷, F[#]m⁷, Ebm⁷(b5), A^b7(b9), and D^bmaj⁷ above. The fourth staff starts at measure 9 and includes notes for measures 9-10, with chords C⁷([#]9/_{b5}), B⁷(b5), and B^bmaj⁷ above, ending with a double bar line.

Pennies From Heaven

sung by Bing Crosby in the film of the same name

Johnny Burke

Arthur Johnston-1936

C⁶ F⁷ Em⁷ Eb^o Dm⁷ G⁷ C⁶ F⁷

Ev - ry time it rains it rains pen-nies from hea - ven,___ Don't you know each

6 Em⁷ Eb^o Dm⁷ G⁷ C⁷ Gm⁷ C⁷

cloud con tains pen-nies from hea - ven.____ You'll find your for-tune fal-ling

11 Fmaj⁷ F⁹ E⁹ Eb⁹ D⁹ Am⁷ D⁷ G⁷ Dm⁷ G⁹

all o - ver town, Be sure that your um-brel-la is up-side down.

17 F#m⁷(b5) Fm⁷ Em⁷ Eb^o Dm⁷ G⁷ C⁷ Gm⁷

Trade them for a pack-age of sun-shine and flo - wers,___ If you want the

22 C⁹ Fmaj⁷ F⁶ Fmaj⁷ Bb⁹(#11) Fm⁷

things you love you must have sho- wers,___ So when you hear it thun-der

27 Em⁷ A⁹ F/G 3 Dm⁷/G G¹³(b9) C⁶

don't run un-der a tree,___ There'll be pen-nies from hea-ven for you and me._____

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Pent Up House

Rollins, Sonny

Am⁹/D D+7(b⁹) Am⁷/D D+7(b⁹) Gmaj⁹ Ab⁹ Gmaj⁹

5 break - - - - - Am⁹/D D+7(b⁹) Am⁹/D D+7(b⁹) Gmaj⁹ Ab⁹ Gmaj⁹

9 break - - - - - Dm⁷ G+7(b⁹) Dm⁷ G+7(b⁹) Cm⁹

13 F¹³ Am⁹/D D+7(b⁹) Am⁹/D D+7(b⁹) Gmaj⁹ Ab⁹ Gmaj⁹

17 break - - - - - 1. Gmaj⁹ Am⁷ SOLOS D⁷ Gmaj⁷ G⁷ Am⁷ D⁷
2. SOLOS

25 Gmaj⁷ G⁶ Am⁷ D⁷ Gmaj⁷ G⁶ Am⁷ D⁷ Gmaj⁷ G⁶

People

sung by Barbra Steisand in the musical "Funny Girl"

Bob Merrill

Jule Styne-1963

$\text{B}\flat\text{maj}7$ $\text{Gm}7$ $\text{Cm}7/\text{F}$ $\text{F}7$ $\text{B}\flat\text{maj}7$ $\text{Gm}7$ $\text{Cm}7/\text{F}$ $\text{F}7(\text{sus}4)$ $\text{F}7(\text{b}9)$

Peo - ple _____ peo-ple who need peo - ple, _____ are the
Lo - vers _____ are ve - ry spe - cial peo - ple, _____ they're the

5 $\text{B}\flat(\text{sus}4)$ $\text{B}\flat\text{maj}7$ 1. $\text{Am}7$ $\text{D}7$

luck - i - est peo - ple _____ in the world, _____ We're
luck - i - est peo - ple _____ in the

9 $\text{Gm}(\text{maj}7)$ $\text{C}13(\#\text{11})$ $\text{Gm}(\text{maj}7)$ $\text{C}13(\#\text{11})$

chil - dren, _____ need-ing o - ther chil - dren, _____ And yet

13 $\text{Gm}7(\text{b}5)$ $\text{C}7$ $\text{Am}7$ $\text{Dm}7/\text{C}$ $\text{G}7/\text{B}$ $\text{B}\flat\text{m}7$ F/A $\text{A}\flat^\circ$

let - ting our grown up pride hide all the need in - side, Act - ing

17 $\text{Gm}7$ $\text{C}7$ E F $\text{Cm}7$ $\text{F}+7$

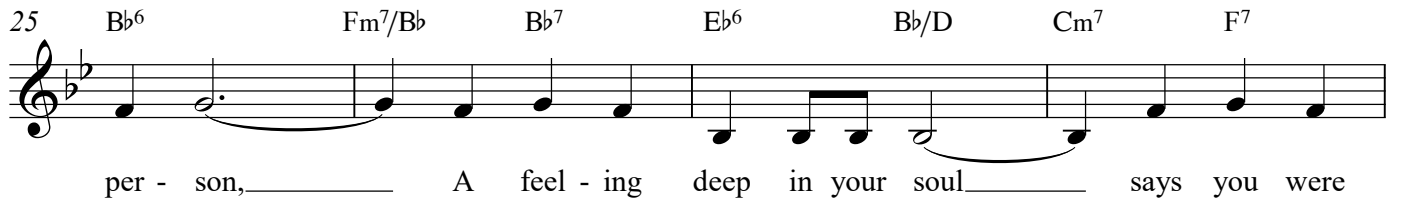
more like chil - dren than chil - dren. _____

21 2. $\text{Fm}7/\text{B}\flat$ $\text{B}\flat7$ $\text{E}\flat\text{maj}7$ $\text{Dm}11$ $\text{Cm}7$ $\text{F}7$

world, _____ With one per - son, _____ one ve - ry spe - cial

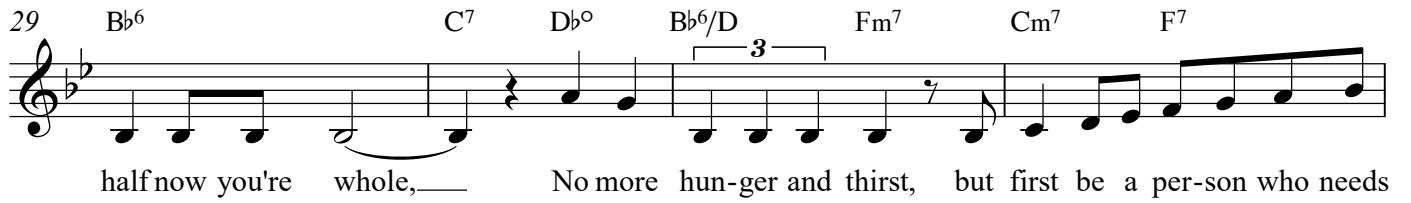
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25 $B\flat^6$ $Fm^7/B\flat$ $B\flat^7$ $E\flat^6$ $B\flat/D$ Cm^7 F^7



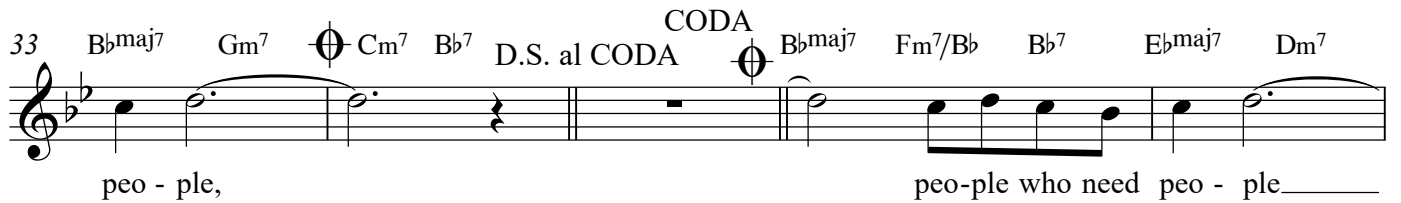
per - son, _____ A feel - ing deep in your soul _____ says you were

29 $B\flat^6$ C^7 $D\flat^\circ$ $B\flat^6/D$ Fm^7 Cm^7 F^7



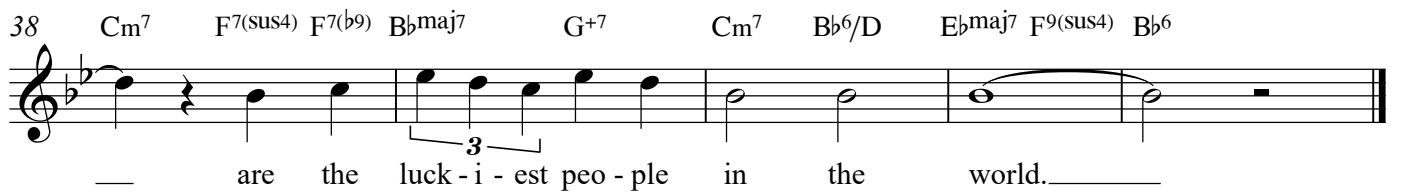
half now you're whole, _____ No more hun-ger and thirst, but first be a per-son who needs

33 $B\flat^{maj7}$ Gm^7 $\oplus Cm^7$ $B\flat^7$ D.S. al CODA $\oplus B\flat^{maj7}$ $Fm^7/B\flat$ $B\flat^7$ $E\flat^{maj7}$ Dm^7



peo - ple, peo-ple who need peo - ple _____

38 Cm^7 $F^7(sus4)$ $F^7(b9)$ $B\flat^{maj7}$ G^+7 Cm^7 $B\flat^6/D$ $E\flat^{maj7}$ $F^9(sus4)$ $B\flat^6$



_____ are the luck - i - est peo - ple in the world. _____

Perdido

Tizol, Juan

Cm⁷ F⁷ Cm⁷ F⁷ B^bmaj⁷ E^b⁷

Per - di - do, — I look from my heart, it's per - di - do, — I
le - ro, — he glanced as I danced the Bo - le - ro, — He

4 Dm⁷ G⁷ Cm⁷ F⁷ Cm⁷ F⁷

lost it way down in To - ri - do, — While chanc-ing a dance fi -
said tak - ing off his som - bre - ro, — "Let's meet for a sweet fi -

7 1. B^b⁶ E^b⁷ Dm⁷ G⁺⁷ 2. B^b⁶ E^b⁹ B^b⁶ Bridge D⁷

es - ta, — Bo - es - ta." — High was the sun when we first

13 G⁷ C⁷ F⁷

— came close, — Low was the moon when we said — a - dios, Per

19 Cm⁷ F⁷ Cm⁷ F⁷ B^bmaj⁷ E^b⁷

di - do, — since then my heart has been per - di - do, — I

22 Dm⁷ G⁷ Cm⁷ F⁷ Cm⁷ F⁷ B^b⁶

know I must go to To - ri - do, — that yearn-ing to lose per - di - do.

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RIFF

27 Cm⁷ Ebm⁷ Dm⁷ Dbm⁷

31 Cm⁷ F⁺⁷ Bb⁶ Db^o 1. Cm⁷ B^o

35 2. Cm⁷ F⁷ Bb⁷ Eb⁷ D⁷ G⁷ C⁷ Bridge

High was the sun when we first came close, Low

41 F⁷ Cm⁷ Ebm⁷

was the moon when we said a- dios.

46 Dm⁷ Dbm⁷ Cm⁷

49 F⁺⁷ Bb⁶ Db^o Cm⁷ Bmaj⁷ Bb⁹ rit.

Pick Yourself Up

introduced by Fred Astaire in the film "Swing Time"

Dorothy Fields

Jerome Kern-1936

Gm⁷ C⁷ Fmaj⁷ B^bmaj⁷ Em⁷(b⁵) A⁷(b⁹) Dm⁷ G⁷

No-thing's im-pos-si-ble I have found, For when my chin is on the ground, I

5 C⁷ B^bmaj⁷ Am⁷ Ab⁷ Gm⁷ C⁷ Fmaj⁷

pick my-self up, Dust my-self off, Start all o-ver a - gain.

9 Am⁷ D⁷ Gmaj⁷ Cmaj⁷ F[#]m⁷(b⁵) B⁷(b⁹) Em⁷ A⁷ D⁷ Cmaj⁷

Don't lose you con-fi-dence, If you slip be grate-ful for a plea-sant trip, And pick your-self up,

14 Bm⁷ B^b⁷ Am⁷ D⁷ Gmaj⁷ G⁷ Ab^bmaj⁷ B^bm⁷ Cm⁷ Fm⁷

Dust your-self off, Start all o-ver a - gain. Work like a soul in - spi-red, Till the

19 E⁷ Eb⁷ Ab^bmaj⁷ C⁶/G G⁹/F Em⁷ Dm⁷ C⁷ B^bmaj⁷

bat-tle of the day is won, You may be sick and tir - ed, but you'll be a man my

24 Am⁷ Ab⁷ Gm⁷ C⁷ Fmaj⁷ B^bmaj⁷ Em⁷(b⁵) A⁷(b⁹) Dm⁷ G⁷

son. Will you re-mem-ber the fa-mous men who had to fall to rise a-gain? They

29 C⁷ B^bmaj⁷ Am⁷ Ab⁷ Gm⁷ C⁷ F⁶

picked them-selves up, Dust them-selves off, And start ed all o-ver a - gain.

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Please Don't Talk About Me When I'm Gone

Sept, S.

$E\flat^6$ G^7 C^7 $D\flat^{13}$ C^7

Please don't talk a bout me when I'm gone, Oh hon - ey
if you can't say a - ny - thing real nice, It's bet - ter

5 1. F^9 $B\flat^{13}$ $E\flat^6$ $C^7(b^9)$ Fm^7 $B\flat^9$

though out friend-ship ceas - es from now on. And lis - ten

9 2. F^9 $B\flat^{13}$ $E\flat^6$

not to talk at all is my ad - vice. We're part - ing,

13 G^7 $A\flat^7$ G^7 C^7 $G\flat^7(\#11)$

you go your way I'll go mine, it's best that we do,

17 F^9 $B\flat^7$ $G\flat^\circ$ Fm^7 $B\flat^7$

Here's a kiss, I hope that this brings lots of luck to you.

21 $E\flat^6$ G^7 C^7 $D\flat^{13}$ C^7

Makes no dif-frence how I car - ry on, Re - mem - ber,

25 F^9 $Fm^7/B\flat$ $B\flat^7$ $E\flat^6$

please don't talk a - bout me when I'm gone.

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Polka Dots and Moonbeams

Van Heusen, J.

Fmaj7 Dm7 Ab13(b9) Gm9 C7 /Bb Am7 Cm11 B7(b9)
 A coun-try dance was be - ing held in a gar - den, I felt a bump and heard an
 The mus - ic start - ed and was I the pur-plexed one, I held my breath and said "May

4 Bbmaj7 Em7 A7 Dm7 Bbm7 Eb7 Fmaj7/C Bb7 Am7 Abm7
 "Oh, beg your par - don," Sud - den - ly I saw pol ka dots and moon beams
 I have the next one?" In my fright - ened arms, pol ka dots and moon - beams spar

7 1. Gm7 C7 /Bb Am7 Ab7 Gm9 Gb7(b9) 2. Gm7 C7
 a - round a pug - nosed dream. kled on a pug - nosed

10 F6 Bm7(b5) E7(b9) Amaj7 Bb° Bm7 E7 /D
 dream. There were ques - tions in the eyes of o - ther dan - cers,

13 C#m7 F#m7 Bm7 E7(b9) Amaj7 Bb° Bm7 E7
 as we float - ed o - ver the floor, There were ques - tions but my heart knew all the an - swers,

17 Am7 3 D7(b9) Gm7 C7(b9) Fmaj7 Dm7 Ab7(b9) Gm7 C7 /Bb
 and per - haps a few things more. Now in a cot - tage built of li - lacs and laugh - ter,

21 Am7 Cm11 B7(b9) Bbmaj7 Em7 A7 Dm7 Bbm7 Eb7
 I know the mean - ing of the words "E - ver af - ter," And I'll al - ways see

24 Fmaj7/C Bb7 Am7 Abm7 Gm7 C7 F6 Gm7 C7(b9)
 pol - ka dots and moon - beams when I kiss the pug - nosed dream.

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Poor Butterfly

inspired by the opera "Madam Butterfly"
and used in the musical "The Big Show"

John Golden

Raymond Hubbell-1916

Bbm Bbm(maj7) Bbm7 Eb7(b9) Abmaj7 Db13

Poor but - ter - fly, 'neath the blos - soms wait - ing,
I know that he'll be faith - ful,

4 Ab6 G+7(b9) G7(b9) C+7(b9) C+7 Cm7/F F7

1. Poor but - ter - fly, For she loved him so, The mo - ments
And that he'll come to me by and

9 Bb7 Bbm7/Eb Eb7 Gm7(b5) C7 Fm7

pass in - to hours, The hours pass in - to years, And as she

13 Bb7 Fm7 Bb7 Bbm7/Eb Eb7 Db9 C7 B9(#11)

smiles through her tears she mur - murs low. The moon and

17 2. F7 Bbm7 Bbm7(b5) Abmaj7 Db9(#11)

by, But if he won't come back then I'll ne - ver sigh or cry,

22 Cm7 F7 Bbm7 Bbm7 Bbm7/Eb Eb7(b9) Abmaj7 Eb7 Cm7 F7

I just will die, poor but - ter - fly.

Portrait Of Jennie

From the film of the same name

Robinson, R.

$E\flat^{\circ}$ $E\flat^{maj7}$ $B\flat^{m7}$ $E\flat^{7(b9)}$ $A\flat^{maj7}$ $A\flat^{m7}$ $D\flat^7$ G^{m7} C^{m7}

A por-trait of Jen- nie, more pre-cious to me, than a mas-ter-piece

6 F^{m7} $B\flat^7$ G^{m7} C^{m7} F^{m7} $B\flat^7$ $E\flat^{\circ}$ $E\flat^{maj7}$ $B\flat^{m7}$ $E\flat^{7(b9)}$ $A\flat^{maj7}$

how-e-ver fa-mous it be. The por-trait of Jennie, is etched in my heart,

12 $A\flat^{m7}$ $D\flat^7$ G^{m7} C^{m7} F^{m7} $B\flat^7$ $E\flat^6$ A^{m7} D^7

where her fea-tures have been sketched from the start. Ah, the co-lor and

17 G^{maj7} C^{m7} F^7 $B\flat^{maj7}$ $D^{m7(b5)}$ $G^{7(b9)}$ C^{m7} F^7

beau-ty of life, and the glow of her spi-rit di-vine, all cast in hea-vens

23 F^{m7} $B\flat^7$ $E\flat^{\circ}$ $E\flat^{maj7}$ $B\flat^{m7}$ $E\flat^{7(b9)}$ $A\flat^{maj7}$

own de-sign. With a por-trait of Jen- nie, I will ne-ver part,

28 $A\flat^{m7}$ $D\flat^7$ G^{m7} C^{m7} F^{m7} $B\flat^{(sus4)}$ $B\flat^7$ $E\flat^6$

for there is - n't a - ny por-trait of Jen-nie ex-cept in my heart.

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The Preacher

Silver, Horace

1. 2.

17 F F6 Bb7 B° Am7(b5)/C D7 G7 C7 F7

Prelude To A Kiss

Ellington, D.

D⁷ G⁺⁷ C⁷ F^{maj7} B⁷ E⁷ A⁷ D^{m7}

I you hear a song in blue, like a flower cry - ing for the dew,
If you hear a song that grows, from my ten - der sen - ti - men - tal woes,

5 D^{m7} G⁷ G^{#o} Am⁷ D¹³ 1. D^{m7} G^{7(b9)} C⁶ A⁺⁷

that was my heart se - re - na - ding you_ my pre - lude to_ a kiss.
that was my heart try - ing to com - pose

9 2. D^{m7} G^{7(b9)} C⁶ F^{#o} B^{7(b9)} Emaj⁷ C^{#m7} F^{#m7(b5)} B^{7(b9)}

a pre - lude to_ a kiss._ Though it's just a sim - ple me - lo - dy, with

13 G^{#m7} G^o F^{#m7} B^{7(b9)} Emaj⁷ C^{#m7} F^{#m7(b5)} B^{7(b9)}

no - thing fan - cy, no - thing much, You could turn it to a sym - pho - ny, a

17 Em⁷ A⁷ D^{m7} Eb^{m7} Em⁷ A^{7(b9)} D⁷ G⁺⁷ C⁷ F^{maj7}

Shu - bert tune_ with a Ger - sh - win touch. Oh, how my love song gent - ly cries, for the

21 B⁷ E⁷ A⁷ D^{m7} D^{m7} G⁷ G^{#o}

ten - der - ness with - in your eyes, My love's a pre - lude that

24 Am⁷ D¹³ D^{m7} G^{7(b9)} C⁶

ne - ver dies, A pre - lude to_ a kiss.

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Quiet Nights of Quiet Stars (Corcovado)

Gene Lees

Antonio Carlos Jobim-1960

Am⁶ Ab^o Gm⁷

6 C⁷ Fmaj⁷ F⁶ Am⁷ Bb⁷

11 Em⁷ A⁺⁷ Am⁷ D⁷ Dm⁷

16 Ab^o Am⁶ Ab^o

21 Gm⁷ C⁷ Fmaj⁷ F⁶ Fm⁷

26 Bb⁷ Em⁷ A⁷(#9) D⁷ G⁷(b9)

31 Bb¹³(b5) A⁷ D⁷ G⁷ C⁶

(Ab¹³b5)

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Ray's Song

Brown, Ray

Chord progression: Dbmaj7 Bbm7 Ebm7 Ab7 Fm7 Bb7

4 Ebm7 3 Ab7 Db7 3 Gb7 G°

7 1. Db7 Bb7(b5) Ebm7 Ab7 2. Db7 Bb7(b5) Ebm7 Ab7 Dbmaj7

11 Abm7 Db+7(b9) F#m7 B+7(b9)

15 Em7 A+7(b9) Ebm7 3 Ab7(#9)

19 Dbmaj7 Bbm7 Ebm7 Ab7 Fm7 Bb7

22 Ebm7 3 Ab7 Db7 3 Gb7 G°

25 Db7 Bb7 Ebm7 Ab7

Red Top

Hampton, Lionel

1. F7 Bb7 F7

Musical notation for measures 1-4. Measure 1: quarter rest, eighth note G4, quarter note A4, quarter note Bb4. Measure 2: quarter rest, quarter note G4, quarter note A4, quarter note Bb4. Measure 3: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 4: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5.

5. Bb7 Fmaj7 Gm7 Am7 Abm7

Musical notation for measures 5-8. Measure 5: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 6: quarter rest, quarter note G4, quarter note A4, quarter note Bb4. Measure 7: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 8: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5.

9. Gm7 C7 F7 D7(#9)

Musical notation for measures 9-11. Measure 9: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 10: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 11: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5.

12. 1. Gm7 C7(sus4) 2. Gm7 C7(sus4) F6

Musical notation for measures 12-13. Measure 12: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 13: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5.

Remember

Irving Berlin-1925

$E\flat\text{maj}7$
 $A\text{m}7(\text{b}5)$ $D7$
 $G\text{m}7$
 C^9

Re - mem - ber the night, the night you said "I
 mem - ber you vowed, by all the stars a -

5 $C\text{m}7$
 $F7(\text{b}9)$
 $B\flat\text{maj}7$
1. $F\text{m}7$ $B\flat7$

love you," re - mem - ber? _____ Re
 bove you, re - mem - ber? _____

9 2. $B\flat7$
 $E\flat\text{maj}7$
 $D\flat7$
 $E\flat\text{maj}7$
 $A\flat7$

Re - mem - ber we found a lone - ly spot, and

14 $D\text{m}7$
 $G7$
 $C\text{m}7$ / $B\flat$
 $A\text{m}7(\text{b}5)$ $D7$

af - ter I learned to care a lot. You

18 $E\flat\text{maj}7$
 $D7$
 $G\text{m}7$
 C^9

pro - mised that you'd for - get me not, but

22 $C\text{m}7$
 $C\text{m}7/\text{F}$
 $F7$
 $B\flat6$
 $A\text{m}7(\text{b}5)$ $D7$

you for - got to re - mem - ber. _____

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Robbin's Nest

Thompson, Charles-Jaquet, Illinois

Oh, give me some-thing sweet and gen- tle, and___ make it sen - ti - men - tal
 Make it sweet and ten - der, so___ I___ must sur - ren - der,

what - ev - er you___ sug gest___ I'll take rob bins nest.
 you know I'd like noth - ing but the best, so I'll take rob bins nest..

oh,___ For when I get that feeling,

go - in'round and round,___ some-thing brings me down,___ way

down,___ way___ down. Oh,___ when I get that feel - ing, go - in'

round___ and round, some - thing brings___ me

___ down,___ way___ down.

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Rockin' Chair

Hoagy Carmichael-1929

E♭maj7 Cm7 B♭m7 E♭7 A♭maj7 D♭7 E♭maj7 D♭7 C7

Old ro-ckin' chair's got me, cane by my side, fetch me that gin, son,

7 F7 B♭7 E♭maj7 Cm7 /B♭ Am7(b5) D7 Gm7 C7

'fore I tan your hide, Can't get from this ca-bin, goin' no where,

13 F7 Fm7 B♭7 E♭6 A♭7

Just set me here grab-bin' at the flies round this ro-ckin chair. My dear old aunt

18 E♭maj7 Am7(b5) D7 Gm7 Cm7 F7

Har-ri-et, in hea-ven she be, send me sweet cha-ri-ot, for the end of the trou-ble I

24 Fm7 B♭7 E♭maj7 Cm7 B♭m7 E♭7 A♭maj7

see. Old ro-ckin' chair gets it, judge-ment day is

28 D♭7 Gm7 C+7 Fm7 B♭7(sus4) E♭6 Cm7 Fm7 B♭7

here, chained to me ro - ckin' chair.

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Rose Room

Hickman, A.

B \flat ¹³ B \flat m⁷ E \flat ⁹ A \flat maj⁹ A \flat ⁶

In sun - ny Rose - land, where Sum - mer breez - es are play - ing,
shin - ing is more than ev - er de - sign - ing,

5 E \flat m¹¹ A \flat ⁷ D⁷(\sharp ⁹) D \flat maj⁹ D \flat ⁶ D \flat m⁷ G \flat ⁹

where the hon - ey bees are May - ing, There all the ros - es are
for tis ev - er then I'm pin - ing, Pine - ing to be sweet - ly re

11 1. Cm⁷ G \flat ⁹(\sharp ¹¹) F⁷ B \flat ⁷ B \flat m⁷ E⁹(\sharp ¹¹)

sway - ing, danc - ing while the mead - ow brook flows.

16 2. E \flat ⁹ F⁷ Cm⁷ G \flat ⁹(\sharp ¹¹) F⁷

The moon when clin - ing, some where in

19 B \flat ⁷ B \flat m⁷ E \flat ⁹ A \flat ⁶ G⁷(\flat ⁹) G \flat ⁹ F⁷

Rose - land be - side a beau - ti - ful rose.

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Rosetta

Henri Woode

Earl "Fatha" Hines-1933

F⁶ E⁺⁷ E^{b9}(#11) D⁹

Ro - set - ta, _____ my Ro - set - ta, _____ in my
told me _____ that you loved me, _____ please don't

5 G⁹ 1. C⁷ F⁶ C⁷

heart there's no - bo - dy but you. _____ You
leave me for

9 2. C⁷ F⁶ E⁷ Am⁷ E⁷

some - bo - dy new. You made my whole life a

14 Am⁷ Dm⁷(b5)/Ab G⁷ C G⁷ C⁷

dream, _____ I pray that you'll make it come true. _____

19 Gm⁷ C⁷ F⁶ E⁺⁷ E^{b9}(#11)

_____ Ro - set - ta, _____ sweet Ro - set - ta, _____

23 D⁹ G⁹ C¹³ F⁶ C⁷

_____ please say that I'm just the one, dear, for you. _____

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Ruby My Dear

Monk, Thelonius

Bbm^7 $\text{Eb}^7(\text{b}9)$ $\text{Ab}^{\text{maj}7}$ Bbm^7 Bm^7 Cm^7 Db^6

3 Cm^9 $\text{F}^7(\text{b}9)$ $\text{Bbm}^{\text{maj}7}$ Cm^7 Dbm^7 Dm^7 $\text{Eb}^{\text{m}7}$ $\text{Ab}^7(\text{b}9)$ $\text{Db}^{\text{maj}7}$ Fm^7 Bb^7

7 $\text{Eb}^{\text{m}7}$ D^6 Em^7 A^7 $\text{Eb}^{\text{+}7}$ Em^7 A^7 $\text{D}^{\text{maj}7}$ Bm^7 Em^7 $\text{A}^7(\text{b}9)$

12 $\text{D}^{\flat 9}$ $\text{D}^{\text{maj}7}$ Eb^6 E° Fm^7 $\text{Fm}(\text{maj}7)$ Fm^7 Gm^7 Abm^7

17 $\text{Db}^{13}(\text{b}5)$ $\text{Ab}^7(\#\text{9})$ Bbm^7 $\text{Eb}^7(\text{b}9)$ $\text{Ab}^{\text{maj}7}$ Bbm^7 Bm^7 Cm^7 Db^6 Cm^9 $\text{F}^7(\text{b}9)$

21 $\text{Bbm}^{\text{maj}7}$ Cm^7 Dbm^7 Dm^7 $\text{Eb}^{\text{m}7}$ $\text{Ab}^7(\text{b}9)$ $\text{Db}^{\text{maj}7}$ Fm^7 Bb^7

24 $\text{Eb}^{\text{m}7}$ $\text{A}^9(\text{add}11)$ $\text{Bm}^{\text{aj}9}$ $\text{E}^7(\text{b}9)$ $\text{Eb}^7(\text{b}9)$ D.S. al CODA

27 CODA $\text{Eb}^{\text{m}7}$ $\text{A}^9(\text{add}11)$ $\text{Bm}^{\text{aj}9}$ $\text{E}^7(\text{b}9)$ $\text{Eb}^7(\text{b}9)$ $\text{Ab}^{\text{maj}7}$

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Ruby

Mitchell Parish

Heinz Eric Roemheld-1952

C⁶ C⁶ C^{#0} B^b/D B^b/D G⁷(#9)/D C^{maj7}/E

They say, Ru-by you're like a dream, Not al - way what you seem,
say, Ru-by you're like a song, You don't know right from wrong,

6 Am⁷ /G F^{maj7} B^{b9}(#11)

— And though my heart may break when I a - wake, Let it be
— And in your eyes I see heart-aches for me, Right from the

9 C⁺/G C^{maj7}/G D^{m7}(b5) F^{m7}(b5) Em⁷ A⁷ D^{m7} G⁷

so, I on - ly know, Ru - by it's you. They
start, whoe stole my

13 D^{m7}(b5) D^{b7} C⁶ C⁷ F^{m7} B^{b7}

heart? Ru-by it's you. I hear your voice and I must come to

18 C^{maj7} Am⁷ G^{m7} C⁷ F^{m7} B^{b7} Em⁷ A⁷ D^{m7} G⁷ C⁶

you, I have no choice, so what can I do? They say,

25 C⁶ C^{#0} B^b/D B^b/D G⁷(#9)/D C^{maj7}/E Am⁷ /G F^{maj7}

Ru-by, you're like a flame, In-to my life you came, And though I should be ware, Still I don't

31 B^{b9}(#11) Am(maj7)/G# Am⁷/G D^{m7}(b5) D^{b7} C⁶ E^{b7} A^bmaj7 D^bmaj7

care, You thrill me so, I on - ly know, Ru-by it's you.

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'S Wonderful

sung by Adele Astaire and Allen KEarns in the musical "Funny Face"

Ira Gershwin

George Gershwin-1927

$E\flat\text{maj}7$ E°

'Swon - der - ful, _____ 'smar - ve - lous, _____
'Saw - ful nice, _____ 'spar - a - dise, _____

5 $Fm7$ $B\flat7$ 1. $E\flat6$ $C+7(b9)$ $F9$ $B\flat+7(b9)$

you should care _____ for me.
'swhat I love _____ to

9 2. $E\flat6$ $D+7(b9)$ $G\text{maj}7$ $Am7$ $D7$ $Bm7$ $E7$

see. _____ You've made my life so gla - mor - ous, _____

14 $Am7$ $D7$ $G9$ $C13$ $F9$ $B\flat13$ $E9$

_____ You can't blame me for feel - ing a - mo - rous. _____ Oh,

19 $E\flat\text{maj}7$ C°

'swon - der - ful, _____ 'smar - ve - lous, _____

23 $Fm7$ $C7(b9)$ $Fm7$ $B\flat13(b9)$ $E\flat6$ $C7(\#9)$ $Fm7$ $B\flat7$

that you should care for me. _____

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Saint James Infirmary Blues

Traditional, Redman, Don

The musical score is written in 4/4 time and consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows, with a first ending consisting of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second staff begins with a measure rest (marked '3'), followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third staff begins with a measure rest (marked '6'), followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piece concludes with a double bar line and repeat dots.

Chords indicated above the staff:

- Staff 1: Dm⁷, A⁷, Dm⁷
- Staff 2: Gm⁷, A⁷ Em⁷(b⁵) C^o A⁷/C[#], Dm⁷, A⁷/E
- Staff 3: Dm⁷, G⁷, B^{b7}, A⁺⁷, Dm⁷, A⁷

San Francisco Holiday (Worry Later)

Monk, Thelonius

Am7(b5) D7 Gm7(b5) C7 F7(b5) Bb7 Ebmaj7/Bb

5 Am7(b5) D7 Gm7(b5) C7 Fm7(b5) C7 E7(b5)/Bb

9 Ebmaj7/Bb Cm7(b5) F7 Cm7(b5) F7(b9)

14 Cm7(b5) F7 Cm7(b5) F7(b5)

18 Am7(b5) D7 Gm7(b5) C7 F7(b5) Bb7 Ebmaj7/Bb

22 Am7(b5) D7 Gm7(b5) C7 Fm7(b5) Bb7 E7(b5)/Bb

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Satin Doll

Johnny Mercer

Duke Ellington, Billy Strayhorn-1953

Dm⁷ G⁷ Dm⁷ G⁷ Em⁷ A⁷ Em⁷ A⁷

Ci - ga - rette hol - der, which wigs me, Ov - er her shoul der, she digs me,
Ba - by shall we_ go out skip - pin', Care - ful a - mi - go, you're flip - pin'

5 Am⁷(b⁵)/E^b D⁷ Abm⁷ Db⁷ 1. Cmaj⁷ Em⁷ A⁷ 2. Cmaj⁷ C⁶

Out cat - tin' that sa - tin doll.____ She's
Speaks la - tin, that sa - tin doll.____

11 Gm⁷ C⁷ Gm⁷ C⁷ F Fmaj⁷ F⁶ F

no - bo - dy's fool so I'm play - in' it cool as can be,_____ I'll

15 Am⁷ D⁷ Am⁷ D⁷ Dm⁷ Em⁷(b⁵) A⁺⁷ A⁷

give it a whirl but I ain't for no girl catch - ing me._____

19 Dm⁷ G⁷ Dm⁷ G⁷ Em⁷ A⁷

Te - le - phone num - bers, well, you know, Do - ing my rhum - bas,

22 Em⁷ A⁷ Am⁷(b⁵)/E^b D⁷ Abm⁷ Db⁷ Cmaj⁷ A⁷

with u - no, And that - n' my sa - tin doll.____

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September In The Rain

introduced by James Melton in the film "Melody For Two"

Al Dubin

Harry Warren-1937

Eb
Gm7
Cm7
B°
Bbm7
A7(b5)
Ab6

The leaves of brown came tum - bling down, Re - mem - ber
 sun went out just like a dy - ing em - ber,

4
Abmaj7
Db9
Fm7
Bb7(b9)
1. Eb6
C7(b9)
Fm7
Bb7

in Sep - tem - ber, in the rain. The
 That Sep - tem - ber in the

9
2.
Ebmaj7
Eb6
Bbm7
Eb7
Bbm7
Eb7
Abmaj7
Ab6

rain. To ev - ry word of love I heard you whis - per, The

15
Cm7
F7
Cm7
F7
Bb7
Gb7
Fm7
E9(#11)

rain - drops seemed to play our sweet re - frain. Though

19
Eb
Gm7
Cm7
B°
Bbm7
A7(b5)
Ab6
Abmaj7

spring is here to me it's still Sep - tem - ber, That Sep -

23
Db9
Fm7
Bb7(b9)
Eb6
C7
Fm7
Bb7

tem - ber in the rain.

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September Song

from the musical "Knickerbocker Holiday"
and the film "September Affair"

Maxwell Anderson

Kurt Weill-1938

E_b7 *E_bm7* *A_b7* *B_bmaj7*

Oh, it's a long, long while, from May to De-cem-ber, But the days grow
wea-ther turns leaves to flame, One has -n't time

6 *C7* 1. *Cm7(b5)* *F7(b9)* *B_bmaj7*

short when you reach Sep - tem - ber. When the au - tumn
for

10 2. *Cm7(b5)* *F7(b9)* *B_bmaj7* *B_bmaj7* *B_b7* *E_bm7*

the wait-ing game. Oh, the days dwin-dle down to a

15 *E°* *E_bm7* *E°*

pre-cious few, Sep-tem-ber, No-ven-ber,

20 *E_b7* *E_bm7* *A_b7* *B_bmaj7*

And these pre-cious days, I'll spend with you,

24 *C7* *Cm7(b5)* *Bmaj7* *B_b6*

These pre-cious days I'll spend with you. Oh, it's a

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Shadow of Your Smile, The

Love Theme from the film "The Sandpiper"

Paul Francis Webster

Johnny Mandel-1965

The sha-dow of your smile when you are gone, Will co-lor all my
5 dreams and light the dawn, Look in-to my eyes, my love, and see,
12 All the love-ly things you are to me. Our wist-ful lit-tle
17 star was far too high, A tear-drop kissed your lips and so did
23 I, Now when I re - mem - ber spring, All the joy that
27 love can bring, I will be re - mem - ber - ing,
30 The sha - dow of your smile. The sha - dow of your

Chords: F#m7, B7, B7(b9), Em7, A9, Am7, Eb9(#11), D7, Gmaj7, Db7(b5), Cmaj7, F#m7(b5), B+7(#9), Em7, Em7/D, C#m7(b5), F#7(#9), F#m7, C9(#11), B9, F#m7, B7, B7(b9), Em7, A7, Am7, Eb13(b9), D7(b9), Bm7(b5), F13(#11), E7, Am7, Cm7, F9, Bm7, F9(#11), E9, E+7(b9), A13, Eb9(#11), D9(sus4), D13(b9), G6, C7, B9

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She's Funny That Way

Moret, Neil

Bb⁺⁷ Eb⁶ Bb⁺⁷ Eb⁶ Bb⁺⁷ Eb¹³ D⁷

I'm not much to look_ at, noth - in' to see, - just glad I'm liv - in' and
can't save a dol - lar ain't worth a cent, - she'd nev - er hol - ler she'd

4 Gm^{7(b5)} C⁷ Fm⁷ Db^{9(#11)} Eb⁶ F⁹ Fm⁷ Bb⁺⁷

hap-py to be, - I got a wo - man cra-zy for me, - she's fun-ny that way. I
live in a tent, I got a wo - man cra-zy for me,

9 Eb⁶ Fm⁷ Bb⁷ Eb⁶ Eb⁷ Abm⁷ G^o Bmaj⁷/F# Db⁹/F Eb⁶ Bb⁷

she's fun-ny that way. Though she'd love to work and slave for me ev-ry

14 Ebmaj⁷ Dm^{7(b5)} G⁷ Cm Cm(maj⁷)/B Cm⁷/Bb Am⁷ F⁷ C⁷

day, she'd be so much bet - ter off if I went a -

18 Fm⁷ Bb⁺⁷ Eb⁶ Bb⁺⁷ Eb⁶ Bb⁺⁷ Eb¹³ D⁷

way. But, why should I leave her, shy should I go? - she'd be un- hap - py with

22 Gm^{7(b5)} C⁷ Fm⁷ Db^{9(#11)} Eb⁶ Fm⁷ Bb⁷ Eb⁶ Bb⁺⁷

our me, I know, I got a wo - man, cra-zy for me, - she's fun-ny that way.

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Shiny Stockings

Foster, Frank

Gm⁷ C⁷ Gm⁷

Those silk shi - ny stock - ings That I wear when I'm with you,
Then came a - long some chick with great big stock-ings too,

4 C⁷ Fmaj⁷ Bb⁷ Am⁷

I wear 'cause you told me that you dig that cra-zy hue.
when you changed your mind a - bout me, why I ne-ver knew.

8 Ab^o Gm⁷ C⁷ Am⁷

Do we feel the ro mance_____ when you go to the cance?
I guess I'll have to find_____ a new a new kind_

12 1. D⁷ Bm⁷ E⁷ A⁷ D7(#9)

_____ Oh, no, you take a glance_____ at_____ those shi-ny stock ings.

17 2. D⁷ Gm⁷/C C⁷(sus4) C⁷(b9) F⁶ Dm⁷ D⁷

a guy_ who digs my shi - ny stock ings- too._____

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Since I Fell For You

Johnson, Buddy-1945

Cmaj7 Em7 Dm7 G7(b9) Cmaj7 Am7

When you just give love, and nev - er get love, You'd bet - ter let love___

4 Dm7 G7 G+7 Gm7 C7(b9) Fmaj7 Fm6

___ de - part. ___ I know it's so and yet I know ___ I

7 D7(b9) Ab7(b9) G7 Cmaj7 Am7 Dm7 G7(#9) Em7 A7

can't get you out of my heart. ___ You ___ made me leave my hap - py home, ___
Love ___ brings such mi - se - ry and pain, ___

12 Dm7 G7 C6/E A7(#9) Dm7 G+7 G7 1. E+7 A7(#9) Dm9 G+7

___ You took my love, and now you've gone ___ since I fell for you. ___
___ I guess I'll ne - ver be the same ___ since I fell for

2. 17 C6 F7 F#o C6/G C7 F7 F#o

you. ___ Well, it's too bad ___ and it's too sad ___ but

21 C6 Am7 Dm7 G7 C7 F7 F#o C6/E A7

I'm on love with ___ you, You love me, ___ then you snub me, ___ but what can I do, I'm

26 D9 G G+7 Cmaj7 Am7 Dm7 G7(#9) Em7 A7

still in love with you. Well, I guess ___ I'll ne - ver see the light, ___

30 Dm7 G7 C6/E A7(#9) Dm7 G+7 G7 C6 A7(#9) Dm9 G+7

___ I get the blues most ev - ry night ___ since I fell for you.

Skylark

the lyrics are for Mercer's longing for his lover Judy Garland

Johnny Mercer

Hoagy Carmichael-1941

Chords: Eb⁶ Fm⁷ Eb/G A^bmaj⁷ Gm⁷/B^b A⁷

4 A^bmaj⁷ Gm⁷ G^b1³ F⁷ Fm⁷ B^b7

7 1. Eb⁷ Cm⁷ Fm⁷ B^b7 | 2. Eb^bmaj⁷ Bm⁷

10 B^bm⁷ Eb⁷ A^bmaj⁷ F⁷ B^bm⁷ Eb⁷ A^bmaj⁷ D^bmaj⁷

14 Gm⁷(b⁵) C⁷ Fm⁷ B^bm⁷ Eb⁷ A^bmaj⁷ Gmaj⁷ Em⁷

18 A⁷ D⁷ G⁶ B^b7 Eb⁶ Fm⁷ Eb/G A^bmaj⁷ Gm⁷/B^b A⁷

22 A^bmaj⁷ Gm⁷ G^b1³ F⁷

24 Fm⁷ B^b7 Eb^bmaj⁷ D^b7 D⁷ Eb⁷

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Small Fry

sung by Bing Crosby in the film "Sing You Sinners"

Hoagy Carmichael, Frank Loesser-1938

8 E_b^{maj7} C^9 F^9 B_b^{13} E_b^{maj7} C^9

Small fry, sit - tin' by the pool room, Small fry,
Small fry, dan - cin' for a pen - ny, Small fry,

4 F^9 B_b^{13} E_b^6 $A^9(\#11)$ $A_b7(b5)$ Gm^7

should be in the school room, My, my, put down that ci - ga - rette, You
coun - tin' up how ma - ny, My, my just lis - ten here to me, You

7 1. Cm^7 F^9 Fm^{11} B_b^7 $B_b^7(b9)$

ain't a grown up high and migh - ty yet.

9 2. Fm^{11} $B_b^{13}(sus4)$ E_b^6 $A^9(\#11)$

ain't the big - gest - cat - fish in the sea, You prac - tice

11 $A_b7(b5)$ E_b^{maj7} G^7 Cm^7 F^7 B_b^{13}

peck - in' all day long to some old ra - di - o song, Oh yes, — Oh yes, — Oh yes,

14 E_b^6 $A^9(\#11)$ $A_b7(b5)$ E_b^{maj7} G^7 Cm^7

— You bet - ter lis - ten to your Ma and some - day prac - tice law, — And then you'll

17 Cm¹¹ F¹³(b9) Fm⁷/B^b B^{b+9} E^bmaj⁷ C⁹ F⁹ B^b¹³

be a real suc - cess. Small fry, You kissed the nigh-bor's daugh-ter,

21 E^bmaj⁷ C⁹ F⁹ B^b¹³ E^b⁶ A⁹(#11)

Small fry, should stay in shal - low wa - ter, Seems I should

24 A^b7(b5) Gm⁷ Fm⁷ B^b¹³ E^b⁶ D.S al CODA

take you 'cross my knee, You ain't the big - gest cat - fish in the sea.

27 CODA E^b⁶ A⁹(#11) A^b7(b5) E^bmaj⁷

sea, You've got your feet all soak - in' wet, You'll be the

30 G⁷ Cm⁷ Fm⁷ B^b⁷ E^b⁶

death of me yet, Oh my, Oh my, small fry.

Smoke Gets In Your Eyes

from the musical "Roberta"

Otto Harbach

Jerome Kern-1933

The musical score is written in 4/4 time and consists of eight staves of music. The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above the staff lines. The key signature changes from C major to B-flat major between staves 8 and 11. The score includes first and second endings, a repeat sign, and a triplets marking.

C⁶ Em⁷ Eb^o Dm⁷ G⁷ Gm⁷ F^{#9}(^{#11}) Fmaj⁷ F^{#o}

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

5 Cmaj⁷/G Am⁷ Dm⁷ G⁷ 1. Bb⁹(^{#11}) A⁹

plied some-thing here in - side can not be de - nied.
fire, you must re - a - lize, smoke get's in your

8 Ab⁹(^{#11}) G¹¹ G⁷(b⁹) 2. C⁶ B⁷(b⁹) Bbm⁹ Eb⁷(sus⁴) Eb⁷

eyes.

11 Abmaj⁷ Bbm⁷ B^o Cm⁷ B^o 3 Eb⁷/Bb A^o

So I chaf - fed them and gai - ly laughed to think they could doubt my

14 Bbm⁷ Eb⁷ Abmaj⁷ Dm⁷(b⁵) Dbm⁷ Cm⁷ B^o Dm⁷/A F^o

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

17 Em⁷ Am⁷ Dm⁷ G⁷ G⁷(b⁹) C⁶ Em⁷ Eb^o

out my love. Now laugh - ing friends de -

20 Dm⁷ Ab^o Gm⁷ F^{#9}(^{#11}) Fmaj⁷ F^{#o}

ride, tears I can - not hide, So I smile and

23 Cmaj⁷/G Am⁷ Dm⁷ G⁷ C⁶ Am⁷ Dm⁷ G⁷(b⁹)

say when a love-ly flame dies, smoke gets in your eyes.

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Smooth One, A

Goodman, Benny

B[°] B^{b7} F^{6/A} F^{7/C} B[°] B^{b7} F^{6/A} F^{7/C} B[°] B^{b7}

6 F^{6/A} D⁷ G⁷ C⁹ 1. F⁶ 2. F⁶ F⁷ B^{b7}

11 B[°] Fmaj⁷ Dm⁷ Cm⁷ F⁷ B^{b7} B[°]

16 F^{6/C} Dm⁷ Gm⁷ C^{13(b9)} B[°] B^{b7} F^{6/A} F^{7/C} B[°] B^{b7}

21 F^{6/A} F^{7/C} B[°] B^{b7} F^{6/A} D⁷ G⁷ C⁹ F⁶

Soft Winds

Goodman, Benny

The musical score is written in 7/4 time and B-flat major. It consists of four staves of music. The first staff begins with a repeat sign and a key signature change to B-flat major. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13 and ends with a double bar line and repeat dots. Chords are indicated above the notes: Bb6, Bb7, Eb7, Bb6, G7, Gb7, F7, Gb7, F7, C7(b9), F7, and Bb6.

Softly As A Morning Sunrise

from the operetta "The New Moon"

Oscar Hammerstein II

Sigmund Romberg-1928

Cm⁷ Dm⁷(b⁵) G⁷ Cm⁷ Eb⁷/Bb Ab⁷ G⁷

Soft - ly _____ as in a morn - ing sun - rise, _____ the light of love comes
Fla - ming _____ with all the glow of sun - rise, _____ a burn - ing kiss is

5 Cm⁷ Eb⁷ Dm⁷(b⁵) G⁷ 1. Cm⁷ Eb⁷/Bb Ab⁷ G⁷

steal - ing _____ in - to a new - born day.
seal - ing _____ a vow that all be -

9 2. Cm⁷ Cm⁷ Bb⁷ Eb^{maj}7 Gm⁷(b⁵)/D^b

tray. For the pas - sions that thrill love _____ and take you high to

13 C⁷ Fm⁷ Fm⁷/Bb C⁷ Ab⁹(#11)

hea - ven are the pas - sions that kill love _____ and let it fall to

17 G⁷ Dm⁷(b⁵)/Ab G⁷ Cm⁷ Dm⁷(b⁵) G⁷ Cm⁷ Eb⁷/Bb

hell, _____ so _____ ends the sto - ry. Soft - ly _____ as in an ev' ning sun - set, _____

22 Ab⁷ G⁷ Cm⁷ Ab^{maj}7 Dm⁷(b⁵) G⁷ Cm⁷ Dm⁷(b⁵) G⁷

_____ the light that gave you glo - ry, _____ will take it all a - way.

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Solar

Davis, Miles

The musical score for 'Solar' is presented in three staves of music, all in 4/4 time. The first staff begins with a key signature of one flat (Bb) and a common time signature. The second staff starts at measure 6. The third staff starts at measure 10 and ends with a double bar line and repeat dots. Chord annotations are placed above the notes in each measure.

Chord annotations for the first staff:
Cm(maj7) Cm⁷ Gm⁷ C⁷ Fmaj⁷

Chord annotations for the second staff:
6 Fm⁷ Bb⁷ Ebmaj⁷

Chord annotations for the third staff:
10 Ebm⁷ Ab⁷ Dbmaj⁷ Dm⁷(b5) G⁷(b9)

(In My) Solitude

Eddie DeLange and Irving Mills

Duke Ellington-1934

$E\flat\text{maj}7$ $F\text{m}^6$ $G\text{m}^7$ $C\text{m}^7$ $F\text{m}^7$ $F\text{m}^9$ $F\text{m}^7/\text{B}\flat$ $G\text{m}^7/\text{B}\flat$

In my so - li - tude, you haunt me, With re - ver - ies.
so - li - tude you taunt me, With me - mo - ries

6 $F\text{m}^7/\text{B}\flat$ E^7 $E\flat\text{maj}7$ $C\text{m}^7$ $F\text{m}^7$ $B\flat^7$ $E\flat\text{maj}7$ $E\flat^7$

1. | 2.

— of days gone by, In my die. I
— that will not

11 $A\flat^6$ A° $E\flat^6/\text{B}\flat$ $B\flat^{13}$ $B\flat\text{m}^7/\text{E}\flat$ $E\flat^7$

sit in my chair, filled with des - pair, no one can be so bad, with

15 $A\flat^6$ A° $E\flat^6/\text{B}\flat$ $C\text{m}^7$ F^7 $B\flat^7$

gloom ev - ry - where, I sit and I stare, I know that I'll soon go mad. In my

19 $E\flat\text{maj}7$ $F\text{m}^6$ $G\text{m}^7$ $C\text{m}^7$ F^9 F^9

so - li - tude, I'm pray - ing, Dear

23 $F\text{m}^7/\text{B}\flat$ $G\text{m}^7/\text{B}\flat$ $F\text{m}^7$ E^7 $E\flat\text{maj}7$ C^7 $F\text{m}^7$ $B\flat^7$

Lord a - bove, send back my love.

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Some Of These Days

Brooks, Shelton

Em⁷ A⁷ Dm⁷ Em⁷

Some of these cays you'll miss your hon - ey, Some of these days

6 A⁷ Dm⁷ D⁺⁷ D⁷ G⁷

you'll feel so lone - ly, You'll miss my hug - ging, you'll miss my kiss - es

12 Dm⁷ G⁷ C⁷ F⁷

you'll miss me hon - ey, when you go a - way. I feel so lone - ly,

18 B^b6 Cm⁷ C[#]° B^b/D E^b7(b5) D⁷ Gm⁷

just for you on - ly, for you know hon - ey you've had your way.

24 B^b7 B^o Am⁷/C

And when you leave me I'll know you grieve me,

28 D⁷ G⁹ C⁷ F⁶

you'll miss your lit-tle hon - ey some of these days.

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Somebody Loves Me

Ballard MacDonald, Buddy DeSylva

George Gershwin-1924

Fmaj7 Dm7 Gm7 C7(b9) Fmaj7 Dm7 Abm7 Db9 Fmaj7 F6

Some - bo - dy loves me, I won - der who, I won - der

6 Db9 C7(b9) F6 Dm7 Gm7 C7 Fmaj7 Dm7 Gm7 C7(b9)

who she can be. Some - bo - dy loves me,

11 Fmaj7 F6 Bm7(b5) E7 Am7 Am7/G F7 E7 Am7 Eb7

I wish I knew, Who can she be wor - ries me.

16 D7 Ab7 Gm Gm+ Gm6 Gm7 Gm(maj7) Gm7

For ev - ry girl who pass - es me I shout, "Hey, may - be

21 Dm7/G G7 Dm7 G7 Gm7 C7 Fmaj7 Dm7

you were meant to be my lov - ing ba - by." Some - bo - dy

26 Gm7 C7(b9) Fmaj7 Dm7 Abm7 Db9 Am7 D7

lovs me, I won - der who, May -

30 Gm7 C7(b9) F6 Dm7 Gm7 C7

be it's you.

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Someday My Prince Will Come

from the film "Snow White And The Seven Dwarfs"

Larry Morey

Frank Churchill-1937

$E\flat\text{maj}7$ $F+7$ $A\flat\text{maj}7$ $Gm7$ $C7$ $Fm7$ $C+7$

Some day my prince will come, Some day I'll
he'll whis - per I love you, And steal a

7 $F9$ $B\flat9$ $A\text{m}7(\text{b}5)$ $A\flat\circ$ 1. $Gm7$ $F\sharp\circ$ $Fm7$

find my love, And how thril - ling that mo - ment will be,
kiss or two though he's

12 $B\flat7$ $Gm7$ $F\sharp\circ$ $Fm7$ $B\flat7$

When the prince of my dreams comes to me. And

17 2. $E\flat\text{maj}7$ $E\flat9$ $A\flat\text{maj}7$ $A\text{m}7$ $D7$

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

21 $Gm7$ $C7$ $Fm7$ $B\flat7$ $E\flat\text{maj}7$

day when my dreams come true.

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Someone To Watch Over Me

introduced by Gertrude Lawrence in the musical "Oh, Kay"

Ira Gershwin

George Gershwin-1926

Cmaj7 F#m7(b5) F° C6/E Eb°

There's a some - bo - dy I'm long - in' to see, I hope that he,
I'm a lit - tle lamb who's lost in the wood, I know I could,

4 G7/D C#° Dm7 E° F6 **1.** F#m7(b5) G7(sus4) G7 E+7 A9

turns out to be, Some - one who'll watch o - ver me.
al - ways be good, To one who'll

8 D+7 G9 G7(b9) F#m7(b5) G7(sus4) C6 Fm6 C6 C7 **2.**

watch o - ver me. Al - though he

12 Fmaj7 C6/E D#° Dm7 G7 C6

may not be the man some girls think of as hand - some to

16 F#m7(b5) B7 F7(b5) E7 A7 A7(b9) D9 G7(b9)

my heart he car - ries the key.

20 Cmaj7 F#m7(b5) F° C6/E Eb° G7/D C#°

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

24 Dm7 E° F6 F#m7(b5) G7(sus4) G7(b9) C6

Some - one to watch o - ver me.

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Sometimes I'm Happy (Sometimes I'm Blue)

Youmans, Vincent

Fmaj7 D7(b9) Gm7 C7(b9) Am7 C7(b9) Gm7 C7(b9)

Some-times I'm hap - oy, some-times I'm blue, _____
 Some-times I love you, some-times I hate you,

5 Fmaj7 D7(b9) Gm7 C7(b9) Am7 D7(b9) Gm7 C7(b9)

my dis - po - si - tion de - pends on you, _____
 but when I hate you it's 'cause I love you,

9 Fmaj7 Dm7 Cm7 B7 Bbmaj7 Eb9(sus4) Eb9

I ne - ver mind the rain from the skies, _____
 that's how I am so what can I do?

13 Fmaj7 Eb13(#11) D9 Gm7 Db9(#11) C9

1. _____

I can find the sun in your _____ eyes.

17 F F#o Gm7 Gb7(#9) F6

2. _____

I'm hap - py when I'm with you.

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Song Is You, The

from the musical "Music In The Air"

Oscar Hammerstein II

Jerome Kern-1932

1. C^{maj7} E_b° Dm^7 G^7

I hear mu - sic when I look at you, _____ A beau - ti - ful
I hear mu - sic when I touch your hand, _____ A beau - ti - ful

5 Em^7 A^7 Dm^7 G^7

theme of ev - ry dream I ev - er knew, _____ Down deep in my
me - lo - dy from some en - chan - ted land, _____ Down deep in my

9 1. Em^7 A^7 Dm^7 G^7

heart, _____ I hear it play, _____ I can feel it

13 $E^7(b9)$ Am^7 Em^7 A^7 Dm^7 G^7

start, _____ then it melts a - way. _____

17 2. Em^7 A^7 Dm^7 G^7

heart, _____ I hear it say _____ "Is this the

21 C^6 F^7 C^6 $F^\#m^7(b5)$ B^7

day." _____

25 $Emaj^7$ $F^\#m^7$ B^7

I a - lone _____ have heard this love - ly strain, _____

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29 E^{maj7} E^{maj7} $A^{\#m7(b5)}$ A^7

I a - lone have heard this glad re - frain,

33 $G^{\#m6}$ $C^{\#9}$

Must it be for - ev - er in - side of me? Why can't I

37 $F^{\#13}$ $C^9(\#11)$ B^{13} G^7

let it go? Why can't I let you know? Why can't I

41 C^{maj7} $E^b\circ$ Dm^7 G^7

let you know the song in my heart would sing? A beau - ti - ful

45 C^{maj7} Gm^7 C^7 F^{maj7} B^b7

rhap - so - dy of love and youth and spring The mu - sic is

49 E^{m7} E^b7 Dm^7 G^7 \oplus

sweet, the words are true, The song is

53 C^6 A^{m7} Dm^7 G^7 D.S. al CODA

you.

57 \oplus CODA C^6 A^{m7} Dm^7 $G^7(sus4)$ C^{maj7}

you.

Sonny Boy

De Sylva, Brown Henderson

When there are grey skies, I don't mind the grey skies, you make them
blue, Son - ny boy. Friends may for - sake me, Let them all for -
sake me, I still have you, Son - ny boy. You're sent from
hea - ven and I know your worth, why you make a hea - ven for
me right here on earth, And the angels they grew lone - ly, and they
took you be - cause they were lone - ly, Now, I'm lone - ly
too, Son - ny boy.

Chord symbols: Eb6, Db7, C7, Fm7, B7, Bb7, Ebmaj7, Cm7, Am7(b5), D7, Gm7, Gb7, Fm7, E7(b5), Eb6, Db7, C7, Fm7, B7, Bb7, Eb6, Cm7, Fm7, Bb7, Eb6, Ebmaj9, Eb6, D7, G7(b9), Gm7(b5), C7, Cm7, F7, Fm7, Bb7, Eb6, Db7, C7, Fm7, Bb7, Eb6, Cm7, Fm7, Bb7.

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Soon

used in the musical "Strike Up The Band" (1930)

Ira Gershwin

George Gershwin-1927

Cmaj7 C6 Em7(b5)/G A+7(b9) A7(b9) Dm7

Soon, _____ the lone - ly nights will be end - ed, Soon, _____
soon, _____ A lit - tle cot - tage will find us safe, _____

6 Dm6 Fm7 G+7(b9) G7(b9) Cmaj7 Gm7 C+7(b9)

— Two hearts as one will be blend - ed, I've found the hap - pi - ness I've
— With all our cares far be - hind us,

11 F6 Em7(b5) A7 Dm7 B+7 G7 Am7

wait - ed for, _____ The on - ly girl that I was fat - ed for. _____

16 Dm7 G7(b9) Cmaj7 Gm7 C7 F6

— Oh, The day you're mine this world will be in tune, _____

20 Bb7 C/G Am7 Dm7 G13(b9) C6

— Let's make that day come soon. _____

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Sophisticated Lady

Ellington, Duke

Gm⁷ Eb⁷ D⁷ C^{#7} C⁷ Fmaj⁷ B^bmaj⁷

They say in - to your ear - ly life ro-mance came, and in this
Then, with dis - o - lu - tion deep in your eyes, you learned that

4 F⁷ E⁷ Eb⁷ D⁷ G⁷ Gm⁷ C⁷

heart of yours burned a flame, a flame that flick - ered and one day
fools in love soon grow wise, the years have changed you some-how I

7 1. Fmaj⁷ F^o 2. F⁶ F^{#m7(b5)} B^{7(#9)} Emaj⁷ C^{#m7}

died a - way. see you now. Smok-ing drink-ing, ne-

12 F^{#m7} B^{7(b9)} G^{#m7(b5)} C^{#7(b9)} F^{#m7} B^{7(b9)} Emaj⁷ C^{#m7}

- ver think-ing of to - mor- row, non-cha-lant, Dia-monds shin-ing, danc

16 F^{#m7} B⁷ Emaj⁷ B^{b7} Am⁷ Gm⁷ Am^{7(b5)} D⁷

- ing, din - ing with some man in a res-taur-ant, Is that all you real - ly want?

19 Gm⁷ Eb⁷ D⁷ C^{#7} C⁷ Fmaj⁷ B^bmaj⁷

No, so - phi - sti - ca - ted la - dy, I know you miss the

22 F⁷ E⁷ Eb⁷ D⁷ G⁷ Gm⁷ C⁷ F⁶ F^{#6} D⁷

love you lost long a - go, and when no - bo-dy is nigh you cry.

Speak Low

sung by Mary Martin and Kenny Baker
in the musical "One Touch Of Venus"

Ogden Nash

Kurt Weill-1943

Gm⁹ C¹³ Gm⁹ C¹³ Gm⁹ C⁹ /B \flat

Speak low, _____ when you speak, love, _____ Our sum-mer day wi-thers a - way too
low, _____ dar - ling speak low, _____ Love is a spark, lost in the dark, too

7 Am¹¹ D¹³ Bbm⁹ Eb¹³ Bbm⁹ Eb¹³

soon, too soon, Speak low, _____ When you speak love, _____ Our mo-ment is
soon, too soon, I feel _____ where ev - er I go, _____ that to-mor-row is

13 Am⁷ D⁷ Gm⁷ C⁷ 1. F⁶ Am⁷ D⁷ 2. F⁶

swift, like_ ships a - drift, we're_ swept a - part too soon. Speak soon. _____
near, to-mor-row is here and al-ways too

19 Fm⁷ Fm⁷ Db⁹(#11) Db⁷ Ebmaj⁷ Bm⁷(b5) E⁷

Time is so old _____ and love so brief, Love is pure gold _____ and time a

26 Am⁷ D⁷ Gm⁹ C¹³ Gm⁹ C¹³ Gm⁹

thief. We're late, _____ dar-ling we're late, _____ The cur-tain des cends, ev-ry-thing

32 C⁹ /B \flat Am¹¹ D¹³ Bbm⁹ Eb¹³ Am⁷ Eb⁹(#11)

ends too soon, too soon, I wait, _____ dar-ling I wait, _____

38 D⁷(sus4) C⁺⁷(b9) G⁹ Gm⁷ C⁷ F⁶ Am¹¹ D¹³

_____ wil you speak low to me, speak love to me, and soon. _____

Spring Can Really Hang You Up The Most

Based on T.S. Elliot's "The Wasteland" poem

Wolt-Landesman

E♭maj7 Db7 E♭maj7 Db7 E♭maj7

Once I was a sen - ti - men - tal thing, Threw my heart a - way each spring,

5 Dbm7 G♭7(b9) C♭maj7 Am7 D7 Gmaj7 Fm7 B♭7 E♭maj7 Cm7

Now a spring ro - mance has - n't got a chance, Prom - ised my first dance to win ter, -

9 Fm7 B♭7 C7(#9) Fm7 C7(b9) F9 B♭9 B♭7(b9)

All I've go to show? A splin ter___ for my lit - tle fling.

13 E♭maj7 Db7 E♭maj7 Db7 E♭maj7 Cm7 Fm7 B♭7 Gm7(b5) C7(b9)

Spring this year has got me feel - ing like a___ horse that ne ver left the post. I
Morn - ing's kiss wakes trees and flow ers, and to them I'd like to drink a toast, I

17 Am7(b5) A♭m7 E♭maj7/G G♭°

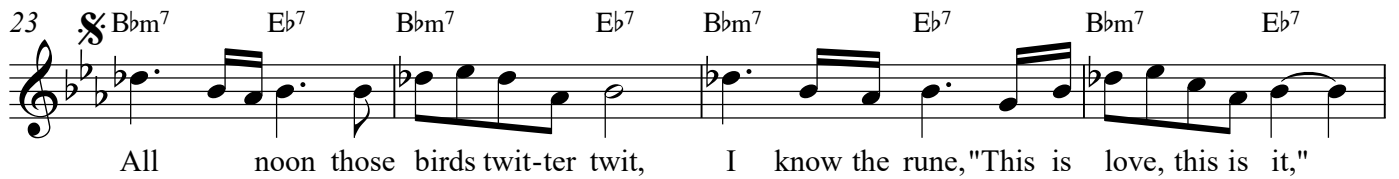
lie in my room star - ing up at the ceil - ing, Spring can real - ly hang you up the
walk in the park just to kill___ lone - ly hours,

20 E♭maj7 C7 Fm7 B♭7

most. Spring can real - ly hang you up the most.

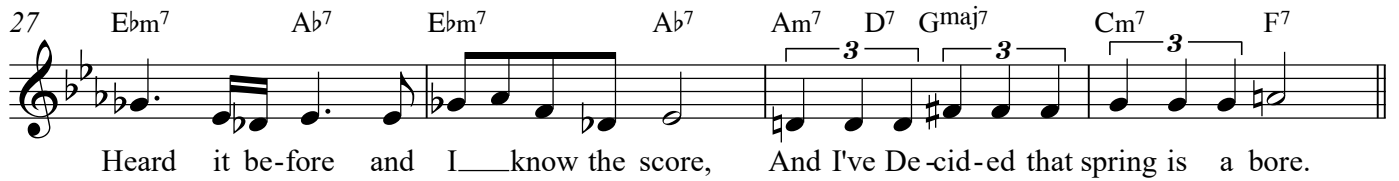
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23 $B\flat m^7$ $E\flat^7$ $B\flat m^7$ $E\flat^7$ $B\flat m^7$ $E\flat^7$ $B\flat m^7$ $E\flat^7$



All noon those birds twit-ter twit, I know the rune, "This is love, this is it,"

27 $E\flat m^7$ $A\flat^7$ $E\flat m^7$ $A\flat^7$ $A m^7$ D^7 $G m^7$ $C m^7$ F^7



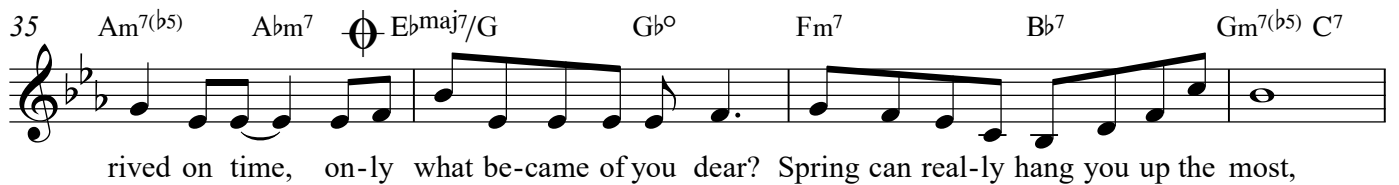
Heard it be-fore and I know the score, And I've De-cid-ed that spring is a bore.

31 $B\flat m^7$ $A\flat^7$ $E\flat m^7$ $D\flat^7$ $E\flat m^7$ $F m^7$ $G m^7(b5)$ C^7 $C^7/B\flat$



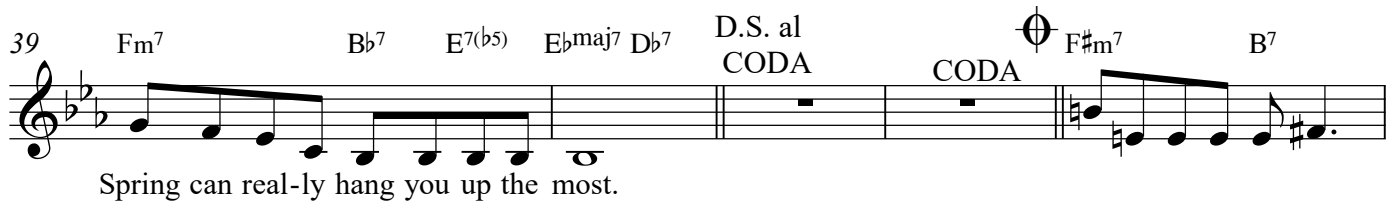
Love seemed sure a-round the new_ year, Now it's Ap-ril, love is just a ghost, Spring ar-

35 $A m^7(b5)$ $A\flat m^7$ $E\flat m^7/G$ $G\flat^{\circ}$ $F m^7$ $B\flat^7$ $G m^7(b5)$ C^7



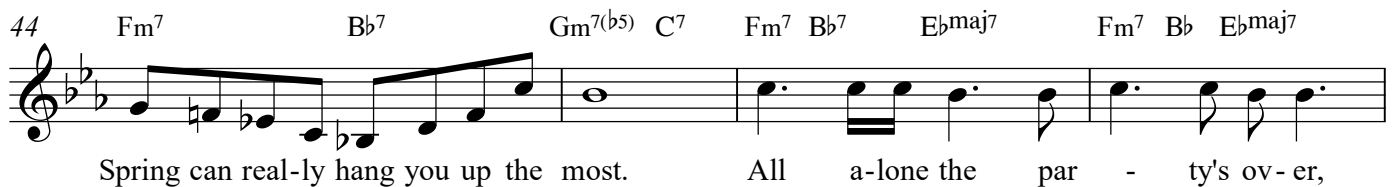
rived on time, on-ly what be-came of you dear? Spring can real-ly hang you up the most,

39 $F m^7$ $B\flat^7$ $E^7(b5)$ $E\flat m^7$ $D\flat^7$ D.S. al CODA $F\sharp m^7$ B^7



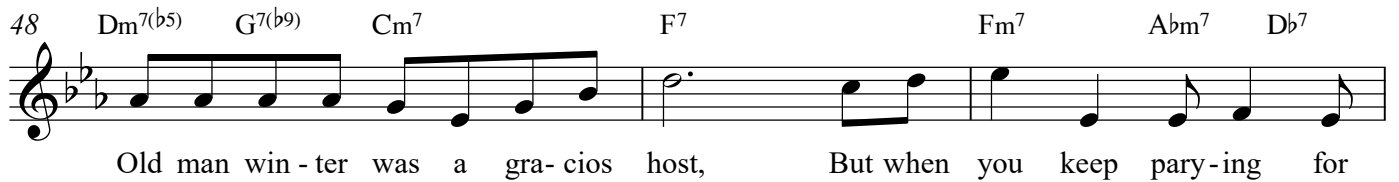
Spring can real-ly hang you up the most.

44 $F m^7$ $B\flat^7$ $G m^7(b5)$ C^7 $F m^7$ $B\flat^7$ $E\flat m^7$ $F m^7$ $B\flat$ $E\flat m^7$



Spring can real-ly hang you up the most. All a-lone the par - ty's ov - er,

48 $D m^7(b5)$ $G^7(b9)$ $C m^7$ F^7 $F m^7$ $A\flat m^7$ $D\flat^7$



Old man win - ter was a gra-cios host, But when you keep pary-ing for

51 $G m^7$ C^7 $F m^7$ E^7 $B\flat^7(b9)$ $E\flat m^7$



snow to hide the clo - ver, Spring can real - ly hang you up the most.

Spring Is Here

from the musical "I Married An Angel"

Lorenz Hart

Richard Rodgers-1938

♩
Ab^o
Ab⁶
Ab^o
Ab⁶

Spring
is
here!
Why
does-n't
my
heart
go
dan-cing?

Spring
is
here!
Why
does-n't
the
breeze
de-light
me?

5
Cm^{7(b5)}
F⁷
Bbm⁷
Eb⁷ / Db
Cm^{7(b5)}
F⁷
Bbm⁷
Eb⁷

Spring
is
here!
Why
is-n't
the
waltz
en-tran-cing?

Stars
ap-pear,
Why
does-n't
the
night
in-vite
me?

9
1. Ab^{maj7}
C⁷/G
Fm⁷
E⁷
Ab⁷/Eb
D⁷
Db^{maj7}
G^{7(b9)}
C⁺⁷

No
de-sire,
no
am-bi-tion
leads
me,

13
Fm
Fm^(maj7)/E
Fm⁷/Eb
Dm^{7(b5)}
C^o
Bm⁷
E⁷
Bbm⁷
Eb⁷

May-be
it's
be-cause
no-bo-by
needs
me.

17
2. Ab⁶
Bbm⁷
Cm⁷
Db⁶
Eb⁷
Fm⁷
Eb⁷/G
Ab⁶
Bm⁷
E⁷
Bbm⁷
Dbm⁹
Gb⁷

May-be
it's
be-cause
no-bo-dy
loves
me,

21
Cm⁷
Fm⁷
Bbm⁷
Eb^{7(b9)}
Ab⁶

Spring
is
here,
I
hear.
D.S. al CODA

CODA
27
Cm⁷
F⁷ /Eb
Dm^{7(b5)}
Dbm⁶
Cm⁷
Fm⁷
Bbm⁷
Eb⁷
Ab⁶

hear,
Some-bo-dy
told
me,
Spring
is
here,
I
hear.

St. Thomas

Rollins, Sonny

Chord progression for the first two staves: Cmaj7, Em7, A7, Dm7, G7, Cmaj7.

Chord progression for the third staff: C7, Bb7, A7, Dm7, G7.

Chord progression for the fourth staff: Cmaj7, C7, Fmaj7, F#o, Cmaj7/G, G7, Cmaj7.

Stairway To The Stars

Mitchell Parish

Matty Malneck and Frank Signorelli-1939

Cmaj7 G+7(b9) Gm11 C13 Fmaj7 Bb13 Bb9(#11)

Let's build a stair-way to the stars,
We'll hear the sound of vi - o - lins,

And climb that stair-way to the stars,
Out yon - der, where the blue be - gins,

5 C6/E Am7 Dm11 G9 1. Cmaj7 A+7 Dm7 G7(b9)

With love be - side us to fill the night with a song.
The moon wil guide us as we go drift - ing a -

9 2. C6 Fmaj7 C6 F#m11 B7 Em7 C#m7(b5)/G F#m7(b5) B7(#9)

long. _____ Can't we sail a-way on a la - zy dai - sy pe - tal

13 Em Em(maj7) Em7 A7 Dm7 Bm7(b5)/F Em7(b5) A7

o - ver the rim of a hill? Can't we sail a-way on a lit - tle dream and set - tle

17 Am7 3 D7 Dm7 G7 Cmaj7 G+7(b9) Gm11 C13 Fmaj7

high on the crest of a thrill? Let's build a stair-way to the stars, A love - ly

22 Bb13 Bb9(#11) C6/E Am7 Dm11 G9 C6

stair-way to the stars, It would be hea - ven to climb to hea - ven with you. _____

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Star Eyes

from the film "I Dood It"

Don Raye

Gene de Paul-1943

E♭maj7 Fm7 B♭7 E♭maj7 E♭m7 A♭7

Star eyes, That to me is what your eyes are, Soft as stars in A - pril
Star eyes, Flash-ing eyes in which my hopes rise, Let me show you where my

5 D♭maj7 Gm7(b5) C7(#9) Fmaj7 1. Fm7(b5) B♭7

skies are, Tell me some-day you'll ful - fill their pro-mise of a thrill.
heart lies, Let me prove that it a - dores the

9 2. Fm7(b5) B♭7 A7(b9) A♭maj7 A♭m7

lov-ing-ness of yours. All my life I felt con - tent to star-gaze at the

13 D♭7 G♭maj7 Fm7(b5) B♭7 B♭7(b9)

skies, Now, I on - ly want to melt the star-dust in your eyes.

18 E♭maj7 Fm7 B♭7 E♭maj7 E♭m7 A♭7 D♭maj7

Star eyes, When if ev - er will my lips know, If it's me for whom those eyes glow,

23 Gm7(b5) C7(#9) Fmaj7 Fm7(b5) B♭7

Makes no dif-fer-ence where you are, Your eyes still hold my wish - ing

26 E♭7 D7 D♭7 C7(b9) Fm7 Fm7/B♭ E♭6

star, Oh, star eyes, How love - ly you are.

Copyright © 1943

19 Dm^7 $Dm^7(b5)/Ab$ G^7 G° Dm^7 Db^9

1.

you, _____ When our love was new, And each kiss an in - spi -
bloom, _____ Though I

22 $Cmaj^7$ $Fmaj^7$ Em^7 Am^7 D^7 Am^7/D D^7

ra - - - tion, But that was long a - go, Now

25 D^9 Bbm^6 Am^7 D^7 G^7 Dm^7 G^7 $Fmaj^7$ Em^7 Eb°

my con - sol - la - tion is in the star - dust of a song. Be -

28 $Fmaj^7$ F^6 Bb^9 $Cmaj^7$ Em^7 Am^7 $/G$

2.

dream in vain, _____ In my heart it will re -

31 $B^7/F\#$ $B^7(b5)/F$ E^7 E^{+7} F^6 A^7/E Eb°

main, My star - dust me - lo - dy, _____

33 Dm^7 G^7 C^6

_____ The me - mo - ry of love's re - frain. _____

Stars Fell On Alabama

Mitchell Parish

Frank Perkins-1934

Cmaj7 A7 Dm7 G7 Cmaj7 Fmaj7 Em7 A+7(b9)

We lived our lit - tle dra - ma, We kissed in a field of white, And
I can't for - get the gla - mor, Your eyes held a ten der light, While

5 Dm7 | 1. G7 /F Em7 Eb7 Dm7 Db9(#11) | 2. G7 C6 Bb9

stars fell on A - la - ba - ma, Last night. ba - ma, Last night.
stars fell on A - la -

11 C6 C#° | Dm7 G7 Em7 A7(#9) Dm7 G7

I ne-ver planned in my i - ma - gi - na - tion__ a si - tu - a - tion so hea-ven

15 Cmaj7 A7 Dm7 G7 G#° Am7 Am7/G

ly,_____ A fai - ry land where no one else could en - ter,_____ And in the

18 F#m7(b5) B7 Emaj7 G7 Cmaj7 A7 Dm7 G7

cen - ter_____ just you and me._____ My heart beat like a ham - ner, My

22 Cmaj7 Fmaj7 Em7 A+7(b9) Dm7 G7 C6 Dm7 G+7

arms wound a-round you tight, And stars fell on A - la - ba - ma, Last night.

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Stella By Starlight

from the film "The Uninvited"

Ned Washington

Victor Young-1944

Em^{7(b5)} A⁷ Cm¹¹ F¹³ Fm⁹ B^{b13} E^bmaj⁷

The song _____ a ro-bin sings, _____ Through years _____ of end-less springs, -

8 Ab⁹ B^bmaj⁷ Gm⁷ /F Em^{7(b5)} A⁷ Dm⁷ /C Bm^{7(b5)} B^bm⁶ F/A Dm⁷

The mur-mur of a brook at ev - en- tide, _____ That rip-ples by a

14 Gm⁷ C¹³ B^{b13} Am^{7(b5)} D⁷ G^{+7(b9)} Cm⁹

nook where two lo - vers hide. _____ A great _____ sym-pho-nic theme, _____

20 Cm⁷ Dm⁷ E^bm(maj⁷) Ab⁹ B^bmaj⁹ Em^{7(b5)}

_____ That's Stel-la by star - light, _____ and not a dream. _____ My heart _____

26 A⁷ Dm^{7(b5)} G⁺⁷ D^bm¹¹ G^{b7} Cm^{7(b5)} F^{7(b9)} B^bmaj⁷

_____ and I a - gree, _____ She's ev - ry - thing _____ on earth to me. _____

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Stompin' At The Savoy

Edgar Simpson-1934

Ab⁷ Db^{maj7} Ab⁷ Db^{maj7} Gb⁷

4 Fm⁷ Bb^{7(b9)} Ebm⁷ Ab⁷

7 1. Db⁶ Bbm⁷ Ebm⁷ Ab⁷ 2. Db⁶ Db⁶ Db⁷

11 Gb⁷ G⁷ Gb⁷ B⁷ F#m^{7(b5)} B⁷

15 E⁷ F⁷ E⁷ Em⁷ A⁷ Ebm⁷ Ab⁷

19 Db^{maj7} Ab⁷ Db^{maj7} Gb⁷ Fm⁷ D^o

23 Ebm⁷ Ab⁷ Db⁶ E⁷ Amaj⁷ Ab⁷

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Stormy Weather

sung at the Cotton Club night club

Ted Koehler

Harold Arlen-1933

E \flat maj7 C 7 Fm 7 B \flat 7

Don't know why there's no sun up in the sky, stor - my
bare, gloom and miser - y ev - ry - where, stor - my

3 E \flat maj7 E \flat 7 A \flat 6 A $^\circ$ E \flat 6 /B \flat C 7

wea - ther, Since my gal and I aint' to - ge - ther, Keeps
wea - ther, Just can't get my poor - self to - ge - ther, I'm

6 Fm 7 B \flat 7 (b9) 1. E \flat maj7/G C 7 (#9) Fm 7 B \flat 7

rain - in' all the time. Life is
wea - ry ev - ry ry

9 2. E \flat 6 A \flat 9 E \flat 6 E $^\circ$ Fm 7 B \flat 7 (b9)

time, ev - ry time. wea - ry all the

12 E \flat 6 E \flat 7 A \flat maj7 A $^\circ$ E \flat 6 /B \flat E \flat 7

time. When she went a- way the blues walked in and then they met me,

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15 $A\flat\text{maj}7$ A° $E\flat^6/B\flat$ $E\flat^7$

If she stays a - way__ that old rock - in' chair's bound to get me,

17 $A\flat\text{maj}7$ A° $E\flat^6/B\flat$ $C\text{m}^7$ $G\text{m}^7$ $C^7(\#9)$

All I do__ is pray, The Lord a - bove wil let me just walk in that sun

20 F^7 $B\flat^7$ $E\flat\text{maj}7$ C^7 $F\text{m}^7$ $B\flat^7$

a - gain, Can't go on, Ev - ry - thing I had is gone, Stor - my

23 $E\flat\text{maj}7$ $E\flat^7$ $A\flat^6$ A° $E\flat^6/B\flat$ C^7

wea - ther,_ Since my gal and I__ ain't to ge - ther,__ Keeps

26 $F\text{m}^7$ $B\flat+7(b9)$ $E\flat\text{maj}7$ $C^7(\#9)$ $F\text{m}^7$ $B\flat+7(b9)$

rain - in' all__ the time,__ Keeps rain - in' all__ the

29 $E\flat^6$ $C^7(\#9)$ $F\text{m}^7$ $B\flat^7$

time.___ Don't know

Strike Up The Band

Gershwin, George

Bb^6 B° Cm^7

Let the drums roll out, _____ let the trum-pet call, _____ while the peo-ple shout, _

6 F^7 Bb^6 Fm^7 E^7 Eb^6 E°

— "Strike up the band." _____ Hear the cym-bals ring, _____ call-ing one and all, _

12 Fm^7 Bb^7 Eb^6 $Cm^7(b5)$ Bb^6

— to the mar-tial swing, _____ strike up the band. _____ There is work to be done, to be

18 $Am^7(b5)$ D^7 Gm^7 C^7

done, ket's have fun, fun, fun, fun, fun, fun, fun, You_ son of a gun of a gun, take your

23 Cm^7 F^7 $B^9(\#11)$ Bb^6 Ab^9

stand, Oh, _____ form a line, _____ come_ on let's go,

28 G^9 Cm^7 F^7 $Bbmaj7$

Hey, lead - er strike up the band.

Copyright © 1927

Strode Rode

Sonny Rollins-1956

1 Fm⁷ Gm⁷(b5) C⁷ Fm⁷ Gm⁷(b5) C⁷

5 Fm⁷ Gm⁷(b5) C⁷ Fm⁷ Gm⁷(b5) C⁷

9 Db⁷ Db⁷ 3 C⁷ 3 1. Fm⁷ Db⁷

13 2. Fm⁷ Fm⁷ F⁷ Bbm⁷ Eb⁷ Abm⁷ Db⁷

19 Fm⁷ Gm⁷(b5) C⁷ Fm⁷ Gm⁷(b5) C⁷

23 Fm⁷ Gm⁷(b5) C⁷ Fm⁷ Gm⁷(b5) C⁷

27 Db⁷ Db⁷ 3 C⁷ 3 Fm⁷

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Strollin'

Silver, Horace

♩
Dbmaj7

Em7 A7 Ebm7 Ab7 Dbmaj7

6 Abm7 Db7 Gm7(b5) C7 Fm7 Bb7(#9)

11 Ebm7 Ab7 Dbmaj7 Bbm7 Em7 A7 Ebm7 Ab7

17 2. Fm7 Bbm7 Eb7(b5) F#m7 B7 Fm7 Bb7

22 Ebm7 Ab7(b5) Dbmaj7 Bbm7 Ebm7 Ab7 D.S. al CODA

CODA

27 Dbmaj7 Gb7(b5) Am7 Bb7(#9) Ebm7 Ab7(#9) Dbmaj7(b5)

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Sugar

Turrentine, Stanley

Cm⁷ Am⁷(b⁵) Dm⁷(b⁵) G⁺ Cm⁷ G⁺

5 Cm⁷ G⁺ Cm⁷ Eb⁷/Bb Ab¹³ Db¹³(b⁵) Dm⁷(b⁵)

9 G⁺ Cm⁷ B⁷ Bbm⁷ Eb⁹

12 Ab^{maj7} Db⁹(#11) Dm⁷(b⁵)

15 G⁺ 1. Ab⁹ G⁺ 2. Cm⁷

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Summer Samba

Norman Gimbel

Marcos Valle-1964

Fmaj7 Bbm7(b5)

Some-one to hold me tight, That would be ve - ry nice, Some-one to love me right,
Some-one to cling to me, Stay with me right_ or wrong, Some-one to sing to me,

4 E7(#9) Bbmaj7

That would be ve - ry nice, Some-one to un - der - stand, Each lit - tle dream in me,
Some lit - tle sam - ba song, Some-one to take my heart, And give his heart_ to me,

7 Eb7 Am7 D7(b9)

Some-one to take my hand, And be a team with me. So nice, ___ life would be so
Some-one who's rea - dy to give love a start with me. Oh yeah, ___ that would be so

11 1. Gm7 Em7(b5) A7(#9) Dm7 G7

nice, ___ If one day I'd find ___ Some-one who would

15 Gm7 Db7 C7 2. Gm7 C7(b9)

take my hand and sam - ba through life ___ with me. nice, ___

19 Fmaj7 Bb7 Fmaj7 Gm7/C

I could see you and me, that would be so ___ nice.

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Summertime

from the opera "Porgy And Bess"

Ira Gershwin

George Gershwin-1934

Gm⁶ D⁷/A Gm⁶ D⁷(b⁹) Gm⁶ D⁷ Gm⁷ G⁷

Sum-mer - time, mornings, and the li- vin' is ea - sy, fish are you're gon-na rise up sing - ing, And you'll

5 Cm⁷ F⁷ Bbm⁷ Eb⁷ Am⁷(b⁵) Eb⁹(#11) D⁷ Ab⁹(#11)

jum - pin' spread your wings, and the cot- ton is high, Oh, your and you'll take to the sky, But 'til

9 Gm⁶ D⁷/A Gm⁶ D⁷ Gm⁷ D⁷/A Gm⁶ Cm⁷ F⁷

Dad- dy's rich that morn - ing and your Ma is good look - in', So there ain't no- thin' can harm you, with

13 Bb⁷ Eb⁷ Am⁷(b⁵) D⁺ 1. Gm⁷ F⁷ Eb⁷ D⁺ 2. Gm⁷ C⁹ Gm⁷ C⁹

hush, lit- tle ba - by, don't you cry. One of these by. Da - dy and Mam- my Stand - in'

19 Gm⁷ Bb⁷/F Eb⁷ D⁷ Gm⁷ C⁷ F⁷ Bb⁷ Eb⁷ A⁷(#9)

25 D⁷ A⁷ D⁷(#9) Ab⁷ Gm⁷ Bb⁷/F Eb⁷ D⁷ Gm⁷ Gm⁷/F Em⁷(b⁵) Ebm⁷

31 Dm⁷ G⁷ C⁷ D⁷ Gm⁷ Bb⁷/F Eb⁷ D⁷

Sunday

Jule Stein, Bennie Krueger, Ned Miller

Chester Conn-1926

Cmaj7 F7 Em7 Eb° Dm7 G7 Bb A7

I'm blue ev - ry Mon - day, think - in' ov - er Sun - day,
I sigh all day Tues - day, I cry all day Wednes - day,

5 D7 1. G7 C6 A7 Dm7 G7

That one day when I'm with you, _____ It seems that
Oh my,

9 2. G7 C6 E7

how I long for you. _____ And then comes Thurs - day,

13 A7 D7

gee, it's long, _ it ne - ver gets by, _____ And Fri - day,

17 Dm7 G7 Cmaj7 F7

makes me feel, _ like I'm gon - na die, _____ But af - ter pay day,

21 Em7 Eb° Dm7 G7 Bb A7

is my fun _ day, I shine all day Sun - day,

24 D7 G7 C6

That one day when I'm with you. _____

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Sunny

Bobby Hebb-1966

Am⁷ Gm⁷ C⁷ Fmaj⁷ Bm⁷ E⁷

Sun- ny, _____ yes - ter-day my life was filled with rain, _____
 Sun- ny, _____ thank you for the sun - shine bou quet, _____
 Sun- ny, _____ thank you for the truth you let me see, _____

5 Am⁷ Gm⁷ C⁷ Fmaj⁷ Bm⁷ E⁷

Sun- ny, _____ you smiled at me and real - ly eased the pain. _____ Now the
 Sun- ny, _____ thank you for the love you brought my way. _____ You _____
 Sun- ny, _____ thank you for the facts from A to Z. _____

9 Am⁷ C⁷/G Fmaj⁷

dark days are gone_ and the bright days are here, _ my_ Sun - ny one_ shines
 gave_ to me_ your_ all_ and all, _ now I feel_ ten
 My life was torn_ like a wind- blown sand, _ And the rock was formed when you

12 Bb⁹(#11) Bm⁷ Bb⁷ Am⁷ C¹³/G F⁷ E⁺⁷(b9)

so sin- cere, Sun - ny one so true_ I love you. _____
 feet tall, _____ Sun - ny one so true_ I love you. _____
 held my hand, Sun - ny on so true_ I love you. _____

Surrey With The Fringe On Top

from the musical "Oklahoma"

Oscar Hammerstein II

Richard Rogers-1943

♩ Gmaj7 Am7 Bm7 Cmaj9 Bm7 Bb7

Chicks and ducks and geese bet - ter scur - ry When I take you
Watch that fringe and see how it flut - ters, When I drive them
Two bright side - light wink - in' and blink - in', Ain't no fi - ner

4 Am7 D9 Gmaj7 C9 B7(#9) Em7

out in the sur - rey, When I take you out in the sur - rey with the
high step-pin' strut - ters, No - sey pokes will peek thru their shut - ters and their
rig I'm a think - in', You can keep your rig if you're think - in' that I'd

7 1. Em7/A A7 D7(sus4) D7 2. Em7/A A7 D13(sus4) D7

fringe on top. eyes will pop! The

11 Dm7 G7 C7 A7 Dm7 G7 Cmaj7

wheels are yel - low, the up - hol - ster - y's brown, the dash - board's gen - u - ine lea - ther, With

15 Em7 A7 D6 B7 Em7 A7 Am7 D7 D.S. al CODA

is - in - glass cur - tains you can roll right down in case there's a change in the wea - ther.

19 CODA Am7 Bm7 Cm7 F7

care to swap fer that

23 Bm7 Bb7 Am7 D7 G6 Em7 Am7 D7


shin - ey lit - tle sur - rey with the fringe on the top.

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Sweet And Lovely

Arnheim-G., Lemare-J.

Gm⁷ C⁷ Gm⁷ C⁷



Sweet and love - ly, sweet-er than the ros - es in May, —
Skies a - bove me, nev - er were as blue as her eyes, —

5 F⁷ Bb^{maj7} Eb⁹ C^{maj7} Dm⁷ G⁷ C^{6/9} 1.2.



sweet and love - ly, heav - en must have sent her my way. —
and she loves me, who would want a sweet-er sur - prise. —

9 Fm⁷ Bb⁷ C^{maj7} Fm⁷ Bb⁷ C^{maj7}




When she nes-tles in my arms to ten-der ly, there's a thrill that words can-not ex-press,

13 Abm⁷ Db⁷ Eb^{maj7} Ebm⁷ Ab⁷ Dm⁷ G⁷




In my heart a song of love is taun-ting me, — mel - o - dy haun-ting me.

17 Gm⁷ C⁷ Gm⁷ C⁷



Sweet and love - ly, sweet-er than the ros - es in May, —

21 F⁷ Bb^{maj7} Eb⁹ C^{maj7} Dm⁷ G⁷ C^{6/9}



and she loves me, there is no-thing more I can say.

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Sweet Georgia Brown

Kenneth Casey

Ben Bernie and Maceo Pinkard-1925

D⁷ G⁷

No man made has got a shade on sweet Geor-gia Brown,___ Two left feet,___
It's been said she knocks 'em dead when she lands in town,___ Since she came why

6 G⁷ 1. C⁷

oh so neat,___ sweet Geor-gia Brown,___ They all sigh and want to die for
it's a shame how she cools 'em down,

11 Fmaj⁷ Em⁷

sweet Geor-gia Brown, I'll tell_ you just why,___ you know_ I don't___ lie,

16 A⁷ 2. G⁷ Dm⁷ A⁷ Dm⁷

not much. (down.) Fel - las___ she can't get,___ must be fel - las___

21 A⁷ F⁷ E⁷

she ain't met,___ Geor - gia claimed_ her Geor -

23 Eb⁷ D⁷ G⁷ C⁷ F⁶

- gia named___ her sweet Geor - gia Brown.___

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Sweet Lorraine

Mitchell Parish

Cliff Burwell-1928

Gmaj7 F7 E7 Am7 D7 D#° Em7 Dm7 G7

I just found joy, I'm as hap - py as a ba - by boy,
 pair of eyes, that are bright-er than the sum - mer sky,

4 C7 B7 E7 A7 Am7/D D7

— with a - no - ther brand new choo choo toy, when I met my sweet lor -
 — when you see them you will re - a - lize, Why I love my sweet lor -

7 | 1. Gmaj7 F7 E7 A7 D7 | 2. G6/D C7 C#° G6/D G7 Db7 |

raine. A aine. Now when it's

11 Cmaj7 Bm7(b5) E7 Am7 Ab7 Gm7 C7 F7 E7

rain - in' I don't miss the sun be - cause it's in my ba - by's smile,

14 Am7 Ab7 Gm7 C7 F7 E7 Eb9(#11) D7

And to think that I'm the luck - y one,

17 F7 E7 Eb9(#11) D7 Gmaj7 F7 E7

that will lead her down the aisle. Each night I pray,

20 Am7 D7 D#° Em7 Dm7 G7 C7 B7

— that no one will steal her heart a - way, I can't wait un - till that

23 E7 A7 Am7/D D7 G6 F7 E7 A7 D7

luck - y day, When I mar - ry sweet Lor - raine.

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Sweet Sue (Just You)

Will J. Harris

Victor Young-1928

Gm⁷ C⁷ Gm⁷ C⁷ F⁶ F⁶ C¹³(b⁹)

Ev-ry star a-bove, ___ know the one I love, ___ sweet Sue, ___ just
 moon up high, ___ knows the rea-son why, ___ sweet Sue, ___ it's

7 1. F⁶ D⁷ 2. F⁶ Fmaj⁷ Fmaj⁷/E F⁷/Eb

you. ___ And the you. ___ No one else it seems ___ ev-er shares my dreams,

14 D⁷ Gm⁷ Bbm⁶ C⁷ Gm⁷

___ With-out you, dear, I don't know what I would do. ___ In this heart of mine, _

20 C⁷ Gm⁷ C⁷ F⁶ F⁶ C⁹ F⁶

___ you live all the time, ___ sweet Sue, ___ just you. ___

Take Five

Paul Desmond-1959

Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷

Musical staff for measures 1-4. The key signature has five flats (Bb, Eb, Ab, Db, Gb) and the time signature is 5/4. The melody consists of eighth and quarter notes.

5 Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷

Musical staff for measures 5-8. The melody continues with eighth and quarter notes.

9 Cbmaj⁷ Db⁷ Bbm⁷ Ebm⁷ Abm⁷ Db⁷ Gbmaj⁷

Musical staff for measures 9-12. The melody features eighth and quarter notes.

13 Cbmaj⁷ Db⁷ Bbm⁷ Ebm⁷ Abm⁷ Abm⁷/Gb Fm⁷(b5) Bb⁷

Musical staff for measures 13-16. The melody continues with eighth and quarter notes.

17 Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷

Musical staff for measures 17-20. The melody continues with eighth and quarter notes.

21 Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷ Ebm⁷

Musical staff for measures 21-24. The melody concludes with eighth and quarter notes.

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Take The A Train

Joya Sherill

Billy Strayhorn-1939

Cmaj7 D9(#11) Dm7

You _____ must take the A train, _____ To
 If _____ you miss the A train, _____ You'll

6 G7 1. Cmaj7 Dm7 G7 2. Cmaj7 Gm7 C7

go to Su - gar Hill way up in Har-lem. Har- lem. _____
 find you missed the quick-est way to

11 Fmaj7 Fmaj7 D7 D7

Hur-ry _____ get on, now it's com- ing, _____ Lis- ten _____ to those rails a -

17 Dm7 G9 G+7(b9) Cmaj7 D9(#11)

thrum ing. _____ All a - board, _____ get on the A train, _____

22 Dm7 G7 C6

_____ Soon you will be on Su-gar Hill in Har- lem. _____

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Taking A Chance On Love

sung by Ethel Waters and Dooley Wilson in the film "Cabin In The Sky"

John La Touche

Vernon Duke-1940

B♭maj7 B° Cm Cm(maj7) Cm7 F7 B♭maj7 D7

Here I go a- gain, I hear those trum-pets blow a- gain,
Here I slide a- gain, A-bout to take that ride a- gain,

5 Gm Gm(maj7) Gm7 C7 1. Cm7 F7 B♭maj7 B° Cm7 F7

All a - glow a - gain, tak - ing a chance on love.
Star - ry eyed a - gain,

9 2. Cm7 F7 B♭6 B7 Fm7 B♭7 E♭maj7 C7

tak - ing a chance on love. I thought that cards were a frame - up I

13 Fm7 B7 E♭maj7 E♭m7 A♭7 D♭maj7

ne - ver would try, But now I'm tak - ing that game up and the

17 D♭m7 G♭7 Cm7 F7 B♭maj7 B° Cm Cm(maj7)

ace of hearts is high. Things are mend - ing now,

21 Cm7 F7 B♭maj7 D7 Gm Gm(maj7)

I see a rain - bow bend - ing now, We'll have a hap - py

24 Gm7 C7 Cm7 F7(b9) B♭6

end - ing now, Tak - ing a chance on love.

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Tangerine

from the film "The Fleet's In"

Johnny Mercer

Victor Schertzinger-1941

Gm⁹ C¹³ F⁶ Bb⁷ Am⁷ Ab^o

Tan - ger - ine, she is all they claim, with her
ine, raised in ev - ry bar, a -

5 Gm⁷ C⁷ Gm⁷ C⁷ 1. Fmaj⁷ Eb⁹(#11) D⁷ D+7(b9)

eyes of night and lips as bright as flame, Tan - ger -
cross the Ar - gen -

9 Gm⁹ C¹³ F⁶ Bm⁷(b5) E⁷(b9)

ine, when she dances by senior - itas

13 Amaj⁷ F#m⁷ Bm⁷ E⁷ A⁷ Eb⁹(#11) D⁷ D+7(b9)

stare and caballer - os sigh and I've seen toasts to Tan - ger -

17 2. Am⁷(b5) Eb⁹(#11) D⁷ Gm⁷ Bbm(maj7) Eb⁷

tine. Yes, she has them all on the run, but her

21 F⁶ Bb⁷ Am⁷ Ab^o Gm⁷

heart be - longs to just one, her heart be - longs to

24 C⁷ F⁶ Am⁷(b5) D⁷(#9)

Tan - ger - ine.

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Tea For Two

from the musical "No, No Nanette"

Irving Caesar

Vincent Youmans-1925

Bbm7 Eb7 Bbm7 Eb7 Abmaj7 Bbm7 Cm7 B°

Pic - ture me up - on your knee, just tea for two and two for tea, just
Day will break and I'll a - wake, and start to bake a su - gar cake, for

5 Bbm7 Eb7 Bbm7 Eb7 | 1. Abmaj7 Bbm7 Cm7 Dbmaj7

me for you and you for me a - lone, _____
you to take, for all the boys to

9 Dm7 G7 Dm7 G7 Cmaj7 Dm7

No - bo - dy near us to see us or hear us, no friends or re - la - tions on

12 Em7 Eb° Dm7 G7 Dm7 G7

week - end va - ca - tions, we won't have it known, dear, that we own a te - le -

15 Cmaj7 Bbm7 Eb7 | 2. Cm7(b5) F7 Bbm7 Cm7(b5)

phone, dear. see. _____ We will raise a

20 Gb7 F7 A° Bbm7 Cm7 Dbm6

fa - mi - ly, a boy for you, a girl for me,

23 Ab6/Eb B° Bbm7 Eb7 Ab6

can't you see how hap - py we will be. _____

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Teach Me Tonight

Sammy Cahn

Gene De Paul-1953

Bb⁺⁹ Eb^{maj7} Ab⁷ Gm⁷ C⁷ Fm⁷ Bb⁷

Did you say I've got a lot to learn? Well, don't think I'm try-ing not to learn, C of it, Get-ting-right down to the X Y Z of it,

4 Gm^{7(b5)} C^{7(b9)} Fm⁷ Bb⁷ 1. Gm⁷ C⁷ Fm⁷ Bb⁺⁹

— Since this is the per-fect spot to learn, teach me to night. Start-ing with the A B — Help me solve the mys-ter - y of it, teach me to

9 2. Eb⁶ Ab⁷ Eb⁶ Gm⁷ Gbm⁷ Fm⁷ Bb⁷ Eb^{maj7} C^{7(b9)} Fm⁷ Bb⁷

night. The sky's a black-board high a - bove you, and if a shoot-ing star goes

14 Eb^{maj7} Am^{7(b5)} D^{7(b9)} Gm⁷ C⁷ Cm⁷ F⁷

by, I'll use that star to write "I love you" a thou-sand times a-cross the

18 Fm⁷ Bb⁺⁹ Eb^{maj7} Ab⁹ Gm⁷ C⁷ Fm⁷ Bb⁷

sky. One thing is-n't ve-ry clear my love, Teach-ers should-n't stand so near, my love,

22 Gm^{7(b5)} C^{7(b9)} Fm⁷ Bb⁷ Eb⁶ C^{7(b9)} Fm⁷ Bb⁷

— Grad-u - a-tion's al-most here my love, Teach me to - night.

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Tenderly

Jack Lawrence

Walter Gross-1946

B \flat 7(sus4) E \flat maj7 A \flat 9(#11) E \flat m9

The eve-ning breeze ca-ressed the trees ten-der-ly,
kissed by sea and mist ten-der-ly,

4 A \flat 13 Fm9 D \flat 9(#11) E \flat maj7

the trem-bling trees em-braced the breeze ten-der-ly,
I can't for-get how two hearts met breath-less-ly,

8 Gm7 C7 Fm7(b5) B \flat 13 Fm7(b5) B \flat 13 B \circ

Then you and I came wan-der-ing by, And
Your

13 Cm7 F13 Fm7 B \flat 7

lost in a sigh were we. The shore was

17 Fm7(b5) B \flat 13 B \circ Cm7 F13 F# \circ

arms o-pened wide and closed me in-side, You took my

21 Gm7 C+7 Fm9 B \flat 7(b9) E \flat 6

lips, you took my love so ten-der-ly.

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Thanks For The Memory

sung by Bob Hope and Shirley Ross
in the film "The Big Broadcast of 1938"

Leo Robin

Ralph Rainger-1938

The musical score is written in G major, 4/4 time, and consists of 24 measures. It features a melody line with lyrics and a series of chords. The chords are: Gm7, C7, F6, F6, F#o, C7/G, F6/A, D7, Em7(b5), Am7, D7, Gm7, D7, Gm7, G7, Gm7, Db7, C7, Gm7, G7, Gm7, Bbm7, Eb7, Ab6, Cm7, Fm7, B°, Bbm7, Eb7, Ab6, Fm7, A°, Em7/G, Am7, Dm7, G7, Gm7, C7, Abm7, Db7, C7, Gm7, C7, F6, F6, F#o, C7/G, F6/A, D7, Em7(b5), Am7, D7, Gm7, D7, Gm7, C13(b9), F6.

Thanks for the me - mo - ry of sen - ti - men - tal verse,
Thanks for the me - mo - ry, of Schu - bert's Se - ra - nade,
no - thing in my purse, — and chu - ckles when the prea - cher said "For
lit - tle things of jade, — and traf - fic jams and a - na - grams and
bet - ter or for worse," how love - ly it was. love - ly it
bills we ne - ver paid, — how
was. We who could laugh o - ver big things were par - ted by on - ly a
slight thing, I won - der if we did the right thing, oh, well, that's life, I
love your dress. — Thanks for the me - mo - ry, of faults that you for - gave, of
rain - bows on a wave, — and stock - ings in the ba - sin when a
fel - low needs a shave, — thank you so much.

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That Old Black Magic

Mercer wrote the lyrics with Judy Garland in mind

Johnny Mercer

Harold Arlen-1942

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of seven staves of music, each with a line of lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "That old black ma - gic has me in its spell, That old black ma - gic that you weave so well, Those i - cy fin - gers up and down my spine, The same old witch - craft when your eyes meet mine. The same old tin - gle that I feel in - side, Then the e - le - va - tor starts its ride, Down and down I go, Round and round I go, Like a leaf that's caught in a tide." The score includes a triplet of eighth notes in the final measure of the seventh staff.

That old black ma - gic has me in its spell, That
old black ma - gic that you weave so well, Those
i - cy fin - gers up and down my spine, The
same old witch - craft when your eyes meet mine. The
same old tin - gle that I feel in - side, Then the e -
le - va - tor starts its ride, Down and down I go,
Round and round I go, Like a leaf that's caught in a tide.

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32 Cm⁷ Ab⁹(#11)

I should stay a - way but what can I do, I hear your

37 G⁷ G¹³ G⁺⁹ Gm⁹ C⁷ Fm⁷

name and I'm a - flame, a - flame with such

42 Fm⁷/Eb Abm⁷ Db⁷ Abm⁷ Db⁷

a burn-ing de - sire, That on - ly your kiss can put out the

47 Fm⁹ Bb¹³(b9) Eb^{maj7} Fm⁹ Bb¹³ Eb^{maj7}

fire. 'Cause you are the lo - ver I have wait - ed for,

52 Fm⁹ Bb¹³ Bbm Bbm(maj7) Bbm⁷ Eb⁷

The mate that fate had me cre - a - ted for, And

57 Ab^{maj7} Db⁷ Fm¹¹ Gm⁷

ev - ry time your lips meet mine, Dar-ling down and down

62 Abm⁹ Db⁷ Gm⁷ F#^o Fm⁷

I go, round and round I go, In a spin, and lo-ving the

67 Abm⁷ Db⁹ Fm⁷ Emaj⁷ Eb⁶

spin that I'm in, Un-der that old black ma - gic called love.

That Old Feeling

from the film "Vogues of 1938"

Lew Brown

Sammy Fain-1937

The musical score is written in a single treble clef staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody consists of eighth and quarter notes, with some triplet markings. Chords are indicated above the staff. The lyrics are written below the staff, with some words underlined to indicate phrasing.

Chords: Ebmaj7, Cm7, Fm7, E7, Ebmaj7, Abmaj7, Dm7(b5), G7, Cm7, Cm7/Bb, Am7(b5), Ab7, Gm7, D7, Gm7, C9/Bb, Am7(b5), D7, Gm7(b5), C7, Fm7, Fm7/Eb, Dm7(b5), G7, Cm7, Db9(#11), F7, F#o, Gm7, C7, Gm7, C7, Fm7, Bb7, Ebmaj7, Db13(#11), C7, Fm7, Fm7(b5), Bb7, B° Cm7, Cm11, G7, Gm7(b5), C7, F7, F7, B7, Fm7, Bb7, Ebmaj7, Db13(#11), C7, Fm7, Fm7/Eb, Ab7, G7, Gm7(b5), C7(b9), Fm7, Abm7, Db7, Gm7, Db9(#11), C7, B7, Bb13(sus4), 1. Eb6 Bb+7, 2. Eb6

Lyrics:
 I saw you last night__ and got that old
 feel-ing, When you came in sight__ I got that old feel-ing, The mo-ment that you danced by
 I felt a thrill, And when you caught my eye my heart stood still.
 Once a-gain I seemed to feel that old yearn-ing, Then I knew the spark__ of love was
 still burn-ing, There'll be no new ro-mance for me it's fool-ish to
 start, 'cause that old feel-ing is still in my heart. heart.

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That's All

Jazz Standard

Alan Brandt and Bob Haymes-1952

B♭maj7 Cm7 Dm7 D♭7 Cm7 B7

I can on - ly give you love that lasts for - ev - er, And the
on - ly give you coun - try walks in spring - time, And a

3 B♭maj7 E♭7(#11) Dm7 G7 /F Em7(b5) E♭m7 A♭7

pro mise to be near each time you call, And the on - ly heart I own is
hand to hold when leaves be - gin to fall, And a love whose burn - ing light to

6 B♭maj7/D D♭° 1. Dm7 G7 G♭7(#11) F7 2. Cm7 F7 B♭6 Gm7G♭13

yours and yours a - lone, that's all, that's all. I can all, that's all. There are
warm the win - ter night, that's

11 Fm9 B♭7 E♭maj7 Cm7 Fm7 B♭7 E♭maj7

those I am sure who have told you, They will give you the world for a toy, All I

15 Gm7/C G♭7(#9) Fmaj7 Dm7 Gm7 C7 Cm7 F7

ask for these arms to en - fold you, and a love time can ne - ver de - stroy. If you're

19 B♭maj7 Cm7 Dm7 D♭7 Cm7 B7 B♭maj7 E♭7(#11)

wond' ring what I'm ask ing in re - turn, dear, You'd be glad to know that my de - mands are

22 Dm7 G7 /F Em7(b5) E♭m7 A♭7 B♭6/D D♭° Cm7 F13(b9) B♭6 Cm7/F

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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Them There Eyes

sung by Billie Holiday

Maceo Pinkard, Doris Tauber, William Tracey-1930

E \flat Eb/D Eb/C Eb/B \flat E \flat ⁶ B \flat ⁺⁹ E \flat ⁶

I fell in love with you the first time I looked in-to them there eyes, And

5 E \flat Eb/D Cm⁷ F⁹ G \flat ⁹(#11) F⁹ Fm⁷

you have a cer-tain lit-tle cute way of flirt-in' with them there eyes, That make me

10 B \flat ⁷ E \flat ⁶ Gm⁷/D Cm⁷ F⁷ Cm⁷ F⁷

feel so hap-py, That make me blue, I'm fal-lin' love strung,—

15 B \flat ⁷ Fm⁷ B \flat ⁷ E \flat /D Eb/C /B \flat

love strung big way for you. My heart is jum-pin, you start-ed some-thing with

19 E \flat ⁶ B \flat ⁺⁹ E \flat ⁶ B \flat m⁷ E \flat ⁷ A \flat ⁶ E \flat ⁺⁹ A \flat ⁶ A \flat ⁶

them there eyes, You bet-ter look-out, lit-tle brown eyes,— If you're right

26 A^o Eb/B \flat Cm⁷ F⁹ B \flat ⁷

this spark will make bub-ble,— they gon-na get you in a

29 E \flat /D Cm⁷ F⁹ B \flat ⁷ E \flat ⁶

whole lot of trou-ble, hah, I'm rea-dy, them there eyes.

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There Is No Greater Love

Marty Symes

Isham Jones-1936

B \flat 7 Eb7 D7 A \flat 9(#11) G7 C7

There is no grea-ter love than what I feel for you, No grea-ter love,

6 Cm7 G \flat 9(#11) F7 B \flat 7 Eb7

no heart so true, There is no grea-ter thrill than what you bring to

11 D7 A \flat 9(#11) G7 C7 Cm7/F F7 B \flat 6 Eb7 B \flat 6

me, No swee-ter song than what you sing to me.

17 D7/A D7 Gm6 Em7(b5) D7/A D7 Gm6 Em7(b5) D7/A D7

You're the sweet-est thing I have ev - er known, And to think that

22 Gm7 C7 G \flat 9(#11) F7 B \flat 7 Eb7

you are mine a - lone, There is no grea-ter love in all the world, it's

27 D7 A \flat 9(#11) G7 C7 Cm7/F F7 B \flat 6

true, No grea-ter love than what I feel for you.

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There Will Never Be Another You

from the film "Iceland"

Mack Gordon

Harry Warren-1942

E_b maj7 $Dm7(b5)$ $G7$

There will be ma - ny o - ther night like this, And
will be o - ther lips that I may kiss, But

5 $Cm7$ $B+7(b9)$ $Bbm9$ E_b13 $A+7(\#9)$

I'll be stan - ding here with some - one new, There
they won't thrill me like yours used to do, Yes,

9 A_b maj7 $D_b9(\#11)$ E_b maj7 $Cm11$

will be o - ther songs to sing, a - no - ther fall, a - no - ther spring, But
I may dream a mil - lion dreams but

13 $F13$ $F9$ $C_b13(\#11)$ B_b7

there will ne - ver be a - no - ther you. There

17 E_b maj7 $Am11$ $A_b13(\#11)$ $Gm7$ $A_b9(\#11)$

how can they come true if there will ne - ver

20 $D_b13(\#11)$ $C+7$ $F7$ $B_b13(b9)$ E_b6

ev - er be a - no - ther you.

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There's A Small Hotel

sung by Ray Bolger and Doris Carson in the musical "On Your Toes"

Lorenz Hart

Richard Rogers-1936

Gmaj7 Am7 Bm7 Cmaj7 Gmaj7/D C7 Bm7 Bb°

There's a small ho - tel with a wish - ing well I
There's a bri - dal suite, one room bright and neat, com -

5 D7/A Ab° Am7 D7

1. Gmaj7 Em7 Am7 D7(sus4)

wish that we were there to - ge - ther.
plete for us to share to

9

2. Gmaj7 G7 Cmaj7 Am7 Dm7 G7 C6 C°

ge - ther. Look - ing through the win - dow you can see a dis - tant

14 Bm7 E7 Am9 Bm7 E7 Cm11 F7 Bm11 E7

stee - ple, Not a sign of peo - ple, who wants

18 Bbm11 Eb7 Am11 D7 Gmaj7 Am7 Bm7 Cmaj7 Gmaj7/D C7

peo - ple? When the stee - ple bell says "Good night,

22 Bm7 Bb° D7/A Ab° Am7 D13(b9) G G6 Am7 D7(sus4)

sleep well" we'll thank the small ho - tel to ge - ther.

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These Foolish Things (Remind Me Of You)

Eric Maxchwitz

Jack Strachey-1936

Eb
Cm⁷
Fm⁹
Bb^{7(b9)}
Eb
Cm⁷

A ci - ga-rette that bears a lip-stick's tra - ces, An air - line ti - cket to ro
 A tinkling pi - a - no in the next a - part-ment, Those stum-bling words that told you

4
F⁹
E⁹
Eb⁷
Bbm⁷ A⁹(#11)
Ab^{6/9}
Db^{7(b5)}
C⁺⁷

man - tic pla - ces, And still my heart has wings, — These fool - ish
 what my heart meant, A fair-grounds paint - ed swings, — These fool - ish

7
1. F⁹
Fm^{7/Bb} Bb^{7(b9)}
2. F⁹
Bb^{7(b9)}
Eb
D^{7(b9)}

things re-mind me of you. things re-mind me of you.

Gm
Em^{7(b5)}
Am^{7(b5)}
D⁷
Gm
Gm(maj⁷)
Gm⁷
C⁹
Eb(maj⁷)

You came, you saw, — you con - quered me,

Bbmaj⁷/F
Gm⁷
Cm⁷
F⁷
Bb⁷
Gm⁷
Gbm⁷

When you did that to me, I knew some - how this

Fm⁷
E⁷
Eb
Cm⁷
Fm⁹
Bb^{7(b9)}

had to be. the winds of March that made my heart a dan - cer,

Eb
Cm⁷
F⁹
E⁹
Eb⁷
Bbm⁷ A⁹(#11)

A te - le-phone that rings and who's to an - swer? Oh, how the ghost of you

Ab⁶
Db^{7(b5)}
C⁺⁷
F⁹
Bb^{7(b9)}
Eb

clings, these fool - ish things re - mind me of you.

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They Can't Take That Away From Me

sung by Fred Astaire in the film "Shall We Dance"

Ira Gershwin

George Gershwin-1937

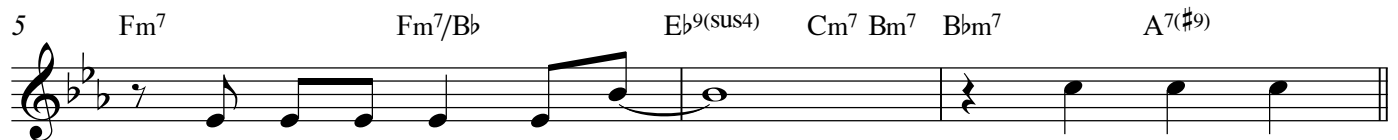
Fm⁷/Bb Eb^{maj7} A^bmaj⁷ Eb/G Gb^o Bb⁷/F E^o



The way you wear your hat, —

The way you sip your tea, —
The way you sing off-key, —

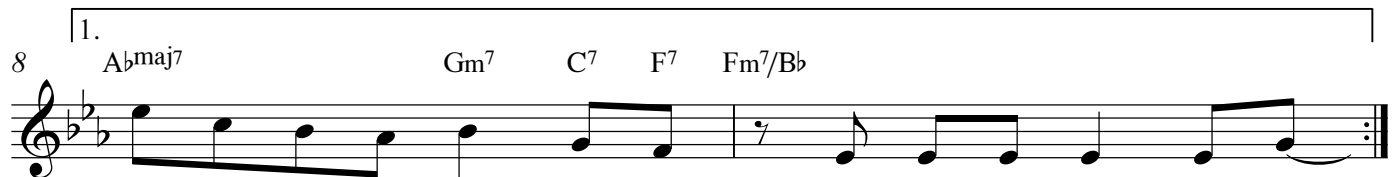
5 Fm⁷ Fm⁷/Bb Eb⁹(sus4) Cm⁷ Bm⁷ Bbm⁷ A7(#9)



The mem'-ry of all that, —
The way you haunt my dreams, —

No, no, they
No, no, they

8 1. A^bmaj⁷ Gm⁷ C⁷ F⁷ Fm⁷/Bb



can't take that a - way from me.

The way your smile just beams,

10 2. A^bmaj⁷ Bb⁷ Eb⁶ Am⁷(b5) D⁷ Gm⁷ Am¹¹



can't take that a - way from me. —

We may ne - ver, e - ver

13 Gm⁷/Bb Am¹¹ Gm⁷ A⁷ Am¹¹ D⁷



meets a - gain on that bum - py road

to love,

Still I'll

16 Gm⁷ C⁷ Gm⁷/Bb C¹³ F7(sus4) B⁹(#11)



al - ways,

al - ways

keep the mem' - ry

of

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19 Fm7/Bb Am7(b5) Ab° Eb/G Gb°

The way you hold your knife,___ The way we danced un - til three,

22 Fm11 E° Fm7/Bb Bb9(sus4) Dbmaj7/Eb Cm7 Bm7

The way you've changed my life,___

25 Bbm11 A7(#11) Abmaj7 G+7(#9) C7 F13 Db13

No, no, they can't take that a - way from me,___ No, they

28 Eb/Bb Ab/Bb Eb/Bb Bb° Fm7/Bb Bb7(b9)

can't take that a - way from

30 Eb6 Fm7/Bb

me. The way you wear your hat,

Things We Did Last Summer

Sammy Cahn

Jule Styne-1946

Fmaj7
D7
Gm7
C7(b9)

The boat rides we would take, the moon - light on the lake, the
 mid - way and the fun, the kew - pie doll we won, the

3 Fmaj7
Am7(b5)
D7(b9)
Gm7
Bbmaj7
Eb7

way we danced and hummed our favo - rite song, The things we did last
 bell I rang to prove that I was strong, The things we did last

6 Am7
D7
Gm7
C7
1. Am7 D7 Gm7 C7
2. F6

sum - mer, I'll re - mem - ber all win - ter long. The long. The
 sum - mer, I'll re - mem - ber all win - ter

10 Cm7
F7
Cm7
F7
Bbmaj7
F+7

ear - ly mor - ning hike, the ren - ted tan - dem bike, the lun - ches that we used to pack,

13 Bbmaj7
Dm7
G7
Dm7
G7

— We ne - ver could ex - plain that sud - den sum - mer rain, The

16 C/G
G7
C7
Fmaj7
D7

looks we got when we got back. The leaves be - gin to fade like

19 Gm7
C7
Fmaj7
Am7(b5)
D7(b9)

pro - mis - es we made, How could a love that seemed so right go wrong, The

22 Gm7
Bbmaj7
Eb7
Am7
D7
Gm7
C7
F6

things we did last sum - mer I'll re - mem - ber all win - ter long.

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Thinking Of You

Ruby, Harry

Bb⁶ Cm⁷ Bb⁶/D Bb⁶ 3 Dm⁷(b5) G⁷ Cm⁷(b5)

Why _____ is it I spend the day, _____ wake up and end the day,
 why _____ does it do this to me, _____ is it such bliss to me, _

6 F⁷ 1. Bb⁶ G⁷(#9) Cm⁷ F⁷ 2. Bb⁶ Am⁷(b5) D⁷

_____ think ing of you. _____ Oh, you. And
 _____ think-ing of

11 Gm⁷ /F Em⁷(b5) A⁷ Dm⁷ Fm⁷ Bb⁷ Ebmaj⁷

when I fall a - sleep at night, it seems _____ you just tip - toe

16 Ab⁷ Dm⁷ G⁷ Cm⁷ F⁷ Bb⁶ Cm⁷ Bb⁶/D Bb⁶ 3

in - to all my dreams. So I _____ think of no

21 Dm⁷(b5) G⁷ Cm⁷(b5) F⁷ Bb⁶ G⁷(#9) Cm⁷ F⁷

oth - er one, _____ ev - er since I've be - gun _____ think-ing of you. _____

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This Can't Be Love

from the musical "The Boys From Syracuse"

Lorenz Hart

Richard Rogers-1938

G⁶ C⁹ C^{#9}(#11) C⁹ G^{maj7} A^{m7} B^{m7} E^{m7}

This can't be love be-cause I feel so well, No sobs, no sor - rows, no

7 A¹³ A⁺⁷ D⁹(sus4) D⁷(b9) G⁶ C⁹ C^{#9}(#11) C⁹

sighs, This can't be love, I get no diz - zy spells,

12 G/B B^o A^{m7} D⁷(b9) G⁶ A^{m7} B^o G/B

My head is not in the skies. My heart does

17 F^{#m7} B⁷ F⁹(#11) E^{m7} C^{m9} F⁹ A^{m9} D⁷(b9)

not stand still, just hear it beat, This is too sweet to be love.

25 G⁶ C⁹ C^{#9}(#11) C⁹

This can't be love be - cause I feel so well, But still I

29 B^{m11} E⁷(#9) A^{m7} D⁷(b9) G⁶

love to look in your eyes.

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Thou Swell

from the musical "A Connecticut Yankee"

Lorenz Hart

Richard Rogers-1927

Fm⁷ Bb⁷ Fm⁷ Bb¹³ Bb⁺⁷

Thou swell, thou wit-ty, thou sweet, thou grand, Wouldst
feel so rich in a hut for two, Two

5 Eb^{maj7} Fm⁷ Eb/G Ab^{maj7} Eb^{maj7}/Bb Ab^{maj7} Eb/G Gb^o

kiss me pret-ty? Wouldst hold my hand? Both thine eyes
rooms and kit-chen I'm sure would do, Give me just

9 Bb⁷/F C⁷/E Fm⁷ Bb⁷ 1. Eb^{maj7} Bbm⁷ Eb⁷

are cute too, what they do to me, hear me
a plot of, not a lot of

13 Ab⁶ G⁷ Cm⁷ F⁷ Bb⁷ Ab^{maj7} Gm⁷ C⁷

hol-ler, I choose a sweet lo-la-pa-loo-sa in thee. I'd

17 2. Db⁷(b5) C⁷ F⁷ Bb⁷ Eb⁶ Gm⁷ C⁷

land, And, thou swell, thou wit-ty, thou grand. Thou

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Three Little Words

from the Amos 'n' Andy film "Check and Double Check"

Bert Kalmar

Harry Ruby-1930

C⁶ C⁶ Dm⁷ Em⁷ A⁷ Ebm⁷ Ebm⁶

Three lit - tle words, Oh, what I'd give for that
three lit - tle words, That's all I'd live for the

5 Dm⁷ G⁷ 1.2. Dm⁷ Eb⁹ D⁹ Db⁹

won - der - ful phrase, To hear those
rest of my days, And what I

9 C⁷ Gm⁷ C⁷ Gm⁷ Gb⁷

feel in my heart, they tell sin - cere - ly,

13 Fmaj⁷ F⁶ Bb⁷ A⁷ Ab⁷ G⁷

No o - ther words can tell it half so clear - ly.

17 C⁶ C⁶ Dm⁷ Em⁷ A⁷ Ebm⁷ Ebm⁶

Three lit - tle words, eight lit - tle let - ters, which

21 Dm⁷ Dm⁷ G⁷(b9) C⁶

sim - ply mean I love you.

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Till There Was You

from the musical "The Music Man"

Meredith Wilson-1957

Chords: Cmaj7, C#°

There were bells on the hill, but I ne - ver heard them
birds in the sky, but I ne - ver saw them

Chords: Fm7, Bb7, Dm7, Eb°

ring - ing, No, I ne - ver heard them at all till there was
wing - ing, No, I ne - ver saw them at all till there was

Chords: Em7, Eb7, Dm7, C#7(b5), C6, Fm6, Cmaj7

you. There were you. And there was

Chords: Fmaj7, F#°

mu - sic, And there were won - der - ful ro - ses, they tell me, in

Chords: Dm7, Am7, D7, Dm7, G#+7

sweet fra - grant mea - dows of dawn, and dew. There was

Chords: Cmaj7, C#°

love all a - round, but I ne - ver heard it

Chords: Fm7, Bb7, Dm7, Eb°

sing - ing, No I ne - ver heard it at all till there was you.

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Time After Time

sung by Frank Sinatra in the film "It Happened In Brooklyn"

Sammy Cahn

Jule Styne-1946

Cmaj7 Am7 Dm7 G7 Cmaj7 Am7 Dm7 G7

Time af - ter time, I tell my - self that I'm so
know what I know, the pass - ing years will show, you've

5 Cmaj7 1. Am7 Bm7(b5) E7

luck - y to be lov - ing you, So
kept my love so

9 Am7 Am7/G F#m7(b5) B7 Em7 Em7(b5)/Bb A7(b9)

luck - y to be the one you run to see, In the

13 Dm7 Bb13 A+7(b9) Ab7(b5) G7

eve - ning when the day is through, I on - ly

17 2. Gm7 C7 Fmaj7 Fm7 Fm6 Cmaj7 Am7 Am7/G

young, so new, And time af - ter

21 F#m7(b5) Fm6 Em7 Am7 Am7/G F#m7(b5) Fm7

time, you'll hear me say that I'm so

24 Em7 Am7 Dm7 G7 C6

luck - y to be lov - ing you.

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Time On My Hands

from the musical "Smiles"

Harold Adamson and Mack Gordon

Vincent Youman-1930

Fmaj7 Bm7(b5) E7 D7(b9)

Time on my hands, _____ you in my arms, _____
Then you fall, _____ once and for all, _____

5 Gm7 D7 1. Gm7 Bbm7 Gm9 C13(b9)

no - thing but love _____ in view _____
I'll see my dreams _____ come true _____

9 2. Gm7 Bb7 A7 Em7/B C° A7/C# D+7(b9)

Mo-ments to spare, _____ for

14 G9(#11) C13 C#° Dm7 3 G7 Dm7 G13

some - one you care _____ for, one love af - fair, _____ for

18 Gm7 C7 Fmaj7 3 Fmaj7 Eb9

two, _____ And so with time on my hands, _____ and

22 D+7(b9) G9(#11) Gm7 C7(b9)

you in my arms, _____ and love in my heart, all for

26 Fmaj7 Ab13 Gm7 C13(b9)

you. _____

'Tis Autumn

Nemo, Henry

1 Dm⁷ G⁺⁹ Cmaj⁷ F⁷

Old Fa-ther time checked so there'd be no doubt, called on the north wind
trees say they're tired they bore too much fruit, charmed all the way - side

4 Em⁷ A⁷ Dm⁷ Dm⁷/C Bm⁷(b⁵) E⁷ Am⁷ D⁷

to come on out, then cupped his hands so proud-ly to shout
there's no dis-pute, now shed-ding leaves they don't give a hoot,-

7 Dm⁷ G⁷ 1. C⁶ A⁷ 2. C⁷ Gm⁷ C⁷

"La-de-da de-la-de-dum, 'tis au tumn." The au tumn. Then the birds got-to-geth-er to
la - de-da de-la-de-dum, 'tis

11 Gm⁷ C⁷ F⁶ C⁺⁷ F⁶ Am⁷ D⁷

chirp a-bout the wea ther, (hum... ..) Af-ter mak in' their de-ci-sion in

15 Am⁷ D⁷ G⁷ C^{#o} D⁹ G⁷ A⁷

bir-die like pre-ci-sion turned a - bout and made a bee line to the south. My

18 Dm⁷ G⁺⁹ Cmaj⁷ F⁷ Em⁷ A⁷

hold-ing you is real - ly no crime, ask the birds, the tress, and old Fa-ther time,

22 Dm⁷ Dm⁷/C B^{ø7} E⁷ Am⁷ D⁷ Dm⁷ G⁷ C⁶

it's just to help the mer-cu-ry climb, la-de-da de-la-de dum, 'tis au-tumn.

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Too Close For Comfort

sung by Sammy Davis Jr. in the musical "Mr. Wonderful"

George David Weiss, Larry Holofcener

Jerry Bock-1956

Cmaj7 B+7 Em7(b5) A7 Dm7(b5) G7

Be wise, be smart, be - have, my heart, don't up - set your cart, when she's
soft, be sweet, but be dis - creet, don't go off your beat, she's so

1. Cmaj7 A7 Dm7 G7 2. C7 Gm7 C7 F7 F#°

so close. Be close for com - fort. Too close, too close for com - fort,

13 C6/G Gm7 C7 F7 G7(sus4) C6 Ab7 Dm7 G7

please, not a - gain, Too close, too close to know just when to say when, Be

19 Cmaj7 B+7 Em7(b5) A7 Dm7(b5) G7 Cmaj7 Am7

firm, be fair, be - ware, on your guard take care, while there's such temp -

26 Gm7 C7 F7 Fm7 Bb7 Cmaj9 Cm7

ta - tion. One thing leads to a - no - ther, Too late to

30 Cm7/Bb A7(#9) D7(b9) G+7(b9) G7(sus4) C6 A7(#9) D7 G7

run for co - ver, She's much too close for com - fort now.

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Too Marvelous For Words

from the film "Ready, Willing and Able"

Johnny Mercer

Richard A. Whiting-1937

Am⁷ D⁷ Am⁷ D⁷

Your just all to mar-ve-lous, to mar-ve-lous for words, Like
all to won-der-ful, I'll ne-ver find the words, That

5 Gmaj⁷ C⁷ 1. G C⁷ Bm⁷ Em⁷

"glo-ri-ous," say e-nough, "gla-mor-ous," tell e-nough, I
and that old stand-by "a-mor-ous." It's

9 2. Bmaj⁷ C#m⁷ F#⁷ Bmaj⁷ Dm⁷ G⁷(sus4) Dm⁷

mean they just aren't swell e-nough. You're much, too much, and just too "ve-ry,

14 G⁷(sus4) Cmaj⁷ F⁷ Em⁷ A⁷ Am⁷ D⁷ Am⁷

"ve-ry," to ev-er be, in Web-ster's dic-tion-a-ry. And so I'm

20 D⁷ Gmaj⁷ F⁷ E⁹ E⁷(b9) Am⁷

bor-row-ing a love song from the birds, to tell you that you're

24 Am⁷(b5) Am⁷/D D¹³(sus4) D⁷(b9) Gmaj⁷

mar-ve-lous, too mar-ve-lous for words.

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Toot, Toot, Tootsie (Goo' Bye)

Gus Kahn, Ernie Erdman

T Fiorito, Dan Russo-1921

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Toot, too, Kiss me, Toot - sie, Toot - sie, and goo' bye, then, Toot, toot, Do it all. Toot - sie don't cry, o - ver a - The choo choo train that takes me, A - way from you, no words can tell how sad it makes me. gain. Watch for the maill, I'll ne - ver fail, If you don't get a let - ter then you'll know I'm in jail. Tut, tut, Toot - sie don't cry, Toot, toot, Toot - sie, goo' - bye."

1. Bb^6 C^7 F^{13}

6 Bb^6 Bb^{maj7} G^7 Cm^7

12 F^7 Cm^7 F^9 Bb^6 Db° Cm^7 F^7

17 2. Fm^7 Bb^9 $Ebmaj7$ $Ebmaj7$

22 $Bbmaj7$ $Bbmaj7$ F^7 $Bbmaj7$

27 Bb^6 C^7

31 Cm^9 F^{13} Bb^6

Topsy

Durham, Eddie

The musical score for "Topsy" is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff (measures 1-4) has chords: Dmaj7, /C, Bb7 (with a 3-measure triplet), A7, Dm7, Bm7(b5)/F, Em7(b5), and A7. The second staff (measures 5-8) has chords: Dm7, /C, Bb7 (with a 3-measure triplet), A7, Dm7, A7/E, Dm7/F, and D7/F#. The third staff (measures 9-12) has chords: Gm7, /F, Eb7 (with a 3-measure triplet), D7, Gm7, Em7(b5)/Bb, Am7(b5), D7, and A7. The fourth staff (measures 13-16) has chords: Dm7, /C, Bb7 (with a 3-measure triplet), A7, Dm7, A7/E, Dm7/F, and Eb9(#11). The fifth staff (measures 17-20) has chords: D7 and G7. The sixth staff (measures 21-24) has chords: C7, Fmaj7, Bbmaj9, A7/E, and A7. The seventh staff (measures 25-28) has chords: Dm7, /C, Bb7 (with a 3-measure triplet), A7, Dm7, Bm7(b5)/F, Em7(b5), and A7. The eighth staff (measures 29-32) has chords: Dm7, /C, Bb7 (with a 3-measure triplet), A7, Dm7, Bm7(b5), Em7(b5), and A7.

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Touch Of Your Lips, The

Ray Noble-1936

B♭maj7 Gm7 Dm7 F+7 B♭6 G+7 Cm7 F+7

The touch of your lips_____ up - on my brow,_____ Your
touch of your hands_____ up - on my head,_____ The

5 B♭maj7 Cm7 C#° B♭/D E♭9(#11) Dm7(b5)

lips that are cool_____ and sweet,_____
love in your eyes_____ a - shine,_____

8 G7(b9) G7 Cm7(b5) F7 F7/E♭ Dm7 Gm7 /F

1.

_____ Such ten - der- ness_____ lies in their soft ca- ress,_____
_____ And

12 E♭m7(b5) A7(b9) Dmaj7 Bm7 E♭m7 A7 Dm7 G9 C13 F7(sus4)

_____ My heart for - gets to beat,_____ The

17 Cm7(b5) Cm7(b5) /B♭ A° D+7 Gm7 /F E♭m7(b5) B♭/F

2.

now at last, that mo - ment di - vine,_____ The

21 Cm9 Cm9/F F7(b9) B♭6

touch of your lips_____ on mine._____

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Tricotism

Peterson, Oscar

♩ Cmaj7

D7(#11)

5 F7 F#° Cmaj7/G A7(b9) D7(#9) G7

1.

9 Cmaj7/G A7(b9) Dm7 Db7 Cmaj7 Ab7

2.

13 Cmaj7 Fmaj7 Bm7(b5) Bb7 Am Am(maj7)/G#

17 Am7/G D7(#9) Dm7 G7 Cmaj7

21 D7(#9) F7 F#°

25 Cmaj7/G A7(b9) Dm7 G7(b9) Cmaj7 D.S. al CODA Cmaj7 A7(#9)

30 Dm7 G7(b9) Cmaj7 A7(#9) Dm7 G7 Cmaj7

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Triste

Jobim, Antonio Carlos

B♭maj7 **G♭maj7** **B♭maj7**

Sad_ is to live in sol - i - tude, Far_ from your

6 **Dm7** **G7** **Cm7** /**B♭** **Am7(b5)** **D7**

tran-quil al - ti - tude, Sad is to know_ that no_ one can

11 **Gm7** **A+7(#9)** **Dmaj7** **A13**

_ ev - er live on a dream, that nev - er can be, will nev - er be, dream

15 **Dmaj7** **G7** **Cm7** **F7** **B♭maj7** **B♭m7**

- er a - wake, wake_ up and see. Your beau - ty is an ae - ro - plane,

20 **B♭m6** **B♭maj7** **Fm7** **B♭7**

_ So_ high my heart can't bear_ the strain,

25 **E♭maj7** **E♭m6** **Dm7**

A heart that stops when you_ pass by, on - ly to cause me pain,

28 **D♭°** **Cm7** **F9(sus4)** **F7(b9sus4)** **B♭m7** **B♭m6** **B♭m7** **B♭m6**

_ Sad_ is to live in so - li - tude.

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Tune Up

Davis, Miles

8 Em^7 A^7 Dmaj^7 Dm^7 G^7 Cmaj^7

8 Cm^7 F^7 Bbmaj^7 Gm^7 Em^7

14 F^7 Bbmaj^7 A^7 Em^7 A^7 Dmaj^7

20 After solos D.S. al Coda CODA Em^7 A^7 $\text{Dmaj}^9(\#11)$

26

Two Sleepy People

Frank Loesser

Hoagy Carmichael-1938

$E\flat$ maj7 Gm7 Fm7 $B\flat 7(b9)$ $E\flat 6$ C7(b9)

Here we are, out of ci-gar ettes, hold ing hands and yawn - ing,
Here we are, in the co-zy chair, pick-in' on a wish- bone,-

4 Fm7 $B\flat 7$ Gm7 C7 Fm7 $A\flat m 6$

look how late it gets,- Two slee-py peo-ple by dawn's ear - ly light and
from the Fri-gid- aire,- Two slee-py peo-ple with no - thing to say, and

7 1. Gm7 Cm7 Fm7 $B^9(\#11)$ $B\flat 7$ $B\flat 7(b9)$

too much in love to say good - night.

9 2. Gm7 C+7 Fm7 $B\flat 7(b9)$ $E\flat 6$ $B\flat m 7$ $E\flat 7$ $A\flat$ maj7 $B\flat 7$

too much in love to break a - way. Do you re - mem-ber the nights we used to

12 $E\flat 6$ Cm7 $Dm 7(b5)$ $D\flat 7$ Cm7 / $B\flat$ $A\flat$ maj7 $B\flat 7$

lin - ger in the hall?_ Your fa - ther did - n't like me at all, Do you re -

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15 Ebmaj7 Bb7 /Ab Gm7(b5) C7 Cm7 F7

mem-ber the rea-son why we mar-ried in the fall?__ To rent this lit-tle nest_ and

18 Fm7 Bb7 Ebmaj7 Gm7 Fm7 Bb7(b9)

get a bit of rest.Well, here we are, just a - bout the same,

21 Eb6 C7(b9) Fm7 Bb7 Gm7 C7

fog - gy lit-tle fel - la, drow-sy lit-tle dame, Two slee-py peo-ple by

24 Fm7 Abm6 Gm7 C+7 Fm7 Bb7(b9) Ebmaj7

dawn's ear - ly light, and too much in love to say good - night.

Undecided

Shavers, Charlie

C⁶ F⁹

First you say you do and then you don't, and then you say you will and
Now you want to play and then it's no, and when you say you'll stay that's

4 D⁹ Dm⁷/G Ab⁹ G⁹ 1. C⁶ A⁷(#9) Dm⁷ G⁷

then you don't, you're un-de-cid-ed now, so what are you going to do?
when you go, you're un-de-cid-ed now, so what are you going to do?

9 2. C⁶ Gm⁷ C⁷ Gm⁷ C⁷

I've be sit-ting on a fence, and it does-n't make much sense 'cause you

13 F⁶ Am⁷ D⁷

keep me in sus-pense, and you know it, You pro-mise to re-turn, when you

16 Am⁷ D⁷ G⁷ Dm⁷ G⁷ C⁶

don't I real-ly burn, well I guess I'll nev-er learn, and I show it. If you got a heart and

20 F⁹

if you're kind, then don't keep us a - part, make up your mind, you're

23 D⁹ Dm⁷/G Ab⁹ G⁹ C⁶ A¹³(b9) Dm⁷ G¹³(b9)

un - de - cid - ed now, so what are you going to do?

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Upper Manhattan Medical Group

Taylor, Billy

1. $Fm7(b5)$ $Bb7(b9)$ $Ebm7$ $Ab7$ Db° $Db6$

6 $Dbmaj7$ $Dbm7$ $Gb7$ 2. $Dbmaj7$ $Abm7$ $Db7$

11 $Abm7$ $Db7$ $Gm7(b5)$ $C7(b9)$ $Fmaj7$

16 $Abm7(b5)$ $Db7(b9)$ $Gbm7$ $Ab7$ $Fm7(b5)$

21 $Bb7(b9)$ $Ebm7$ $Ab7$ $A7/G$ $Db6/Ab$

26 $A7/G$ $Db6/Ab$ Φ D.S. al CODA

30 Φ CODA $A7/G$ $Db6/Ab$ $A7/G$ $Db6/Ab$ $Db6$

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Very Thought Of You, The

Ray Noble-1934

Abmaj7 Bbm7 Eb7 D°

The ve - ry thought of you, and I for - get to do,
dea of you, the long - ing here for you,

4 Bbm7 Eb7 Ab6 Bbm7 B° Ab/C 3

the lit - tle or - di - na - y things that ev - ry - one
You'll ne - ver know how slow the mo - ments go till I'm

7 Fm7 Bb7 Fm7 Bb7 Bbm7 Bbm7/Ab

ought to do, I'm liv - ing in a kind of
near to you, I see your face in ev - ty

10 Gm7(b5) C+7(b9) Fm7 /Eb 1. Dm7(b5) G7(b9) Cm7 B7 Fm7 Bb7

day - dream, I'm hap - py as a king, And fool - ish though it may seem, To
flo - wer, your eyes in stars a -

15 Bbm7 Eb7 2. Bb7 B°

me that's ev - ry - thing. The mere i - bove, It's just the

18 Cm7 F7(b9) Bbm7 Eb7

thought of you, the ve - ry thought of you, my

20 Abmaj7 Fm7 Bbm7 Eb7

love. The ve - ry

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Violets For Your Furs

Dennis, Matt

Gm7 C7(b9) 3 Fmaj7 Bbm7 C7(b9) Fmaj7 D7(#9)

I bought you vi-o-lets for your furs, and it was Spring for a while, re-mem ber?
I bought you vi-o-lets for your furs, and there was blue in the win-try sky, then you

5 Gm7 C7(b9) 3 Fmaj7 Am7 D7(#9)

I bought you vi-o-lets for your furs, and there was A - pril in that De -
pinned the vi-o-lets to your furs, and gave a lift to the crowds passing

8 1. Gm7 D7(#9) Gm7 C7 Fmaj7 D7(b9) Gm7 C7(b9) Fmaj7 D7(#9)

cem ber. The snow drift-ed down and the flow ers, and it melt-ed where it lay. The

13 Gm7 C7(#9) Fmaj7 D7(#9) G7(b5) Gm7 Am7(b5) D7

snow looked like dew on the blos- soms, as on a Sum-mer day,

17 2. Gm7 Bbmaj7 Bbm6 Eb7 Fmaj7 Am7 D7

by. You smiled at me so sweet-ly, since then one thought oc - curs, that

22 Bbm7 3 Eb7 C7 Fmaj7 C7(#9) G7 C6(b9) 3 Fmaj7 D7

we fell in love com-plete-ly the day I bought you vi-o-lets for your furs.

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Waltz For Debby

Evans, Bill

$\text{\textcircled{S}}$
 Am⁷ Dm⁷ Gm⁷ C⁷ A⁷/G D⁷/F[#] G⁷/F C⁷/E

9 F⁷/E^b B^bmaj⁷/D Gm^{7(b5)}/D^b C⁷ /B^b Am⁷ D⁷ Gm⁷ C⁷

17 Am⁷ Dm⁷ Gm⁷ C⁷ A⁷/C[#] D⁷/C G⁷/B C⁷/B^b

25 A⁷ Dm⁷ /C B⁷ E⁷ /D Amaj⁷/C[#] Bm⁷ Amaj⁷ Amaj⁷/G[#]

33 Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ A⁷ Dm⁷ Cm⁷

41 B^bmaj⁷ A⁷ Dm⁷ G⁷ A^bmaj⁷ D^bmaj⁷ Gm⁷ C⁷

49 Am⁷ Dm⁷ Gm⁷ C⁷ A⁷/G D⁷/F[#] G⁷/F C⁷/E F⁷/E^b

58 B^bmaj⁷/D Gm^{7(b5)}/D^b C⁷ Am⁷ D⁷ Bm⁷ E⁷ Am⁷ F⁷

67 B^bmaj⁷ A^{7(sus4)} Dm⁷ G^{7(sus4)} Fmaj⁷/C A^b^o Gm⁷/C A^b^o

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Watch What Happens

Norman Gimbel

Michel Legrand-1964

Let some- one start be- liev- ing in you, let him hold out his hand,
Find some- one who can look in your eyes, and see in - to your heart,

let him touch you and watch what hap - pens. watch what hap - pens. Cold,
let him find your and

no I won't be- lieve your heart is cold, May - be just a- fraid

to be bro- ken a - gain. Let some- one with a deep love to give,

give that deep love to you, and what ma- gic you'll see, Let some- one give his heart,

some - one who cares like me.

one who cares like me, some one who cares like me.

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Wave

Jobim, Antonia Carlos-1967

Gm⁷ C¹³ Gm⁷ C¹³ Gm⁷ C¹³ Gm⁷ C¹³ Gmaj⁷ Eb^o

So close your eyes, for that's a love-ly way to be,
ny, don't try to fight the ri-sing sea,

7 Dm⁷ G⁷(b⁹) Cmaj⁷ Cm⁶ B¹³ B⁺⁷

— A- ware of things__ your heart a - lone__ was meant to see,__
— Don't fight the moon,__ the stars a - bove,__ don't__ fight me,__

12 E⁹(sus⁴) E⁷(b⁹) A⁹ Eb⁷ D⁷

The fun-da-ment al lone - li-ness goes_ when-ev - er two can dream a dream to - ge-
The fun-da-men tal lone - li-ness goes_ when-ev - er two can dream a dream to - ge-

15 Gm⁷ C⁷ [1. Gm⁷ C⁷ | 2. Gm⁷ C⁷] Cm⁷ F⁹ F⁹/Eb

- ther. You can't de - When I saw you first the time was

20 Dm⁷ther. G⁷(b⁵) B^o Bbm⁷ Eb⁷ Eb⁷/Db Cm⁷

half past_ three, When your eyes met mine it was e - ter - ni -

25 D⁺⁷(b⁹) D⁷(b⁹) Gmaj⁷ Eb^o Dm⁷ G⁷(b⁹)

- ty. By now we know, the wave is on it's way to be,__ Just catch the wave

30 Cmaj⁷ Cm⁶ B¹³ B⁺⁷ E⁹(sus⁴) E⁷(b⁹)

— don't be a - fraid__ of lov - ing me,__ The fun-da men-tal lone

34 A⁹ Eb⁷ D⁷ Gm⁷ C⁷ Gm⁷ C⁷

- li-ness goes, when-ev - er two can dream a dream to ge - ther.__

Way You Look Tonight, The

sung by Fred Astaire in the film "Swing Time"

Dorothy Fields

Jerome Kern-1936

Some day, when I'm aw-fully low, when the world is cold, I will feel a
love - ly, with your smile so warm, and your cheeks are soft, there is no-thing

8 glow just think-ing of you, and the way you look to - night.
for me but to love you, and the way you look to - night.

15 Yes, you're With each word your ten-der-ness grows,
1. Fm7 Bb7 2. Abm7 Db7 Gbmaj7 G° Abm7 Db7 Cb°

22 tear-in' my fear a - part, And that laugh... wrin-kles your nose,
Bbm7 A° Abm7 Db7 Cb° Bbm7 A7 Abm7 Db7

30 touch-es my fool - ish heart. Love - ly, ne-ver, ne-ver change,
Gbmaj7 Ebm9 Cm7(b5) Fm7 E7(#11) Ebmaj7 Cm7 Fm7 Bb7

38 keep that breath-less charm, Won't you please ar - range it?'Cause I love you,
Gm7 C7 Fm7 Bb7 Bbm7 A7(#11)

44 just the way you look to - night.
Ab6 Gm7 Gb7 Fm7 E7 Eb6 Cm7 Fm7 Bb7 Eb6 Cm7

49 Just the way you look to - night.
Fm7 Bb7 Fm7/Ab Gm7 Gb7 Fm7 E7 Eb6 Emaj7(b5) Ebmaj7

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We'll Be Together Again

Fisher, Carl

G⁷ C⁶ A^{7(b9)} Dm⁷ G⁷ Am(maj⁷) Am⁷ D^{9(#11)}

No tears, no fears, re - mem - ber there's al - ways to - mor - row, So
kiss, your smile, are memo - ries I'll trea - sure for - ev - er, So

5 Bbm⁷ Eb⁷ Abmaj⁷ Dm^{7(b5)} Ab⁹ Dm⁷/G G¹³ Dm^{7(b5)} G¹³

what if we have to part, We'll be to - ge - ther a - gain. Your we'll be to - ge - ther a -
try think - ing with your heart,

10 C⁶ Ab⁹ G^{+7(#9)} Cm⁶ Am^{7(b5)} Fm⁷ Bb^{7(b9)} Ebmaj⁷

gain. Times when I know you'll be lone - some, Times when I know you'll be sad,

15 Dm^{7(b5)} G⁷ Cm⁷ /Bb Am^{7(b5)} Ab¹³ Dm⁷/G G¹³

Don't let temp - ta - tion sur - round you, Don't let the blues make you bad. Some

19 C⁶ A^{7(b9)} Dm⁷ G⁷ Am(maj⁷) Am⁷ D^{9(#11)}

day, some way, We both have a life - time be - fore us, For

23 Bbm⁷ Eb⁷ Abmaj⁷ Dm^{7(b5)} G¹³ C⁶

part - ing is ne - ver good - bye, We'll be to - ge - ther a - gain.

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Weaver Of Dreams

Young, Victor

$E\flat\text{maj}7$ $Dm7(b5)$ $G7(b9)$

You're a wea-ver of dreams, you and your strange fas - ci na - tion,
you're a wea-ver of dreams, you and your lips warm and ten - der,

5 $Cm7$ $G7$ $Cm7$ $Bm7$ $Bbm7$ $E\flat7$

You're a wea-ver of dreams, you and your come hith - er smile,
just like ma - gic it seems, thril - ling en - chant - ing me too,

9 $A\flat\text{maj}7$ $D\flat9(\#11)$ $Gm7$ C^9

Just to hear you speak, _____ can _____ leave me weak as a babe in _____ arms, _____
I'm _____ in your spell _____ and there's no cure, I'm _____

13 $F7$ $Fm7$ $B\flat7$

poor lit - tle babe in arms, help - less be - fore your charms. For

17 $Gm7$ C^{13} $Fm7$

lost for sure, 'cause you're a wea - ver of dreams and

20 $B\flat^{13}$ $E\flat^6$ $Fm7$ $B\flat7$

I'm in love with you.

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What A Difference A Day Made (Makes)

(Cuando vuelva a tu lado)

Stanely Adams

Maria Grever-1934

Ab^o Gm⁷ C⁷ Fmaj⁷ F⁶

What a dif ference a day made, twen - ty - four lit - tle hours,
day makes, there's a rain-bow be - fore me,

4 F⁶/A Ab^o Gm⁷ C⁷ 1. Fmaj⁷

— brought the sun and the flo - wers, where there used to be rain,
— skies a-bove can't be stor - my, since that mo ment of

8 Fmaj⁷ Em⁷ A⁷ Dm⁷

— My yes-ter-day was blue, dear, to-day I'm part of you, dear,

12 Dm⁷ G⁷ Dm⁷ G⁷ Gm⁷

— my lone-ly nights are through, dear, since you said you were mine.

16 C⁷ Ab^o Cm⁷ F⁷ B^bmaj⁷

— What a dif-ference a bliss, that thrill-ing kiss, It's hea-ven when you

20 Eb⁹(#11) Fmaj⁷ Gm⁷ Am⁷ Ab^o

— find ro-mance on your men - u, What a dif-ference a

23 Gm⁷ C⁷ F⁶ F⁶/A Ab^o

day made, and the dif-ference is you. What a dif-ference a

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What Am I Here For

Ellington, Duke

Cmaj7 C#° Dm7

What am I here for, know that you re-member, liv-ing in mis-ery, all that you told me, Now that you've gone from my heart, times when you hold me so tight,

4 G7(#11) Cmaj7 C#°

That was my fear for, how could you grieve me, you were my fu-ture, how could you leave me,

7 Dm7 G7(#11) Gm7 C#m7 F#7

there was no rea-son to part, know-ing your love is my light, 'Till I hope you change your mind,

11 Fmaj7 Bm7(b5) E7 Am7 D7

and that some-how you will find, you are meant to be my own, I'll

15 Dm7 G7(#9) Gm7 C#m7 F#7

lost if I'm a-lone. In your ear that should be,

19 Fmaj7 Bbm7(b5) E7 Cmaj7

thoughts of your re-turn to me, I will be hap-py,

22 A7/C# Dm7 G7 Cmaj7

pa-tient-ly wait-ing, know-ing then that's why I'm here.

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What Are You Doing For The Rest Of Your Life

sung by Michael Dees in the film "The Happy Ending"

Alan Bergman, Marylyn Bergman

Michel Legrand-1969

Am⁷ Am⁷/G F⁶ E⁷

What are you do - ing the

5 Am Am(maj⁷)/G[#] Am⁷/G F[#]m⁷(b⁵) Fmaj⁷

rest of your life, north and south and east and west of your life,
times of your days, are the nick - els and the dimes of your days,

8 Dm Dm(maj⁷)/C[#] Dm⁷/C Bm⁷(b⁵)

I have on - ly one re - quest of your life, that you spend it all with
let the rea - sons and the rhymes of your days, all be - gin and end with

11 1. Bm⁷/E E⁷ 2. Amaj⁷ Bm⁷ E⁷

me. All the sea - sons and the me. I want to see your face in ev - ry kind of

16 Amaj⁷ F[#]m⁷ Bm⁷ E⁷ Amaj⁷ F[#]m⁷

light, in fields of gold and for - ests of the night, and when you

19 Abm⁷ D^b7(b⁹) G^bmaj⁷ E^bm⁷ Gm⁷ C⁷(b⁹)

stand be - fore the can - dles on a cake, oh, let me be the one to hear the si - lent wish you

22 Fmaj7 Am Am(maj7)/G# Am7/G F#m7(b5)

make. Those to - mor - rows wait - ing deep in your eyes, _____ in a world of love you

25 Fmaj7 Dm Dm(maj7)/C#

keep in your eyes, _____ I'll a - wak - en what's a - sleep in your eyes, _____

28 Dm7/C Bm7(b5) Bm7/E E7 F6

_____ It may take a kiss or two. _____ Through all of my life, _____

32 Bm7(b5)/D E7 Fmaj7 F7(b5)

_____ sum - mer, win - ter, spring, and fall of my life, _____ all I ev - er will re -

35 Am/E Bm7/E E7 Am6

call of my life, is all my life with you.

What Is There To Say

Yip Harburg

Vernon Duke-1933

E♭maj7 Cm7 Fm9 B♭7 A♭° E♭/G C7 Fm7 B♭7 /A♭

What is there to say, and what is there to do? The
 What is there to say, and how will I pull through? I

5 E♭6 C7 Fm7 B♭7(sus4) E♭maj7 Cm7 A♭m7 B♭7

dream I've been seek-ing has prac - ti - cally speak - ing come true.
 knew in a mo-ment con - tent-ment and whole-ment, just

9 E♭ Fm7 F♯° E♭/G F♯° Fm7 F♯° E♭/G F♯°

you. Your are so love - a - ble, so live - a - ble, your

13 Fm7 B♭7(sus4) E♭6 A° D7(b9) Gm7 A° D7 Gm7 C7

beau-ty is just un-for - give - a - ble, You're made to mar vel at and words to that ef -

17 F7(b5) B♭+9 E♭maj7 Cm7 Fm9 B♭7 A♭° E♭ Cm7 G♭13 F13 F♯°

fect. So, what is there to say and what is there to do? My

23 E♭/G C7 Fm7 B♭7(sus4) E♭6 Cm7 Fm7 B♭7(sus4)

heart's in a dead-lock, I'd ev - en face wed-lock with you.

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What Is This Thing Called Love

sung by Elise Carlisle in the musical "Wake Up And Dream"

Cole Porter-1929

Gm7(b5) C7(b9) Fm(maj7) Fm7/Eb Dm7(b5)

What is this thing called love? This fun-ny thing

6 Db7 Cmaj7 C6 Gm7(b5) C7(b9)

called love? Just who can solve its my-ster-

11 Fm(maj7) Fm7/Eb Dm7(b5) Db7 Cmaj7

y? Why should it make a fool of me?

16 C6 Cm7 F7 Bbmaj7 Bb6

I saw you there one won-der-ful day, You

21 Ab7(#11) Dm11 G7(#9) Gm7(b5)

took my heart and threw it a-way. That's why I ask the Lord

26 C7(b5) Fm(maj7) Fm7/Eb Dm7(b5) Db7 Cmaj7

in hea-ven a-bove, What is this thing called love. What

What's New

Haggart, Bob

Db⁹ C⁶ Bbm⁷ Eb⁷ Abmaj⁷

what's new?___

How is the world treat - ing you?___
How did that ro - mance come through?

5 Dm^{7(b5)/G} G^{7(b5)} Cm⁷ Eb^{7/Bb} Abmaj⁷ G⁺⁷ C⁶

You have-n't changed a bit,
We have-nt met since then,

Love-ly as ev - er I must ad- mit...
Gee, but it's nice to see you a- gain.

9 1. Dm⁷ Db⁹ 2. Gm⁷ Gb⁹ F⁶ Ebm⁷ Ab⁷ Dbmaj⁷

What's new? What's new?___

Pro-ba-bly I'm bor-ing you,___

14 Gm^{7(b5)/C} C^{7(b5)} Fm⁷ Ab^{7/Eb} Dbmaj⁷ C⁺⁷ Fm⁷

But see-ing you is grand,
And you were sweet to of - fer your hand,

18 Dm^{7(b5)} Db^{9(#11)} C⁶ Bbm⁷ A⁷ Abmaj⁷ Dm^{7(b5)/G} G^{7(b5)}

I un-der- stand a - dieu. Par-don my ask-ing what's new, Of course you could-n't

23 Cm⁷ Eb^{7/Bb} Abmaj⁷ G⁺⁷ C⁶ Am⁷ Dm⁷ G⁺⁷

know, I have-n't changed, still I love you so.---

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When I Fall In Love

from the film "One Minute To Zero"

Edward Heyman

Victor Young-1952

$E\flat\text{maj}7$
 $C^{+7}(\flat 9)$
 $F\text{m}^7$
 $B\flat 7(\text{sus}4)$ $B\flat 7(\flat 9)$

When I fall in love heart
 When I give my heart

3
 $E\flat\text{maj}7$
 $A\flat 9$
 $G^{+7}(\flat 9)$
 $C^7(\flat 9)$
 $B^9(\sharp 11)$
 $B\flat 7(\text{sus}4)$ $B\flat 7(\flat 9)$
 $E\flat\text{maj}7$
 $D^7(\sharp 9)$

it will be for - ev - - ver, Or I'll ne - ver
 it will be com - plete - ly, Or I'll ne - ver

6
 $D\flat 9$
 $C^7(\flat 9)$
 F^{13}
 F^{+7}
 $B\flat 9(\text{sus}4)$
 $B\flat 7(\flat 9)$

fall in love,
 give my heart,
 In a
 And the

9
 $E\flat\text{maj}7$
 $C\text{m}^7$
 $F\text{m}^9$
 $B\flat 7(\flat 9)$
 $E\flat\text{maj}7$
 $D^{+7}(\flat 9)$
 $D\flat^{13}$
 C^9

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

13
 $F\text{m}^7$
 $E\flat 9$
 $D^7(\sharp 9)$
 $G^{13}(\flat 9)$
 $C^7(\flat 9)$
 $F\text{m}^7$
 $B\flat 9(\text{sus}4)$ $E^7(\sharp 11)$

ma - ny moon-light kiss - es seem to cool in the warmth of the sun.

17
 $E\flat\text{maj}7$
 $A^7(\flat 5)$
 $A\flat\text{maj}7$
 $A\text{m}^7(\flat 5)$
 D^7
 $G\text{m}^7$
 $C^7(\sharp 9)$
 $F\text{m}^7$
 $D\flat 9$

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

21
 $E\flat/B\flat$
 $C^{+7}/B\flat$
 $B\flat 7(\text{sus}4)$
 $B\flat 7(\flat 9)$
 $E\flat$

when I'll fall in love with you.

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When Lights Are Low

Spencer Williams

Benny Carter-1956

Fmaj7 Gm7 Am7 Gm7 Fmaj7 Gm7

Sweet mu - sic soft and mel - low, soo - thing and slow,
 Dear, we're so close to - ge - ther, I love you so,
 Our lips meet - ing soft and ten - der, love's all a - glow,

4 Am7 D7 Gm7 Eb9(#11) D7

— Strains of a mel - low cel - lo when
 — Why think a - bout the wea - ther
 — Why should - n't we sur - ren - der

7 Gm7 C7 Fmaj7 Fine Bbm7 Eb7

lights are low. Two - hearts re -
 when lights are low.
 when lights are low.

10 Abmaj7 Dbm7 Gb7 Cbmaj7 Em7 A7

veal - ing. Mu - sic hath charms, Life's so ap -

14 Dmaj7 Dm7 G7 Gm7 C7(b9) D.C. al Fine

peal - ing with in - spi - ra - tion in your arms.

When Sunny Gets Blue

Jack Segal-1956

When Sun ny gets blue, her eyes get gray and clou - dy, then the rain be - gins to
 Sun ny gets blue, she breathes a sigh of sad - ness, like the wind that stirs the
 4 Am⁷ D⁷ /C Bm⁷(b⁵) Bbm⁷ Eb⁷ F⁶/A Abm⁷ Db⁷
 fall, pit - ter, pat - ter, pit - ter, pat - ter, love is gone so what can mat - ter,
 trees, wind that sets the trees to sway - ing, like some vi - o - lins are play - ing
 7 Gm⁷ C⁷ Bb⁷ 1. A⁷ D⁷ 2. Em⁷ A⁷ Dmaj⁷ Em⁷ G⁷
 no sweet lov - er man comes to call. When dies. Peo - ple used to love to
 weird and haun - ting me - lo -
 11 F#m⁷ Bm⁷ B⁷ Em⁷ Em⁷/A A⁷ Dmaj⁷ Eb⁹(#11) Dm⁷ G⁷ /F
 hear her laugh, see her smile, that's how she got her name, Since that sad af - fair, she
 15 Em⁷ Am⁷ Dm⁷ Dm⁷/G G⁷/F Em⁷(b⁵) A⁷ Dm⁷ D⁷
 lost her smile, changed her style, some how she's not the same. But
 18 Gm⁹ C⁷(sus4) C⁷ Bbm⁷ Eb⁷ C⁷(b⁹) Fmaj⁷ Bbm⁷(b⁵) Bbm⁶ Am⁷ D⁷/C
 memo - ries will fade and pret - ty dreams will rise up, where her o - ther dreams fell through,
 22 Bm⁷(b⁵) Bbm⁷ Eb⁷ F⁶/A Abm⁷ Db⁷ Gm⁷ C⁷(#9)
 Hur - ry new love hur - ry here, to kiss a - way each lone ly tear and hold her near when Sun - ny gets
 25 Fmaj⁷ CODA Gm⁷ Gb⁷ Fmaj⁷
 blue. D.S. al CODA hold her near when Sun - ny gets blue.

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When You Wish Upon A Star

from the film "Pinocchio"

Leigh Harline and Ned Washington-1940

E♭maj7 E° Fm Fm7 B♭7 D+7(b9) E♭° E♭

When you wish up - on a star, makes no dif-ference who you are,
If your heart is in your dream, no re - quest is too ex - treme,

5 Gm7 C7 Fm7 B♭9 A♭° 1. Gm7 Cm7 Fm7 B♭7

When Your Lover Has Gone

Swan, Elnar Aaron

Gmaj7 G6 C9(#11) C9 A13

When you're a - lone who cares for star - lit skies, when you're a -
 What Lone-ly hours, the ev-ning sha-dows bring, what lone - ly

6 F9(#11) F9 Gmaj7 B+7(b9)

lone the ma - gic moon-light dies, At break of
 hours, with mem - ries lin - ger - ing, Like fad - ed

10 1. Em7 A9 C#m7(b5) F#7(b9) Bm7 Bb9 E9 Ab9(#11) Gmaj7 E7 Am7 D7

dawn, there is no sun - rise, When your lov-er has gone.

17 2. Em7 Cm6/Eb Gmaj7/D Cm7 Bm7 Bb9(#11) Am7

flowers, Life can't mean an - y - thing, When your

21 Eb9 D+7(b9) Gmaj7 Am7 D7

lov - er has gone.

Copyright © 1931

Where Are You

from the film "Top Of The Town"

Harold Adamson

Jimmy McHugh-1937

$A\flat\text{maj}7$ $D\flat\text{m}7$ $G\flat7$ $C\text{m}7$ B° $B\flat\text{m}7$ $E\flat7(\text{sus}4)$

Where are you? Where have you gone with -
 Where's my heart? Where is the dream we

4 $A\flat\text{maj}7$ $D\flat\text{maj}7/G\text{m}7(\text{b}5)$ $G\flat7$ $F\text{m}7$ $B\flat7$ $A\flat\text{maj}7/E\flat$ $F\text{m}7$

out me? I thought you cared a - bout me.
 start - ed? I can't be - lieve we're part - ed.

7 1. $B\flat\text{m}7$ $E\flat7$ $B\flat\text{m}7$ $B7$ $B\flat\text{m}7$ $A7$ 2. $B\flat\text{m}7$ $E\flat7$ $A\flat6$ $E\flat\text{m}7$ $D7$

Where are you? Where are you?

11 $D\flat\text{maj}7$ $B\flat\text{m}7$ $G\text{m}7(\text{b}5)$ $G\flat7(\#11)$ $F\text{m}7$ $B\flat\text{m}7$ $A7$

When we said good - bye, love, what had we to

14 $A\flat\text{maj}7$ $F\text{m}7$ $E\flat\text{m}7$ $A\flat7$ $D\flat\text{maj}7$ $B\flat\text{m}7$ $G\text{m}7$ $C7$

gain? When I gave you my love

17 $F\text{m}7$ $B\flat7$ $B\flat\text{m}7$ $E\flat7$ $A\flat\text{maj}7$ $D\flat\text{m}7$ $G\flat7$ $C\text{m}7$ B° $B\flat\text{m}7$ $E\flat7(\text{sus}4)$

was it all in vain? All through life, must I go on pre-

22 $A\flat\text{maj}7$ $D\flat\text{maj}7$ $G\text{m}7(\text{b}5)$ $G\flat7$ $F\text{m}7$ $B\flat7$

tend - ing? Where is my hap - py

24 $A\flat\text{maj}7/E\flat$ $F\text{m}7$ $B\flat\text{m}7$ $E\flat7$ $A\flat6$

end - ing? Where are you?

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Where Or When

sung by Ray Heatherton and Mitzi Green
in the musical "Babes In Arms"

Lorenz Hart

Richard Rodgers-1937

Fmaj7 F6 Bb9(#11) Fmaj7 Cm7 F7

It seems we stood and talked like this be - fore, we
The clothes you're wear - ing are the clothes you wore, the

Bbmaj7 Dm7/A Gm7 F13 Bbmaj7 Dm7/A Gm7 Bbm7

looked at each o - ther in the same way then, but I can't re-mem-ber where or
smile you are smi-ling you were smi - ling then, but I can't re-mem-ber where or

1. 2.
9 Am7 D7 Gm7 C7 Fmaj7 Em7(b5) Eb9(#11) Dm7 D7/F#

when. when. _____ Some things that

14 Gm7 Em7 A7 Em7 A7 Dm7 D7/F# Gm7 Ab°

hap-pened for the first time, _____ seem to be hap - pen - ing a -

19 Dm7 G7 Gm7 C7 Fmaj7 F6 E7 A7

gain. _____ And so it seems that we have met be -

24 Dm7 F7/C Bb6 A7 D7 Gm7 Eb7 D7

fore, and laughed be - fore, and loved be - fore, but

29 Gm7 C7 F6 Gm7 C7

who knows where or when. _____

Whisper Not

Golson, Benny

Cm⁷ /B^b Am⁷(b⁵) D⁷(b⁹) Gm⁷ /F

Sing low, on sing clear, until sweet words you bring in my back the

4 Em⁷(b⁵) A⁷(b⁹) Dm⁷ Bm⁷(b⁵) 1. Em⁷ A⁷(b⁹) Dm⁷ Em⁷

ear, thrill not of a sen-ti-men-tal tune a whis-per of des-pair but love's own

8 Fm⁷ G⁷(b⁹) 2. Dm⁷ A⁷(b⁹) Dm⁷ Dm⁷ Fm⁷ B^b⁷

prayer. Sing on, that died too soon.

12 Am⁷(b⁵) D⁷(b⁹) Gm⁷ /F

Our har-mo-ny was lost, but you for-gave I for-got, whis-per

16 Em⁷(b⁵) A⁷(b⁹) Dm⁷(b⁵) G⁷(b⁹)

not of quar-rels past, you know se've had our last. Wo now

20 Cm⁷ /B^b Am⁷(b⁵) D⁷(b⁹) Gm⁷ /F Em⁷(b⁵) A⁷(b⁹)

we'll be on key son-stnat - ly, love will

24 Dm⁷ Bm⁷(b⁵) Em⁷ A⁷(b⁹) Dm⁷ /C A^b⁷ G⁷(#⁹)

whis - per on e - ter - nal - ly.

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28 Cm⁷ /B^b Am^{7(b5)} D^{7(b9)} Gm⁷ /F

31 Em^{7(b5)} A^{7(b9)} Dm⁷ Bm^{7(b5)} Em⁷ A^{7(b9)}


34 Dm⁷ Em⁷ 1. Fm⁷ G⁷ 3. 2. Fm⁷ G⁷ D.S. al CODA CODA Dm⁷

Who Can I Turn To

from the musical "The Roar of the Greasepaint-The Smell of the Crowd"


Leslie Bricusse and Anthony Newley-1964

Cmaj7 F13 Em7 A7(b9) Dm7 Ab7(b5) G7(sus4) G7



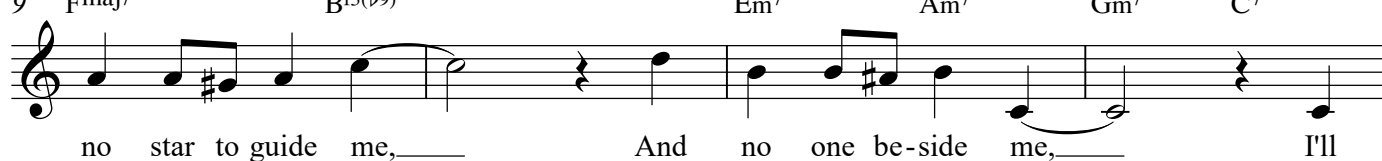
Who can I turn to _____ when no - bo - dy needs me? _____ My
may - be to - mor - row _____ I'll find what I'm af - ter, _____ I'll

5 Cmaj7 Dm7 Em7 Fmaj7 Gm7 Ab13 Gm7 C9



heart wants to know and so I must go where des - ti - ny leads me, _____ With
throw off my sor - row, beg, steal, or bor - row, my share of laugh - ter, _____ With

1. 9 Fmaj7 B13(b9) Em7 Am7 Gm7 C7



no star to guide me, _____ And no one be - side me, _____ I'll

13 Fmaj7 F#m7(b5) B7(#11) Em7 A7 Dm7 /C Bb7 G7




go on my way and af - ter the day the dark - ness will hide me. _____ And

2. 17 Fmaj7 Bm7(b5)/E E7 Am7 D7(b9) D#o



you I could learn too, _____ With you on a new day, _____ But

21 C/E Am7 G13(sus4) G13(b9) C



who can I turn to if you turn a - way. _____

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Will You Still Be Mine

Tom Adair

Matt Dennis-1940

When lo- vers make no ren- de - vous, _____ And stroll a - long Fifth A - ve - nue, _____

_____ When this fa - mi - liar world is through, _____ Will you still be mine?

_____ When cabs don't drive a - round the park, _____ No win - dows

light the sum - mre dark, _____ When love has lost its se - cret spark, _____

Will you still be mine? _ When moon - light on the Hud - son's not ro -

man - cy, _____ And spring no lon - ger turns a young man's fan - cy,

through, _____ Will you still be mine? _____

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Willow Weep For Me

Ann Ronnell-1932

Wil - low weep for me,___
Gone my lo - ver's dream,

Wil - low weep for me,___
Love - ly sum - mer dream,___

Bend your bran-ches green a - long the stream that runs to sea,___
Gone and left me here___ to weep my tears___ in - to the stream,

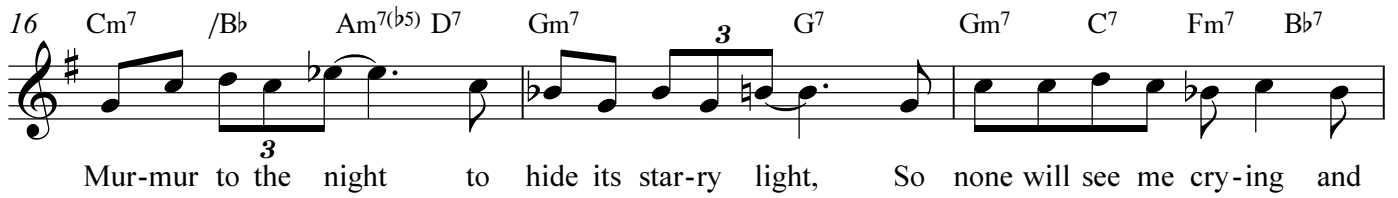
Lis - ten to my plea, Hear me wil - low and weep for me._____
Sad as I can be,

Hear me wil - low and weep for me._____
Whis - per to the wind and

say that love has sinned, You left my heart a - break - ing and mak - ing a moan,___

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16 Cm⁷ /B^b Am⁷(b⁵) D⁷ Gm⁷ ³ G⁷ Gm⁷ C⁷ Fm⁷ B^b7



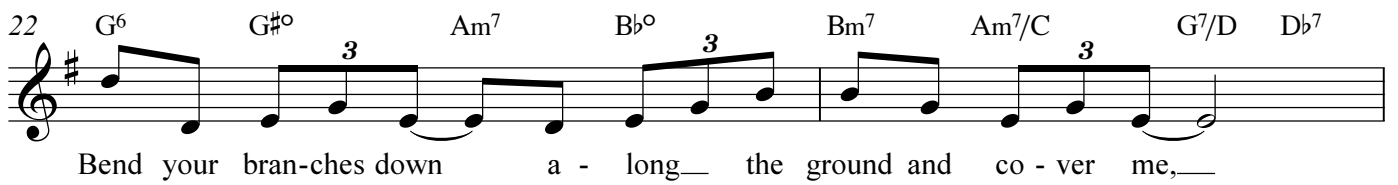
Mur-mur to the night to hide its star-ry light, So none will see me cry-ing and

19 Ebm⁷ Ab⁷ Am⁷ D⁷ G⁶ ³ C⁷ G⁶ ³ C⁷



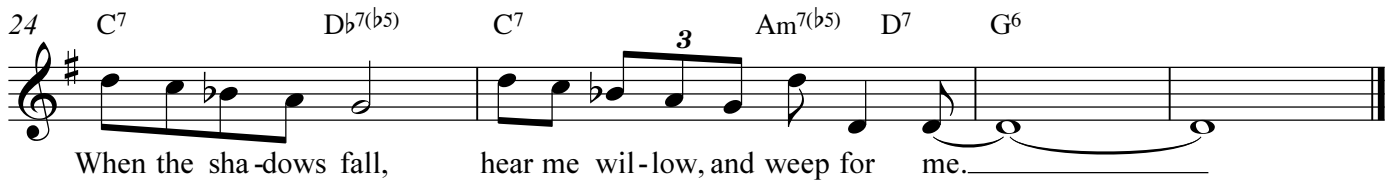
sigh-ing all a- lone. oh, weep-ing wil-low tree, Weep in sym-pa- thy,

22 G⁶ G^{#o} ³ Am⁷ B^{bo} ³ Bm⁷ Am⁷/C ³ G⁷/D Db⁷



Bend your bran-ches down a - long the ground and co - ver me,

24 C⁷ Db⁷(b⁵) C⁷ ³ Am⁷(b⁵) D⁷ G⁶



When the sha-dows fall, hear me wil-low, and weep for me.

Witchcraft

sung by Frank Sinatra

Carolyn Leigh

Cy Coleman-1957

F⁶ Ab^o Gm⁷

Those fin-gers in my hair,- That sly come hi-ther stare, That strips my

6 C⁹(sus4) Fmaj⁷ F⁶ Cm⁹ F¹³ F⁷(b⁹) B^bmaj⁷

con-science bare,- it's witch - craft. And I've got

10 Eb⁹ Dm⁷(b⁵)

no de-fense for it, The heat is too in-tense for it, What good would

14 G⁷(b⁹) C⁷ C⁷ Fmaj⁹

com-mon sense for it do? 'Cause it's witch- craft, wick - ed

19 B^b1³ Fmaj⁹ Bm⁷(b⁵) E⁷

witch- craft, And al-though I know it's strict-ly ta - boo.

25 Am F/A Am⁶ F/A Gm

When you a - rouse the need in me, My heart says "Yes in- deed" in me, Pro-ceed with

30 Eb/G Abm⁷ Db⁷ Gm⁷ C⁷ F⁶ Ab^o

what you're lead-ing me to. It's such an an-cient pitch, But one I

36 Ab^o Gm⁷ C⁷(sus4) F⁶

would-n't switch, 'Cause there's no ni-cer witch than you.

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Without A Song

from the musical "The Great Day"

Billy Rose and Edward Eliscu

Vincent Youmans-1929

E \flat maj7 B \flat m7 E \flat 7 A \flat maj7 D \flat 9(#11)

With-out a song the day would ne - ver end, With-out a song
would ne - ver see a plow, That field of corn

6 E \flat maj7 B \flat m7 E \flat 7 A \flat maj7 D \flat 9(#11)

the road would ne - ver bend, When things go wrong
would be de - sert - ed now, A man is born

10 Gm7 Cm7 Fm7 B \flat 7

a man ain't got a friend, with-out a song.
but he's not good no how, with-out a song.

1. 14 E \flat maj7 C7(#9) Fm7 B \flat 7

That field of corn

2. E \flat maj7 A \flat m7 E \flat maj7 B \flat m7 B \flat 7

I got my trou -

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Abmaj7 Bbm7 Eb7 Abmaj7 Bb7 Ebmaj7 D7(#9)

bles and woe but, sure__ as I know, the Jor - dan will roll,__

Gm7 Am7(b5) D7(#9) Gm7 C7(#9) Fm7 Bb7

And I'll get a-long as__ long as a song, strong__ in my soul,__ with-out a song.

Ebmaj7 Bbm7 Eb7 Abmaj7 Db9(#11)

__ I'll ne - ver know__ what makes__ the rain to fall,

Ebmaj7 Bbm7 Eb7 Abmaj7 Db9(#11)

__ I'll ne - ver know__ what makes the grass so tall,

Gm7 Cm7 Fm7 Bb7

__ I on - ly know__ there ain't no love at all with-out a song.

Ebmaj7 C7(#9) Fm7 Bb7

Woody 'n You

Pronounced "wouldn' you"- an homage to Woody Herman

Gillespie, Dizzy

Chord annotations for the first staff: $Gm^{7(b5)}$, $C^{7(\#9)}$, $Fm^{7(b5)}$, $Bb^{7(\#9)}$, $Ebm^{7(b5)}$, $Ab^{7(\#9)}$

Chord annotations for the second staff: $Dbmaj^7$, Ebm^7 , $D\flat/F$, $Gbmaj^7$, $Dbmaj^7/F$, $Gm^{7(b5)}$, Abm^7 , $D\flat^7$

Chord annotations for the third staff: Abm^7 , $D\flat^7$, Abm^7 , G^7 , $Gbmaj^7$, Bbm^7 , Eb^7 , Bbm^7 , Eb^7 (with triplets)

Chord annotations for the fourth staff: Bbm^7 , A^7 , Ab^7 , $Gm^{7(b5)}$, $C^{7(\#9)}$, $Fm^{7(b5)}$

Chord annotations for the fifth staff: $B\flat^{7(\#9)}$, $Ebm^{7(b5)}$, $Ab^{7(\#9)}$, $Dbmaj^7$, Ebm^7 , $Dbmaj^7$, $Gbmaj^7$

Work Song

Nat Adderley-1960

Musical score for "Work Song" by Nat Adderley (1960). The score is in 4/4 time and F major. It consists of four staves of music. The first staff starts with an Fm7 chord. The second staff starts with a C7 chord. The third staff starts with an Fm7 chord and has a triplet of eighth notes. The fourth staff has chords Bb7, Db7, C7, and Fm7.

Wrap Your Troubles In Dreams (And Dream Your Troubles Away)

sung by Bing Crosby

Ted Koehler

Harry Barris-1931

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The score includes first and second endings. The lyrics are: "When skies are cloudy and gray they're only gray for a day, So til that sun-shine peeps through there's only one thing to do, Just wrap your troubles in dreams and dream your troubles away. Un-wrap your troubles in dreams, and dream all your troubles away. Your castles may tumble, that's fate after all, dream all your troubles away. Your castles may tumble, that's fate after all, Life's really funny that way, No use to grumble, so smile as they fall, Were-n't you kind for a day. Just remember that sunshine al-ways fol-low the rain, So wrap your troubles in dreams, and dream your troubles away. When".

Chord symbols: Ebmaj7, Bb13, Eb6, Bb+9, Ab7, G7, Cm7, F9, F#9, F7, Fm7, Bb7, Gm7, C7, Fm7, Bb7, Fm7, Bb7, Eb6, Dm7, G7, Am7(b5), D7, G7, C7, Fm7, Bb7, Eb, Dm7, G7, Am7(b5), D7, G7, C7, Fm7, Bb7, Eb, Bb+7, Ebmaj7, Bb13, Eb6, Bb+9, Ab7, G7, Cm7, F9, F#9, F7, Fm7, Bb7, Eb6, Bb+7.

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Yardbird Suite

Title derived from Charlie Parker's nickname "Bird"

Parker, Charlie

The musical score for "Yardbird Suite" is written in 4/4 time and consists of seven staves of music. The key signature is one flat (Bb). The score includes various chords and melodic lines, with some sections marked with first and second endings.

Chords and measures shown:

- Staff 1: Cmaj7, Fm7, Bb7, C7, Bb7, A7
- Staff 2: 5 D7, 1. Dm7, G7, Em7, A7, Dm7, G7
- Staff 3: 9 2. Dm7, G7, Cmaj7, F#m7(b5), B7(#9), Em7 (with a triplet of 3 notes)
- Staff 4: 13 F#m7(b5), B7, Em7, A7, Dm7
- Staff 5: 17 Em7(b5), A7(#9), D7, Dm7, G7
- Staff 6: 20 Cmaj7, Fm7, Bb7, C7, Bb7, A7
- Staff 7: 24 D7, Dm7, G7, Cmaj7 (with a triplet of 3 notes)

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Yes Sir, That's My Baby

Gus Kahn

Walter Donaldson-1925

Eb
Bb⁷

Yes sir, that's my ba - by, No sir, I don't mean may - be,
 Yes ma'am, we've de - cid - ed, No ma'am, we ain't gonna hide it,

5 Fm⁷
Bb⁷
Eb
1. Bb⁷

Yes sir, that's my ba - by now. _____
 Yes ma'am, you're in - vi - ted now. _____

9 2. Eb
Eb⁷
Ab
F⁷

By the way, _____ by the way, _____ when we walk up to the preach -

16 Bb⁷
Eb
Bb⁷

er I'll say, yes sir, that's my ba - by, No sir, I

21 Fm⁷
Bb⁷
Eb
G^o
Fm⁷
Bb⁷

don't mean may - be, yes sir, that's my ba - by now. _____

Yesterdays

introduced by Fay Templeton in the musical "Roberta"

Otto Harbach

Jerome Kern-1933

Dm7 Bm7(b5) Em7(b5) A7 Dm7 Bm7(b5) Em7(b5) A7

Yes - ter - days, yes - ter - day,
youth was mine, truth was mine,

5 Dm A7/C# Dm7/C G/B Bb7 Dm/A G#° C7/G F7 Bm7(b5)

days I knew as hap - py sweet se - ques - tered
joy - ous free and flam - ing life for - sooth was

8 E7 A+7 D9 G13 C9

days, Old - en days, gold - en days,
mine, Sad am I, glad am I, For to -

13 Cm9 F9 Bbmaj7 Eb9 Em7(b5) Eb9(#11)

days of mad ro - mance and love. Then gay
day I'm drea - ming of of

17 Em7(b5) A7 D6 G9 Bbmaj7 Eb9(#11) A7

yes - - ter - days.

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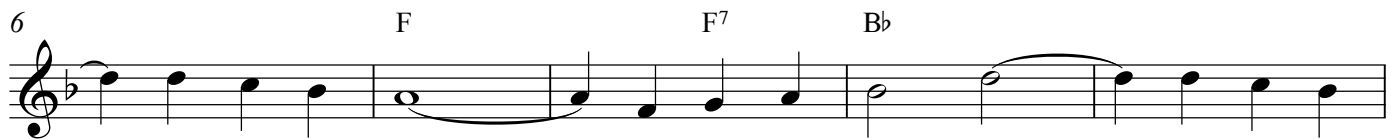
You Are My Sunshine

Declared state song of Louisiana

Davis-Jimmie, Mitchel, Charles



1. The oth - er night dear, as I lay sleep - ing, I dreamed I held you
2. sun - shine my on - ly sun - shine, you make me hap - py
3. love you and make you hap - py, if you will on - ly
4. once dear, you rel - ly love me, and no one else could.
5. dreams dear, you seem to leave me, when I a - wake my



— in my arms, but when I woke, dear, I was mis -
— when skies are gray, you'll ne - ver know dear, how much I
— stay the same, but if you leave me and love a -
— come be - tween, but now you've left me and love a -
— poor heart pains, so when you come back and make me



ta - ken, so I hung my head and cried. You are my
love you, please don't take my sun - shine a - way. I'll al - ways
no - ther, you'll re - gret it all some day. You told me
no - ther, you have shat - tered all my dreams. In all my
hap - py, I'll for - give you dear, I'll take all the blame.

Every other verse is verse no. 2 - "You are my sunshine..."

You Are Too Beautiful

from the musical "Hallelujah"

Lorenz Hart

Richard Rodgers-1933

Dm⁷ G⁹ F⁹ Em⁷ A^{+7(b9)} Dm⁷ G^{+7(b9)}

You are too beau - ti - ful, my dear, to be true, and I am a fool for
You are too beau - ti - ful, for one man a - lone, one luck - y fool to

4 Cmaj⁷ Gb⁷ Fmaj⁷ Bb⁷ Cmaj⁷/E 3 Am⁷

beau - ty, fooled by a feel - ing that be - cause I had found you
be with, when there are o - ther men with eyes of their own to

7 1. Dm⁷ G⁷ F⁹ Em⁷ A^{7(b9)} 2. Dm⁷ G^{7(b9)} C⁶ Gb⁹(#11)

I could have bound you to me. see with.

11 Fmaj⁷ F#^o Cmaj⁷/G A^{7(b9)} Dm⁷ G^{7(b9)} Cmaj⁷ Fmaj⁷

Love does not stand shar - ing, not if one cares,

15 Bm^{7(b5)} E^{7(b9)} Am Am(maj⁷) Am⁷ 3 D⁷ G⁹ F⁹ Em⁷ Ebm⁶

Have you been com - par - ing my ev - ry kiss with theirs?

19 Dm⁷ G⁹ F⁹ Em⁷ A^{+7(b9)} Dm⁷ G^{+7(b9)}

If on the o - ther hand I'm faith - ful to you It's not from a sense of

22 Cmaj⁷ Gb⁷ Fmaj⁷ Bb⁷ Cmaj⁷/E 3 Am⁷ Dm⁷ G^{7(b9)} C⁶

du - ty, You are too beau - ti - ful and I am a fool for beau - ty.

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You Don't Know What Love Is

from the Abbott and Costello film "Keep 'Em Flying"

Don Raye

Gene de Paul-1941

Fm⁷ Dm⁷(b⁵) Db⁷ C⁺⁷ Fm⁷ Gb⁷(#11) Db⁷

You don't know what love is___ un - til you've learned the mean-ing of the blues, Un
 don't know how lips hurt___ un - til you've kissed and had to pay the cost, Un

5 Gm⁷(b⁵) C⁷(#9) Fm⁷ Bb⁷ Ebm⁷ Ab⁷ |1.Db¹³

til you've loved a love you had to lose, You don't know___ what
 til you've flipped your heart and you have lost, You

8 Gm⁷(b⁵) C⁷ |2.Db¹³ C⁷ Fm⁷ B⁹(#11) Bbm⁷ Eb⁷

love is.____ You don't know what love is.____ Do you know how a

12 Cm⁷ Db^{maj7} Cm⁷(b⁵) F⁷ Bbm⁷ Eb⁷ Ab^{maj7}

lost heart fears the thought of re - mi - ni - cing and how lips that

15 Dm⁹ G⁷ C^{maj7} Db⁹(#11) C⁷ Fm⁷ Dm⁷(b⁵)

taste of tears, Lose their taste for kiss- ing.____ You don't know_ how

20 Db⁷ C⁺⁷ Fm⁷ Gb⁷(#11) Db⁷

hearts burn,____ For love that can not live yet nev - er dies, un -

23 Gm⁷(b⁵) C⁷(#9) Fm⁷ E⁺⁷ Ebm⁷ D⁷

til you've faced each dawn with sleep - less eyes, you

25 Db¹³ C⁷ Fm⁷

don't know what love is._____

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You'd Be So Nice To Come Home To

sung by Janet Blair and Don Ameche
in the film "Something To Shout About"

Cole Porter-1943

Gm Bb7 Am7(b5) D7 Gm7 C9 Fm9

You'd be so nice to come home to, You'd be so

6 Bb7 Ebmaj7 /D Cm7 /Bb Am7(b5)

nice by the fire, While the breeze on

10 D7 Am7(b5) D7 Gm7 /F Em7(b5)

high, sang a lul - la - by, you'd be all that

14 A7 Am7(b5) Eb9(#11) D7 Gm Bb7 Am7(b5) D7

I could de - sire, Un - der stars chilled by the

19 Gm7 F#o Fm9 Bb7 Eb6 /D

win - ter, un - der an Au - gust moon burn - ing a - bove,

24 Cm7 C#o Bb/D Eb7 Eo

You'd be so nice You'd be pa - ra - dise, to come

29 Bb/F Gb7 F+7 F7 Bb6 Bb7 D7

home to and love.