JAZZ
FAKEBOOK
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210 Last Time I Saw Paris, The
260 My Favorite Things
280 Oh, What A Beautiful Mornin'
281 Ol' Man River
300 People Will Say We're In Love
347 Some Enchanted Evening
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418 We Kiss In A Shadow
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430 Why Do I Love You?
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261 Moten Swing

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Fred Rose
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344 So Nice (Summer Samba)

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Cootie Williams
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Hugh Williams
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320 Royal Garden Blues
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Henri Wood
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180 In A Little Spanish Town (‘Twas On A Night Like This)
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211 Laugh! Clown! Laugh!
231 Lullaby Of The Leaves
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368 Sugar
442 You’re My Everything

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Vicki Young
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180 In A Silent Way
242 Mercy, Mercy, Mercy

Denny Zeitlin
307 Quiet Now

Earl Zindars
109 Elsa
A FELICIDADE

Words by Vinicius De Morales
Music by Antonio Carlos Jobim

Moderate Bossa Nova

Cm   As9   Cm   Cm#7   Cm7   Cm6   Gm/D   D7#9   Gm   Fm7   Bb7   EbM7

Tristeza não tem fim. Felicidade sem fim.

Eb6   C7#9   Fm7   Fm7   Eb   Dm7#5   G7   Cm   Fm   Bbm7   Eb7   A7#5

Felicidade como gota. Detra valha uma peta la de flor.

As   G7   Cm   Dm7#5   G7   Cm   Dm7#5   G7   G7#5   Cm

Brilha tranqüila depois de leve luz, Cai como uma grama dento.

Fm7   Bb7#9   Eb   A6#7   Eb   Bbm7   Eb7   Eb7#5

Felicidade do pobre parece. A grande parte do coração.

Ab6   Fm7   Bb7   Eb   Am7#5   D7#5

A gente trabalha o abino en teiro. Por um momento de.

Am7#5   D7#5   Gm7#5   C7#9   Fm7#5   Bb7   Eb   Dm7#5

Sonho Prazer a fantasia. De rei ou de pirata ou jarquinhos.

G7   Cm   Dm7#5   G7   G7#5   Cm   D.S. al Coda

E tudo se acabará na quartuela. Tristeza.

Dm7#5   G7   G7#5   Cm   Cm   Dm7#5   G7   G7#5

Precisa queja venha sem parar. Precisa queja venha sem parar.

Cm   As9   Cm   Cm#7   Cm6   Cm   Cm#7   Cm7   Cm6   Cm

Tristeza não tem fim.
"After Hours"

Words by Robert Bruce and Buddy Feyne
Music by Avery Parrish

Slow blues  C6  F9  C6

After Hours, when it's time to close the doors and turn the light's down low,

C7  F9  C6

After Hours, where the lonesome shadows spend the night, that's where I go.

Dm7  G7  Dm7  G7  C  C7/E  F  F#dim7

You can find me walkin' with those After Hours blues, After Hours with the blues.

C/G  Cdim7  G7/D/G7  C7

Lookin' around for a place to forget her, I keep comin' back to the one where we met. It's dark and deserted, but something about it still makes me aware that I care for her yet.

F7

Out of the past comes a dim recollection, she's sitin' with me at a table for two.

C7  Cdim7  Dm7  G7

Then in the dark of a window's reflection, I see I'm alone and I know that we're thru. And I go on walkin' with those After Hours blues, After Hours, just the blues and me.

Dm7  G7  C  C7/E  F  F#dim7  C/G  Ab 9  G9  C

I try to find the night is still,

F  C

some peace of mind; a friendly voice, some one who's kind.

the streets are bare; and like the blues, she's ev'rywhere. I close my eyes,

Dm7  G7#5  C  G7  C  Cdim7  Dm7  G7

try not to think, oh, Lord, got to have a drink, Oh, Lord, please

but memories stay, oh, Lord, make them go away. She's gone, why
AFTER YOU'VE GONE

Moderately

By Creamer and Layton

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C7
help me to forget. Oh, Lord, my heart is heavy yet.
F7
can't she let me be? She's gone and yet she's here with me. So on

C G7/Gdim7
I've got to find a place where I won't see that haunting face. A place where

Dm7 G7 Dm7 G7 C C7/E F F#dim7 C/G G7 C6/9
I can go to lose those melancholy After Hours blues.

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C9
After You've Gone, and left me crying;

G7
After You've Gone, after we break up;

C9 G7
You'll feel blue, you'll feel sad. You'll miss the dearest pal you've ever had.

F9
You will find, you were blind. To let some body come and change your mind.

C9
There'll come a time, now don't forget it. There'll come a time, when you'll regret it.

D7
After the years we've been together. Their joy and tears. all kinds of weather.

Cm G7 Cm7
Some day when you growlone ly, your heart will break like mine and you'll want me on ly.

Bs Gm/F Em7 A7/9
Some day blue and downhearted, you'll long to be with me right back where you started.

C7/Gdim7
After You've Gone, After You've Gone away.

F7
After I'm gone, After I'm gone away.
ACROSS THE ALLEY FROM THE ALAMO

Moderately

F         Bs/F          F
A - cross The Al - ley From The Al - a - mo, Lived a pin - to pon - y and a Na - va - jo, { Who

C7          Cdim          C7          Gm7          C7 sus C7s9
sang a sort of In - di - an Hi - de - bo to the peo - ple pass - ing by. The

Bs/F          F
used to bake fri - jo - les in corn - meal dough for the peo - ple pass - ing by. They

F

pin - to spent his time a - swath in' flies and the Na - va - jo watched the lazy skies, And

C7          Cdim          Gm7          C9          C7s9
thot' that they would make some eas - y bucks if they're wash-in' their fri - jo - les in Dux and Lux;

F6          F7
A
ver - y rare - ly did they ever rest their eyes on the peo - ple pass - ing by. One

Ds          F          F7          Bb          Bb m6          F
Then they
day, they went a - walk - in' a - long the rail - road track, They were swath-in' not

Dm          G9          C7          F
took this cheap va - ca - tion, their shoes were pol - ish'd bright. No, they nev - er heard the

Bb/F          F
look - in'. Toot! Toot! they nev - er came back. A - cross The Al - ley From The

Bb/F          F
whis - tle. Toot! Toot! they're clear out of sight. A - cross The Al - ley From The

Al - a - mo, When the sum - mer sun de - cides to set - tle low, A fly sings an In - di - an

Al - a - mo, When the sun - light beams it's ten - der ten - der glow, The beams go to sleep and there

Gm7          C9          C7s9

Hi - de - bo to the peo - ple pass - ing by. A -

A
ain't no dough for the peo - ple pass - ing by.
AC-DC CURRENT

Medium bounce

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By Benny Goodman, Lionel Hampton and Charlie Christian

AFTERNOON IN PARIS

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By John Lewis

Moderate swing
don't go nowhere, what do I care. Your kisses are worth waitin' for, believe me
I don't stay out late, don't care to go. I'm home about eight, just me and my radio, Ain't misbehavin' I'm savin' my love for you.

AIREGIN

By Sonny Rollins
AIR MAIL SPECIAL

By Benny Goodman, Charlie Christian and Jimmy Mundy

Bright tempo

ALL ABOUT RONNIE

By Joe Greene

Moderately with feeling

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ALL BLUES

Moderately

G7

C7

G7

D7b9

Eb7b9 D7b9/Gb

G7

ALL OF ME

Words and Music by Seymour Simons and Gerald Marks

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Moderately

C

E7

A7

All Of Me

why not take

All Of Me

Can't you see

I'm no good without you.

Take my lips

I want to lose them.

Take my arms

I'll never use them.

Your good-bye

left me with eyes that cry.

How Can I go on dear without you?

You took the part that once was my heart.

So why not take All Of Me.

C

Em7

A9

Dm7/Gb

G13

1. C

Em7

A9

Dm7/Gb

G13

2. C

Em7

A9

Dm7/Gb

G13

ALL OF YOU

Words and Music by Cole Porter

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Moderately

Ab/Eb

Eb

Fm7b5

Bb7b9

Ab/Eb

I love the looks of you, the lure of you, the sweet of you the pure of you; the eyes, the arms, the mouth of you, the
East, West, North and the South of you, I'd love to gain complete control of you, and handle even the heart and soul of you. So love, at least, a small percent of me, do, for I love All Of

1. You. I love the You.

ALL THE THINGS YOU ARE
From VERY WARM FOR MAY

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Words by Oscar Hammerstein II
Music by Jerome Kern

Moderately

Fm7 Bbm7 Eb7 Am7 Dm7 G7

You are the promised kiss of spring-time That makes the lonely winter seem long._

Cm7 Cm7 Fm7 Bb7 EbM7

You are the breathless bush of evening That trembles on the brink of a lovely song._ You are the angel glow_

D7 GM7 CM7 Fm7 Am7

—that lights a star._ The dearest things I know—are what you are._

C7 G75 Fm7 Bbm7 Eb7 Am7 Dm7 Dm7 G9

Some day my happy arms will hold you, And some day I'll

Am7 Bbm7 Bbm7 Eb9 Am7

know that moment divine, When All The Things You Are, are mine._
ALL OR NOTHING AT ALL

Words by Jack Lawrence
Music by Arthur Altman

Moderately Slow

Am Am7 Am6 Am Am6 Am
All ______ Or Nothing At All ______ Half a love never appeared to me.

Bb9 Bb6 Bb+ Bb7 Gm Em7b5 A7b9 Dm
If your heart never could yield to me, then I'd rather have nothing at all!

G7 G7b5 CM7 Bm7b5 Eb7 Am

Am6 Am Am6 Am Bb9 Bb6 Bb+ Bb7 Gm
If it's love, there is no in between. Why begin, then

Em7b5 A7b9 Dm G7 G7b5 CM7

cry for something that might have been. No, I'd rather have nothing at all.

Bbm7 Eb7 Ab Ab+ Ab 6 Ab+ Ab Ab+ Ab 6 Ab+ Eb7 Ab Ab+

But, please, don't bring your lips so close to my cheek. Don't smile or I'll be lost beyond recall.

Bbm7 Eb7 Gm7b5 C7 Fm Db7 C7 E7

The kiss in your eyes, the touch of your hand makes me weak, and my heart may grow dizzy and fall.

Am Am7 Am6 Am

Am fell under the spell of your call. I would be caught in the

Bb9 Bb6 Bb+ Bb7 Gm Em7b5 A7b9 Dm Bm7b5 Eb7 Am

under-tow. So, you see, I've got to say: Not! Not! All

Dm7b5 G7sus C C6

Or Nothing At All!
ALRIGHT, OKAY, YOU WIN

Words and Music by Sid Wyche and Mayme Watts

Moderate Boogie Woogie

Well Al-right, O- kay, You Win, I'm in love with you. Well, Al-right, O- kay, You Win, Ba-by.

what can I do? I'll do any-thing you say, it's just got ta be that way, as long as it's me and you.

1. 

Well, Al-right All that I am ask-in',

all I want from you, just love me like I love you an' it won't be hard to do! Well, Al-right, O- kay, You win.

D.S. al Coda I'm in Sweet ba-by take me by the hand,

Well, Al-right O- kay, You Win.
ALONG CAME BETTY
By Benny Golson

Medium bounce

Medium bounce

AMAPOLA
(Pretty Little Poppy)
By Joseph M. Lacalle
New English Words by Albert Gamse

With Pep  Bb

Ama-pola___ my pret-ty lit-tle pop-py.___ You're like that love-ly flow'r so

Bb/D  Ddim7  F7/C  F7

sweet and heav-en-ly____ since I found you,___ My heart is wrapped a-round you___

F7/A  Bb

and lov-ing you, it seems to beat a rhap-so-dy.____ Ama-pola,____

G7  Cm  G7

the pret-ty lit-tle pop-py____ must copy its en-dear-ing charm from

Cm  G7  Cm  Em6  Bb/D  Ddim7

you.___ Ama-pola,___ Ama-pola,___ how I

F7/C  F7  Bb

long to hear you say "I love you."
AMAZING GRACE

Moderately

G G/B C G D7sus D7 G

Amazing Grace! How sweet the sound that saved a wretch like me! I once was lost, but now am found; was blind, but now I see.

G7/B C G D7 Em G/B Am9 D7 G

Words by Edgar Leslie
Music by Horatio Nicholls

AMONG MY SOUVENIRS

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Moderately

Eb C7 Ab9 Fm7 Bb7 Bbsus5 Eb

There's nothing left for me; days that used to be I live in memory Among My Souvenirs. Some letters tied with blue,

Fm7 Bb7 Eb C7 Ab9 Fm7

...a photograph or two, I see a rose from you Among My Souvenirs. A few more tokens rest within my treasure chest and tho' they

Bb7 Bbsus5 Eb

...do their best to give me consolation. I count them all apart,

Dm7 Ab9 G7 Cm7 F9 Bb7 Bbsus5 Eb

...And as the tear drops start, I find a broken heart Among My Souvenirs.

Eb Cm7 Fm Bb7 Eb Abm6 Eb

nirs. nirs.
ANGEL EYES

Words by Earl Brent
Music by Matt Dennis

Slow Blues

Cm7  Ab7/C  Cm6  As9/C  Cm9  Am75  Eb13  Abm7  G75  Dm11

Try to think that love's not around still it's uncomfortably near.
Angel Eyes that old devil sent, they glow unbearably bright.

Cm9  As7/C  Cm6  As9/C  D79  As9  G79

My old heart ain't gaining no ground because my Angel Eyes ain't here.
Need I say that my love's mis-spent, mis-spent with Angel Eyes tonight.

Bbm9  Eb79  Abm9  F79  Bm9  Eb7b9  Abm9  Dm9  Am9  D79

drink up all you people, order anything you see. Have fun you happy people the drink and the laugh's on me.

GM7  CM9  Cm7  F7b5  Dm7  G75  Cm9  Ab7/C

Par don me but I gotta run the fact's uncommonly clear.

Cm6  As9/C  Cm9  Am75  Dm7  G75  G7  Cm9  As7/C

Gotta find who's now "Number One" and why my Angel Eyes ain't here. Scuse me while I disappear.

ANOTHER HAIRDO

By Charlie Parker

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AND ALL THAT JAZZ

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Words by Fred Ebb
Music by John Kander

Quickly
C
G7b5

Come on, babe, _ why don't we paint the town, _
And All That Jazz! _ I'm gonna
rouge my knees _ and roll my stockings down.
And All That Jazz! Start the car, _ I know a
whooppee spot _ where the gin is cold _ but the pianist's hot._ It's just a
noisy hall where there's a nightly brawl. And All That Jazz!

D♭

Slick your hair _ and wear your buckle shoes _
And All That Jazz! _ I hear that

D♭

Father Dip _ is gonna blow the blues _
And All That Jazz! Hold on hon, _ were gonna
bunny hug _ I bought some aspirin down at United Drug _ in case we

D♭

shake apart _ and want a brand new start _ to do that jazz!_

D

Oh, _ I'm gonna see my Sheba shimmy shake _ (And All That Jazz!) _
Oh,_

A7

she's gonna shimmy till her garters break _ (And All That Jazz!) _ Show_

B♭7

her where to park her girdle. Oh, _ her mother's blood-d'curdle if she'd bear _ her

B7

baby's queer _ for all that jazz! _ Find a flask, _ we're playing
got two ears? And if your heart is sing-ing, too, Aren't You Glad You're You? You can see a sum-mer sky or touch a friend-ly hand or taste an ap-ple pie.

Par-don the gram-mar but ain't life grand? And when you wake up each morn, aren't you glad that you were born? Think what you've got the whole day through, Aren't You Glad You're You? You?

AS CATCH CAN

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By Gerry Mulligan
When you left you broke my heart because I never thought we'd part. Every hour in the day, you will hear me say, Baby Won't You Please Come Home.

Home, Daddy needs mamma, Baby Won't You Please Come Home.

BAGS' GROOVE

Medium Swing

BAGS' NEW GROOVE

Moderately bright
BALLIN' THE JACK

Words by Jim Burris
Music by Chris Smith

Moderately
G7
C7

First you put your two knees close up tight, then you sway 'em to the left, then you sway 'em to the right.
F7
Bb
D7

Step a-round the floor kind of nice and light, then you twis' a-round and twis' a-round with all your might.
G7
C7

Stretch your lovin' arms straight out in space, then you do the Eagle Rock with style and grace. Swing your
G7
Bb/F Fdim7 Gm G7 Cm G Cm Cm7s5 F7 Bb

foot way 'round then bring it back, now that's what I call 'Ball-in' The Jack.'

A BEAUTIFUL FRIENDSHIP

Lyric by Stanley Styne
Music by Donald Kahn

Moderately
CM7
F#7
FM7
Bs7
A7
Am7
D7
Dm7/G
G9
G9#5
CM7

This is the end of A Beautiful Friendship, it ended a moment ago. This is the
F#7
FM7
Bs7
A7
Am7
D7
Dm7
G7
Gm9
C9

end of A Beautiful Friendship, I know for your eyes told me so. We were always like
FM7
Fm7
Bs7
Em7
A7
Am7
As7
G7#5
CM7
F#7

sister and brother, until tonight when we looked at each other. That was the end of A
FM7
Em7s5
A7
Dm7
Dm7/G
G7s9
C
Bs7
A7
As7
G7#5
C

Beautiful Friendship and just the beginning of love.

love.
BASIN STREET BLUES

Words and Music by Spencer Williams

Moderately

VERSE

Won't-cha come long with me to the Missisippi?

We'll take the boat to the lan' of dreams. Steam down the river down to New Orleans. The band's there to meet us, old friends to greet us. We'll see the place the folks all meet, this is Basin Street. Basin Street is the street where the elite always meet in New Orleans, lan' of dreams. You'll never know how nice it seems or just how much it really means.

Glad to be, yes, sir-ee where welcomes free; dear to me, where I can lose, my Basin Street Blues.

BE-BOP

By John "Dizzy" Gillespie

Fast Bop

N. C.

To Coda
**BERNIE'S TUNE**

Words by Mike Stoller and Jerry Lieber
Music by Bernie Miller

Moderately, with a beat

Dm6

Bb7\#5

A7

In the park, in the dark, underneath the moon.

Hark the lark, in the park, crazy as a loon.

Heard a boy and a girl hummin' Bernie's Tune.

Went to sleep countin' sheep, by a blue l

Lit- tle kids go to school singin' Bernie's Tune.

Bb7\#5

A7

Dm6

Go on.

Heard a frog, on a log, croakin' Bernie's Tune.

Gurglin' brooks, bubbin' pools, babble Bernie's Tune.

Bb7

Fm7

Bb7

Fm7

Bb7

Fm7

It's so easy to whistle, it's so easy to sing.

You don't have to read music, you don't have to be smart.

Even humming-birds hum

It, it's the thing.

Of- fice clerks, so-da jocks, picked it up so soon.

So if you happen to get the urge to croon.

Dm6

It, it from the heart.

Bb7\#5

Millionaires, even squares, whistle Bernie's Tune.

A7

Dm6

Take a tip, man get hip, make it Bernie's Tune.
**BESS YOU IS MY WOMAN**

Words by Dubose Heyward & Ira Gershwin  
Music by George Gershwin

Slowly  
\[ \begin{array}{cccccccc}
Bb & F7/C & Bb/D & Dm7b5 & Eb & Ebm & Gm & Gm7/F \\
Em7b5 & Bb & D7 & F7 & Bb & F7/C & Bb/D & Dm7/D
\end{array} \]

 Forg:  
Bess - You Is My Woman now, you is! An' you mus' laugh an' sing an' dance for  
Em7b5 Bb/D A7 D F7 Bb F7/C Bb/D Dm Gm7/D

two instead of one.  
Want no wrinkle on yo' brow  
A7/E To Coda Bb Bbm A G7 D Gm7b5 C7

less you shares de fun.  
Dere's no wrinkle on my brow  
how, because de sorrow of the past is all done, done. Oh, Bess, my
F7/A B7 C7 F9 F7m Gm C7 F7

Best!  
De real happiness is jes' begun.  
CODA D/A A7/G D9/F7 A7/E Bbm/D F7/C# Bm Bb7 D

I ain' go' in', you hear me say'in', if you ain' go' in', wid you I'm stay' in'!  
Gm7b5 D Gm7b5 D D9/F7 GM7 Em7

Now you got yo' man.  
Ps yo' woman now! Ps yours forever, morn' time an' eve' nin' time an' sum' mer time an' win' ter time.

 Forg:  
D D9/F7 GM7 Em7 D A7 Dm

Morn' time an' eve' nin' time an' sum' mer time an' win' ter time; Bess,

**THE BEST IS YET TO COME**

Lyric by Carolyn Leigh  
Music by Cy Coleman

Moderately  
\[ \begin{array}{cccc}
Ab & F7 & Bbm7 & Eb7 \\
Out of the tree of life I just picked me a plum.  
You came along and ev'ry thing's start'in' to hum.
\end{array} \]

Still it's a real good bet. The Best Is Yet To
Come.

The Best Is Yet To Come and babe, won't it be fine.

You think you've seen the sun, but you ain't seen it shine.

Wait 'til the warm-up's under way.

Wait 'til our lips have met.

Wait 'til you see that sunshine day.

you ain't seen noth'in' yet!

The Best Is Yet To Come and babe, won't it be fine.

The Best Is Yet To Come, come the day you're mine.

THE BEST THINGS IN LIFE ARE FREE

Music and Lyrics by B.G. DeSylva, Lew Brown and Ray Henderson

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and Stephen Ballantine Music Publishing Company

Brightly C

The moon belongs to every one, The Best Things In Life Are Free.

The stars belong to every one, they gleam there for you and me.

The flowers in Spring, the robins that sing, the sunbeams that shine:

they're your's, they're mine! And love can come to every one,

The Best Things In Life Are Free.
THE BLESSING

Medium Swing
Fm7  B7  F7m7 b5 B7  Em7
Am7  D7  G6/D  D7/F#  G6  F7m7 b5  B7 b9
Bm7 b5  E7 b5  Em7 b5  A7 b9  Am7  D7
Gm7  C7  Fm7  B7  F7m7 b5  B7
Em7  Am7  D7  G6/D  D7/F#  G6

BLOOMDIDO

Fast
Bb  Bb 7
Eb 7  Bb 7  Db  m7
Cm7  F7  Bb 7  Cm7  F7

BLUE 'N BOOGIE

Moderately Fast
Bb

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New York, NY. Copyright Renewed.

Music by John "Dizzy" Gillespie & Frank Paparelli
BLUE AND SENTIMENTAL

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By Count Basie, Jerry Livingston, and Mack David

Slowly, with a lift
E7 D67 C7 F9 B95 Bb9 F9 B95 Bb9 E5 Edim7 Fm7 Bb7

Blue And Sentimental, my dreams are blue dreams, Just won’t come true dreams, I find.
E5 D67 C7 F9 B95 Bb9 F9 B95 Bb9 Cm7 Bdim Bm7 E5

Blue And Sentimental, I can’t forget you, My heart won’t let you out of my mind. It
A6 Adim7 Ex/Bb E9b5 Eb9 A6 Adim7 Ex/Bb Cm7 Fm7 Bb7

rains all the time since you said goodbye. The skies, and my eyes, and my heart all cry.
E5 D67 C7 F9 B945 Bb9 F9 B945 Bb9

Blue and Sentimental. If you don’t want me, Why do you haunt me and
Ex9 D9 D69 C9 F9 Gb7 Fm7 Bb7 E5

keep me feeling Blue And Sentimental?
BLUE IN GREEN

By Miles Davis and Bill Evans

BLUE CHAMPAGNE

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Words and Music by Grady Watts, Frank Ryerson & Jimmy Eaton

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By Miles Davis and Bill Evans

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Words and Music by Grady Watts, Frank Ryerson & Jimmy Eaton
BLUE HAZE

Moderately

By Miles Davis

BLUEBERRY HILL

Words and Music by Al Lewis, Larry Stock and Vincent Rose

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BLUES IN THE CLOSET

Medium swing

G   E7   Am7   D7   G
G7   C7

G   E7   Am7   D7   G

By Oscar Pettiford

BLUES IN THE NIGHT

Words by Johnny Mercer
Music by Harold Arlen

Blues tempo

Bb   Bb7
My ma-ma done tol’ me, when I was in
{ knee-pants,} my ma-ma done tol’ me,
{ Pig-tails,} { Soul:} { A}
{ Hon’:} { A}

Nat’chez to Mo-bile, from Mem-phis to St. Joe, where ev’er the four winds blow:
{} { I}

wom-an’-ill sweet talk, man’s gon-na sweet talk,
and give ya the big eye, but when the sweet talk-in’s done
been in some big towns an’ heard me some big talk,
but there is one thing I know, To Coda { a
{ a

Bb7   C7   F7   Bb
wom-man’s a two-face, man is a
{ a
{ a

Bb7   Es7   Bb
a wor-ry some thing who’ll leave ya t’ sing the Blues

In The

Night,

Now the rain’s a-fall-in’, hear the train a-call-in’, whoo-ee, (my ma-ma done tol’ me.)

E9   F7   Bb
Hear dat lone-some whistle blow-in’ cross the trestle, whoo-ee, (My ma-ma done tol’ me.) A

F7   C7   F7   Bb
whoo-ee dun-who-ee, ol’ click-ety clack’s a-echo-in’ back th’ Blues

In The

Night.

The eve-ning breeze’ll start the trees to cry-in’ and the moon’ll hide it’s light,
Take my word, the mock-in’ bird’ll sing the saddest kind o’ song,
BODY AND SOUL

Slowly, with expression

My heart is sad and lonely,
for you I sigh,
for you, dear, only.
I spend my days in longing
and won’t you come?
It’s me you’re wronging,
my life a wreck you're making,
you know I’m yours for just the taking:

Why haven’t you seen it?
I’m all for you, Body And Soul!
I tell you I mean it,
I’m all for you, Body And Soul
I’d gladly surrender
myself to you, Body And Soul!

I can’t believe it, it’s hard to conceive
that you’d turn away romance.

Are you pretending, it looks like the ending
unless I could have one more chance to prove,
dear,
Am7s5  D7s9  Bm7  Bb7  Am7  D7  G  Fm7s5  B7
love will come your way.

Em7  A7  Dm7  G7  CM7  C6  Cm7  F7

Get set, Blues-ette, true love is coming.

Bbm7  Bb6  Bbm7  Eb9  AbM7
Your troubled heart soon will be humming. Hum

Am7s5  D7s9  Bm7  Bb7  Am7  D7  G  Fm7s5
Doo- ya, doo- ya, doo- ya, doo- ya, doo- ya, doo- ya,

BbM7  Bb6  Bbm7  Eb9  AbM7
Pretty little Blues-ette mustn't be a mourner.

F7  Bbm7  Bb6  Bb7  Eb7  AbM7
Have you heard the news yet? Love is 'round the corner. Love wrapped in rainbows and tied with pink

Am7s5  D7  Bm7  Bb7  Am7  D7  G
ribbon to make your next spring-time your gold wedding ring time. So, dry your eyes. Don't cha

Fm7s5  B7s9  Em7  A7s9  Dm7  G7  CM7  C6  Cm7  F9
pout, don't cha fret, good-y good times are coming, Blues-ette. Long as there's love in your

Bbm7  Bbm7  Eb9  AbM7
heart to share, dear blues-ette, don't des-pair. Some blue boy is long-ing, just like you, to

Am7s5  D9  Bm7
find a some-one to be true to. One lucky day love-ly love will come your way.

E7  E7sus  E7  Am7  D7  G  D7sus  D9  Bm7  Am7  AbM7  GM7
That mag-i- c day may just be to-day.
BLUES FOR PABLO

Very slowly

Gm  
D7sus5  
G6  
Gm  
Cm  Fm7sus5  Gm  F6  EbM7  D7sus9  Gm

BOPLICITY (BEBOB LIVES)

Medium swing

Gm7  
AbM7  
Bb7  
EbM7  
Bbm7  
Es7549  
AbM7  
Fm7  
Gm7  
AbM7  
Bb7

It began as an experiment, a little new, but with the
time cleverly spent. It woke up musical minds and, boy, it sure made a dent and so

we know that Bebop lives. Dizzy, Bird, and Miles, they did it their way, swing
time people didn't figure it could stay, but they split wouldn't you know because the
time was passé and so they know that Bebop Lives. And when there was a cat who

then started to scat, it made impressions that, establishing a school, became a

pop-ular passtime, for bop when in its prime would differentiate the hot from the cool.
BORN TO BE BLUE

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Very slowly

C9 Db9 C9 Gb7 F9 Bb7

Some folks were meant to live in clover,

When there's a yellow moon above me,

I guess I'm luckier than some folks;

few, and clover being green, is something I've never seen,
you and that alone is more than I was created for,

'cause I was Born To Be Blue.

AbM7 Ab7 G75 Cm D9 Cm7 F7 To Coda ♫

When I met you the world was bright and sunny;

I'd like to laugh, but nothing strikes me funny;

Well,

Gm7 Dm7 Gb9 Gm7 AbM7 Fm7 Bb7

d now my world's a faded past.

EbM7 Dm7 G9

CODA

Well, 'cause I was Born To Be Blue.
THE BREEZE AND I

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Words by Al Stillman
Music by Ernesto Lecuona

Rhumba

E6

The Breeze And I are saying with a sigh that you no longer care.

1. Bb7
2. Cm7 Fm7

The Breeze And I are whis-pering good-bye to dreams we used to share.

Gm7 Cm7 Fm7

Ours was a love song that seemed con-stant as the moon, end-ing in a strange, mourn-

Bb7 Eb C7s 9 Fm7

ful tune; and all a-bout me, they know you have de-

Fm7 Bb7 Eb6 Fm7 Bb7 E6

part-ed with-out me and we won-der why, The Breeze And I.

BUD'S BLUES

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Moderately

Ab Bbm7 Eb7

Bb7 Fdim7 Ebm7 F7

1. Bbm7 Eb7 AbM7
2. Bbm7 Eb7

AbM7 Cm7 F7

Ds7 Gb7 Cm7 F7 Bbm7 E7 Bbm7 Eb7

Ab Bbm7 Eb7

Ds7 Fdim7 Ebm7 F7 Bbm7 Eb7 AbM7
BUDO

Medium Swing

By Miles Davis & Bud Powell

BUTTON UP YOUR OVERCOAT
(From "FOLLOW THRU")

Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

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Moderately

G E7 A7 D7 Ddim7 D7 G6 Em7

Button Up Your Overcoat, when the wind is free.
Take good care of yourself, you belong to me!

Am7 D7 G E7 A7 D7 Ddim7 D7

Eat an apple ev’ry day;
Wear your flannel underwear;

G6 Dm7 G7 C6 G6 Em7 A9

Long to me, long to me.
Be careful crossing streets, oo - oo!
Don’t sit on hornet’s trails, oo - oo!

D7 Em7/D GM7/D Am7/D C7/D G E7 A7

You’ll get a pain and rum in your tum-tum!
Keep away from bootleg hooch when you’re on a spree.

D7 Ddim7 D7 G C7 L-G Am7 D7 L-G

Take good care of yourself, you belong to me.
BUT BEAUTIFUL

Words and Music by Johnny Burke and James Van Heusen

Slowly

But beautiful to take a chance and if you fall, you fall, and I'm thinking I
wouldn't mind at all. Love is tearful or it's gay; it's a problem or it's play; it's a
heartache either way, But beautiful! And I'm thinking if you were mine I'd never let you
go, and that would be beautiful I know. Love is know.

BUZZY

By Charlie Parker

Fast

Bb7

E7

Bb7

G7

C7

F7

Bb7

Cm7

F7

Bb7

Cm7

F7
CALDONIA (WHAT MAKES YOUR BIG HEAD SO HARD?)

Words and Music by Fleece Moore

Medium Boogie Woogie

Walk-in' with mah ba-by, she's got great big feet. She's long, lean and lazy, ain't had noth-in' to eat, but she's my ba-by and I love her just the same. Cra-zy 'bout that wo-man 'cause Cal-don-ia is her name. Cal-don-ia! Cal-don-ia!

What makes your big head so hard? But I love you, I love you just the same. Cra-zy 'bout that wo-man 'cause Cal-don-ia is her name. Cal-don-ia! Cal-don-ia! What makes your big head so hard?

CAN'T HELP LOVIN' DAT MAN

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Words by Oscar Hammerstein II
Music by Jerome Kern

Moderately and rather freely

Fish got to swim and birds got to fly I got to love one man 'til I die, Can't Help Lov-in' Dat Man of mine. Tell me he's la-zy tell me he's slow, tell me I'm cra-zy may-be I know, Can't Help Lov-in' Dat Man of mine.
When he goes away, that's a rainy day, and when he comes back that day is fine, the sun will shine.

He can come home as late as he can, home without him ain't no home to me, Can't Help Lovin' Dat Man of mine.

CANDY

Words and Music by Mack David, Joan Whitney and Alex Kramer

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Slowly

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Candy I call my sugar Candy because I'm sweet on Candy

and Candy's sweet on me. (She) understands me, my understanding Candy

and Candy's always handy when I need sympathy. I wish that there were

four of him so I could love much more of her. (She) has taken my complete heart,

got a sweet tooth for my sweetheart, Candy. It's gonna be just dandy the day I take my

Candy and make (him) mine all mine.
C.C. RIDER

Words and Music by Chuck Willis

Moderate Blues

THE CAPE VERDEAN BLUES

By Horace Silver

Moderate Samba
CARIODA

Words by Gus Kahn and Edward Eliscu
Music by Vincent Youmans

Moderate Latin Beat

Say, have you seen that Car-i-o-ca?
It's not a foxtrot or a polka.
It has a little bit of
new rhythm, a blue rhythm that sighs.
It has a metre that is tricky.
A bit of wicked, wacky.
But when you dance it with a new love there'll be true love in her eyes. You'll dream

of the new Car-i-o-ca.
It's theme is a kiss and a sigh. You'll dream

of the new Car-i-o-ca, when music and lights are gone and we're saying good-bye.

CAROLINA MOON

Words & Music by Benny Davis & Joe Burke

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Moderately Slow

Car-o-lin-a Moon keep shining, shining on the one who waits for me.

Car-o-lin-a Moon I'm pining, pining for the place I long to be.

How I'm hop-ing to-night you'll go, go to the right window, scatter your light,

say I'm all right, please do. Tell her that I'm blue and lonely,

dream-y Car-o-lin-a Moon.
CHARMAINE

Words and Music by Lew Pollack and Erno Rapee

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Slowly with expression

(Woman) I wonder why you keep me waiting, Charmaine cries in vain. I

Fm7 Bb 7 Fm7 Bb 7 Bb 7\#5 Eb Edim7 Fm7 Bb 7

I wonder when bluebirds are mating will you come back again? I

Es Gm 7\#5 C7 Fm C7 Fm C7\#9

I wonder if I keep on praying will our dreams be the same? I

Fm D9 Eb C7\#5 F9 Fm7 Bb 7 Bb 7\#5

I wonder if you ever think of me, too? Charmaine's waiting, just waiting for you. (Man) I

1. Eb Fm7 Bb 7\#5 2. Eb
CHEGA DE SAUDADE
(No More Blues)

English Lyric by John Hendricks and Jessie Cavanaugh
Original Text By Vinicius DeMoraes
Music by Antonio Carlos Jobim

Bossa Nova

Dm Dm/C Bm7\#5 E7\#9 Em7\#5 A7\#9 Dm Dm7\#5 A7\#9 Dm Dm/C

No More Blues, I'm goin' back home. No, No More Blues, I promise no more to roam. Home is

Bm7\#5 E7 Am BbM7 Em7\#5 A7\#9 Dm Dm7 Gm Gm7/F A7/E A7

where the heart is, the funny part is my heart's been right there all along. No more tears and

Bm7\#5 E7\#9 Em7\#5 A7\#9 Dm D7 Gm Gm7/F A7/E A7

no more sighs, and no more fears, I'll say no more good-byes. If travel beckons me I swear

Dm Dm/C Bm7\#5 E7\#9 A7\#9 Dm Em7 A7\#5 Ddim7 DM7

I'm gonna refuse, I'm gonna settle down and there'll be No More Blues.

DM7 Ddim7 Em7 A7 Ddim7 DM7

 Everyday while I am far away my thoughts turn home-ward, for ever home-ward. I

F\#m Fdim7 Em7 E7

travelled round the world in search of happiness, but all my happiness I found was in my home-

Em7\#5 A7\#9 DM7 Ddim7/C Bm7 E7 F\# F\#7 B75 Bm7 Bm7

-town. No More Blues, I'm goin' back home. No, no more dues, I'm through with all my wan-

Am7 D7\#9 GM7 C9 F\#m7 B7 B7\#5 E7

drin', now I'll settle down and live my life and build a home and find a wife, and when we settle down there'll

Em7/A A7/G F\#m7 B7\#5 E7 Em7/A A7 D

be No More Blues noth-in' but happiness. When we settle down there'll be No More Blues.
CHERYL

By Charlie Parker

CHOO CHOO CH' BOOGIE

Words and Music by Vaughn Horton, Denver Darling and Milton Gabler

I'm head-in' for the station with my pack on my back. I'm tired of transport in the
gonna settle down beside the railroad track. and live the life o' Riley in a
back of a hack. I love to hear the rhythm of the clickety clack, and
beat-en down shack. So when I hear a whistle I can peep thru the crack, and
hear the lone-some whistle see the smoke from the stack. And pal a-round with democratic
watch the train a-roll-in' when it's ball-in' the jack. For I just love the rhythm of the
fellows named "Mac." clickety clack.

So take me right back to the track, Jack! Choo-choo,

Choo-Choo Ch' Boogie. woo-woo boogie woo-gie, Choo-Choo. Choo-Choo Ch' Boogie;

take me right back to the track, Jack! I'm take me right back to the track, Jack!
THE CHRISTMAS SONG  
(CHESTNUTS ROASTING ON AN OPEN FIRE)

Words and Music by  
Mel Torme and Robert Wells

Moderately

Ches- nut- ing on an op- en fire, Jack Frost nip- ping at your nose. Yule-tide car- ols be- ing sung by a choir and folks dressed up like Es- ki- mos. Ev- ry- bo- dy knows a tur- key and some mis- tle- toe help to make the sea- son bright. Ti- ny tots with their eyes all a- glow will find it hard to sleep to- night. They know that San- ta's on his way; he's load- ed lots of toys and good- ies on his sleigh. And ev- ry moth- er's child is gon- na spy to see if rein- deer really know how to fly. And so, I'm of- fer- ing this sim- ple phrase to kids from one to nine- ty- two. Al- though it's been said ma- ny times, ma- ny ways: "Mer- ry Christ- mas to you."
CLOSE AS PAGES IN A BOOK
From (**UP IN CENTRAL PARK**)  

Word by Dorothy Fields  
Music by Sigmund Romberg

Moderately

Ebm7 Fm7 Gm7+5 C7+9 Fm7 Bb7 Fm

We'll be Close As Pages In A Book, my love and I. So close we can share a single look, share every sigh. So close that before I hear your laugh, my laugh breaks through; and when a tear starts to appear, my eyes grow misty too. Our dreams won't come tumbling to the ground, we'll hold them fast. Darling, as the strongest book is bound, we're bound to last.

Ebm7 G7 Cm9 C7 Fm7 E9 Eb7 Fm7

Your life is my life and while life beats away in my heart, we'll be Close As Pages In A Book, never to part.

COME RAIN OR COME SHINE

Words by Johnny Mercer  
Music by Harold Arlen

Moderately slow

F Bbm7+5 Em7+5 A7 Dm7 G9

I'm gon-na love you like no-body's loved you, Come Rain Or Come Shine. High as a mountain and deep as a river, Come Rain Or Come Shine. I guess when you met me it was just one of those
COME SUNDAY

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By Duke Ellington

Medium Swing

F9

Lord, dear Lord above, God almighty, God of love, Please look down and see my people through.

I believe that God put sun and moon up in the Heavens is a goodness time. A brighter light on I believe God is now, was then and always will sky. I don't mind the gray skies 'cause they're just clouds passing by. Lord, dear Lord a high. (spoken) 'Do unto others as you would have them do to you,' And have a bright er by and by. With God's blessing we can make it through eternity.

Es9

bove, God almighty, God of love, Please look down and see my people through.
COMES LOVE

Words and Music by Lew Brown, Sam H. Stept & Charlie Tobias

Moderately  Gm

D7

Come a rain-storm, put your rubbers on your feet. Comes a snow-storm, you can get a little heat. Comes a heat wave, you can hurry to the shore. Comes a sun-moan, you can hide behind the door.

C/E Fdim7  D7/F#  Eb7  D7  Gm  Gm/F  Em7b5  Eb7  D7  Gm

Love, nothing can be done. Comes a fire, then you know just what to do. Blow a tire — you can buy another shoe. Comes Love, nothing can be done.

Don’t try to hide in’ ’cause there is n’t a ny use.

F7  Am7b5  D7  Ddim7  D7  Gm

You’ll start slid in’ when your heart turns on the juice. Comes a headache, you can lose it in a day. Comes a tooth-ache, see your dentist right away. Comes Love, nothing can be done.

Gm  Gm/F  Em7b5  Eb7  D7  D7  Gm

That’s all, broth-er; if you’ve ever been in love.

That’s all, broth-er! You know what I’m speak-ing of? Comes a night-mare, you can al-ways stay a-wake. Comes de-pres-sion, you may get another break.

C/E Fdim7  D7/F#  Eb7  D7  Gm

Comes a done!

CONFIRMATION

By Charlie Parker

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Fast

F  Em7b5  A7  Dm7  G7  Cm7  F7

Bb7  Am7  D7  G7  Gm7  C7
COUNT EVERY STAR

Words by Sammy Gallop
Music by Bruno Coquatrix

Slowly and expressively

Count Ev'ry Star in the midnight sky; count ev'ry rose, ev'ry firefly, for that's how many times I miss you. Heaven knows I miss you.

Count ev'ry leaf on a willow tree; count ev'ry wave on a stormy sea. Count Ev'ry Star and darling, when you do, you'll know the times I have cried for you.
A COTTAGE FOR SALE

Words by Larry Conley
Music by Willard Robison

Moderately Slow

Ex6   G9   C7

Our little dream castle with every dream gone is lonely and silent. The
Fm7x5  Bb7x5  Gm7  C7  Fm7  Bb7x5  F7  Bb7

shades are all drawn, and my heart is heavy as I gaze upon __ A Cottage For
ExM7  Fm7  Bb7  Ex6  G9  C7

Sale. The lawn we were proud of is waving in hay; our beautiful garden has
Fm7x5  Bb7x5  Gm7  C7  Fm7  Bb7x5  F7  Fm7/Bb  Bb7

withered away. Where you planted roses the weeds seem to say. __ A Cottage For
Eb  Fm7  EbG  Gdim7  Fm7  G7  Gm7  C7x9  F7

Sale." From every single window, I see your face. But when I
F9  Bb7  Edim  Fm7  Bb7  Eb6

reach a window, there's empty space. __ The key's in the mailbox the
G9  C7

same as before, but no one is waiting for me anymore. __ The
Gm7  C7  Fm7  Bb7  F7  Fm7/Bb  Bb7 1 Eb  Fm7  Bb7  2 As  Eb

end of our story is told on the door. __ A Cottage For Sale. Our Sale.
CRAZY RHYTHM

Words by Irving Caesar
Music by Joseph Meyer & Roger Wolfe Kahn

Moderately Fast

GM7

Cra-zy Rhythm, here's the door-way, I'll go my way, you'll go your way; Cra-zy Rhythm,

D7 G6 Am7 D7 GM7

from now on we're through. Here is where we have a show-down, I'm too high-hat,

GM7/B Bdim7 Am7 D7 G6 D7 Dm7

you're too low-down; Cra-zy Rhythm, here's good-bye to you. They say that when a high-brow

G7 C G7 C Cm F9 E7

meets a low-brow walk-ing a-long Broad-way, soon the high-brow, he has no brow; ain't it a shame,

A7 D7 GM7

and you're to blame. What's the use of Pro-hi-bi-tion? You pro-duce the

D7

same con-di-tion, Cra-zy Rhythm, I've gone cra-zy, too.

CUTE

Music by Neal Hefti
Words by Stanley Stynne

Medium swing

Dm7 G9 C6 Em7 b5 A7b9 Dm7 G9 Gm7 C7 Gm7 C9

Mind if I say you're Cute! In ev-ery way you're Cute!

FM7 Bb9 C Am7 F#m7 b5 B7 EM7 Em7 b5 A7b9

Those big blue eyes, that turned-up nose, that cool and care-free pose.

Dm7 G9 C6 Em7 b5 A7b9 Dm7 G9 Gm7 C7 Gm7 C9

I mean I like your style, that sly in-tri-guing smile,

FM7 Bb9 C Am7 Dm7 G7 b9 C6

your ev-ery mood, your at-ti-tude, just add up to you're Cute!
CRY ME A RIVER

Words and Music by Arthur Hamilton

Slowly and Rhythmically

Now you say you're lonely, you cry the long night thru; well, you can Cry Me A River,

Cm C+ Cm6 Cm7 Fm7 Bs7 Bs7 #5 EbM7 Dm7 G7 Gm7 C7 #5

F9

Cry Me A River, I cried a river over you. Now you say you're sorry

Fm7 Bs7 Bs7 #5 EbM7 Dm7 G7 Gm7 C7 #5 F9

for bein' so untrue; well, you can Cry Me A River,

Fm7 Fm7/B♭ Eb6 Am7♭5 D7♭9 Gm

Cm C+ Cm6 D7

I cried a river over you. You drove me, nearly drove me out of my head while

Gm Em7♭5 Cm6/E♭ D7 Gm

Cm6/E♭ D7sus D7

you never shed a tear. Remember? I remember all that you said:

G Dm7 G7 Cm C+ Cm6 Cm7

told me love was too peculiar, told me you were thru with me, an' Now you say you love me

Fm7 Bs7 Bs7 #5 EbM7 Dm7 G7 Gm7 C7 #5 F9

well, just to prove you do, come on, an' Cry Me A River,

Fm7 Fm7/B♭ 1♭ Eb6 G7 #5♭9 2♭ Eb6

I cried a river over you. you.
D.C. FAREWELL

By Richie Cole

Slow Swing

*1976 Ato Madress Music (BMI) Admin. by Bug

[Music notation]

D.C. You've been so fine,
In a new place and a new time. Travelin' fare-well.

D.C. at Coda

CODA

I must bid a fond farewell

DAAHOUD

By C. Brown

Up Tempo

*1962 Slow Dancing Music, Inc.
DARN THAT DREAM

Lyric by Eddie DeLange
Music by Jimmy Van Heusen

Slowly

G Bm7 Eb7 Am7 B7b5 Em7 Em/D Cm7 CM7 Bm7b5 E7b9 Am7 F7
Bm7 Bb dim7

Darn That Dream I dream each night, You say you love me and you hold me tight, but when I a-wake you're out of sight. Oh,
Am7 D7 Bm7 E7 Am7 D7 G Bm7 Eb7 Am7 B7b5 Em7 Em/D Cm7 CM7 Bm7b5 E7b9 Am7 F7
Darn That Dream. Darn your lips and darn your eyes, they lift me high a-bove the moon-lit skies, then I tum-ble out of
Bm7 Bb dim7 Am7 D7b9 G Bb7 Eb6 Cm7 Fm7 Bb7 Eb M7 C7b9

Par-a-dise. Oh, Darn That Dream. Darn that one-track mind of mine, it can't un-der-stand that
Fm7 Bb9 Bb7b9 Eb6 Cm7 Gm Gm7/F Em7b5 Am7 D7 Eb9 D7b9 G Bm7 Eb7

you don't care. Just to change the mood I'm in, I'd wel-come a nice old night-mare. Darn That Dream and
Am7 B7b5 Em7 Em/D C#m7 CM7 Bm7b5 E7b9 Am7 F7

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

A DAY IN THE LIFE OF A FOOL

(Manha De Carnaval)

Words by Carl Sigman
Music by Luiz Bonfa

Slow bossa nova

Am Bm7b5 E7b9 Am Bm7b5 E7b9 Am Dm7 G7 CM7 Em7b5 A7b9

A Day In The Life Of A Fool, a sad and a long, lone-ly day, I walk the
Dm7 G7 CM7 FM7 Bm7b5 E7b9 Am Bm7b5 E7b9

av-e nue and hope I'll run in-to the wel-come sight of you com-ing my way. I
Am Bm7b5 E7b9 Am Bm7b5 E7b9 Em7b5 A7b9 Dm

stop just a cross from your door but you're nev-er home an-y more.
So back to my room and there in the gloom I cry tears of good-bye. 'Til you come back to me, that's the way it will be every day in the life of a fool.

DEWEY SQUARE

By Charlie Parker

Fast

* 1958 ATLANTIC MUSIC CORP.
* Renewed and assigned 1987 ATLANTIC MUSIC CORP.
'DEED I DO

Words and Music by Walter Hirsch and Fred Rose

Moderately

C C9 F6 Fm6 C D7 G7

Do I want you? Oh my, do I? Hon-ey, 'Deed I

Do I need you? Oh my, do I? Hon-ey, 'Deed I

Do I love you? Oh my, do I? Hon-ey, 'Deed I

1. C Am7 Dm7 G7 2. C6 F7 C6 C9 F

I'm glad that I'm the one who found you,
that's why I'm always hang-in' 'round you.

D.C. al Coda

CODA

C F7 C6

DEARLY BELOVED

Music by Jerome Kern
Words by Johnny Mercer

Moderately

G7 G11 G7 G11 G7 G11 G7 G11

Dearly Beloved. How clearly I see, Some-where in heav-en you were fash-ioned for me,

CM7 Am7 Dm7 G7 Dm7 G7 CM7

Angels eyes knew you. Angel voices led me to you;

G7 G11 G7 G11 G7 G11 G7 G11

Nothing can stop me fate gave me a sign; I know that I'll be yours come show-er or shine.

CM7 Am7 D7 D7 F9 Dm7 G7 Dm7 G7 C6

So I say merely. Dearly Beloved be mine.
DESAFINADO
(Slightly Out Of Tune)

English Lyric by Jon Hendricks and Jessie Cavanaugh
Original text by Newton Mendonca
Music by Antonio Carlos Jobim

Medium Bossa Nova

F  G7b5  Gm7  C7  C7/Bb

Love is like a never-ending melody; poets have compared it to a

Am7b5  D7b9  Gm7  A7b9  D7  D7b9

symphony, a symphony conducted by the lighting of the moon,

G7b5  Gm7  F

but our song of love is Slightly Out Of Tune. Once your kisses raised me to a

G7b5  Gm7  C7  C7/Bb  Am7b5  D7b9  Gm7

fever pitch, now the orchestra doesn't seem so rich. Seems to me you've changed

Bm7  Eb7  Fm7  Bm7b5  Eb7b9  Ab7  Bbdim7  Bm7  Eb7

the tune we used to sing: like the Bossa Nova, love should swing. We

A  Bbdim7  Bm7  Eb7  A  Fbm7

used to harmonize, two souls in perfect time. Now the song is different and the

Bm7  Eb7  Cm7  C7dim7  Dm7  G7

words don't even rhyme, because you forgot the melody our hearts would always croon, and so what

Gm7  F7dim  G7  C7  C7b5  F  G7b5

good's a heart that's Slightly Out Of Tune. Tune your heart to mine the way it used to be;

Gm7  C7  C7/bb  Am7b5  D7b9  Gm7  Bbm7  Eb7

join with me in harmony and sing a song of loving. We're bound to get in tune again be-

Fm7  Dm7  G7  Bbm7

fore too long. There'll be no Desafinado when your heart belongs to me completely.

Eb9  G7  Gm7  C7  F6

Then you won't be Slightly Out Of Tune, you'll sing a long with me.
DINAH

Words by Sam M. Lewis and Joe Young
Music by Harry Akst

Medium swing

G                    Em7                Am7
Din - ah is there an - y one fin - er in the state of Car - o - lin - a?

<table>
<thead>
<tr>
<th>G</th>
<th>Bdim7</th>
<th>Am7</th>
<th>D7</th>
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<tbody>
<tr>
<td>D7</td>
<td>G</td>
<td>C7</td>
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</tbody>
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If there is and you know 'er, show 'er to me to the eyes of Din - ah Lee.

G         B7         Em         Eb+       Em7/D         Cm7b5         C9       B7b9       Em7

Ev - ry night, why do I shake with fright, be - cause my Din - ah might

<table>
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<tr>
<th>A7</th>
<th>Am7</th>
<th>D7</th>
<th>G</th>
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</table>

change her mind a - bout me Din - ah, if she wan - dered to Chi - na.

Em7          Am7          D7          G    C7    G

I would hop an - oc - ean lin - er, just to be with Din - ah Lee.

DIZZY ATMOSPHERE

By John "Dizzy" Gillespie

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DO NOTHIN' TILL YOU HEAR FROM ME

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Words by Bob Russell
Music by Duke Ellington

Moderately Slow

G GM7 G7

Do Noth-in' 'Til You Hear From Me.

Pay no att-ten-tion to what's said,

why peo-ple tear the seam of

any one's dream is o-ver my head.

Do Noth-in' 'Til You Hear From Me,

at least con-sid-er our ro-man-ce;

if you should take the word of oth-ers you've heard

I have-n't a chance.

True I've been seen with some-one new,

but does that mean

that I'm 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 mem-o-ry,

and oth-er arms may hold a thrill.

But please do noth-in' 'till you

hear it from me and you nev-er will.

Do Noth-in' 'Til You Hear From

99
DJANGO
Medium Swing

By John Lewis

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS
Slowly

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Lyric by Eddie De Lange
Music by Louis Alter

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Do You Know What It Means To Miss New Orleans, and miss it each night and day? I know I'm not wrong, the feelin's gettin' stronger the longer I stay away. Miss the moss-covered vines, the tall sugar pines where mockingbirds used to sing. And I'd like to see the lazy Mississippi hurrying into spring. The moonlight on the bayou, a creole tune that fills the air; I dream about magnolias in June, and soon I'm wishin' that I was there.

Do You Know What It Means To Miss New Orleans when that's where you left your heart? And there's something more: I miss the one I care for more than I miss New Orleans.

---

100
DON'T LET THE SUN CATCH YOU CRYIN'  

Words and Music by Joe Greene

Slowly

F6     Gm7     Fdim     Gm7     C7     F6     Gm7

Woman don't you shed no crocodile tears. Never take you back in a

C7        Gm9     Fmaj7     Ebmaj7     Fmaj7     Ebmaj7     Fmaj7     Ebmaj7

mil-lion years. Don't Let The Sun Catch You Cryin' cryin' at my front

Fmaj7     F6     Bb     Bdim     Gm7     Bbm6     F6

doors. You done dad-ly drit-y he sure don't want you no more.

C75     Fmaj7     Ebmaj7     Fmaj7     Ebmaj7     Fmaj7     Ebmaj7

Don't let the sun catch you lyin' lyin' at my front

Fmaj7     F6     Bb     Bdim     Gm7     Bbm6     F6

doors. dad-ly's done turned salt-y ba-by you made him so sore.

E7     Am     E7     Am     Gm6     A+     A7     Am

You can cry cry cry, yes ba-by you can

D7     G9     G9+     G7     C7     Gm7

wait, beat your head on the pave-ment till the man comes and throws you in jail;

C75     Fmaj7     Ebmaj7     Fmaj7     Ebmaj7     Fmaj7     Ebmaj7

But Don't Let The Sun Catch You Cryin' cryin' at my front

Fmaj7     F6     Bb     Bdim     Gm7     Bbm6     F6

doors. you done dad-ly drit-y, he sure don't want you no more.
DON'T EXPLAIN

Words by Arthur Herzog, Jr.
Music by Billie Holiday

[Music notation]

DON'T GET AROUND MUCH ANYMORE

Words by Bob Russell
Music by Duke Ellington

[Music notation]
DONNA LEE

By Charlie Parker

* 1947 ATLANTIC MUSIC CORP.
* Renewed and assigned 1975 ATLANTIC MUSIC CORP.
DON'T TAKE YOUR LOVE FROM ME

By Henry Nemo

Slow ballad

VERSE

You could take my cas- tile, that's if I had a cas- tile and I'd miss it for just a while.
You could take my trea- sure, that's if I had a trea- sure and I'd face pov- er- ty with a smile.

But there's one thing I ask of you, one thing you must nev- er do: Tear a star from out the sky and the sky feels blue. Would you

REFRAIN

Tear a pet- al from a rose and the rose weeps too. Take your heart a- way from mine and mine will sure- ly break. My life is yours to make, so please keep the spark a- wake. Would you

CODA

just a sigh? All this your heart won't let you do. This is what I

beg of you, Don't Take Your Love From Me.

DOWN BY THE RIVERSIDE

Traditional

Copyright 1968 by HAL LEONARD PUBLISHING CORPORATION

Moderately

F Gm C7 F

Gm C7 F

Gm C7 F
DOODLIN'

Copyright © 1956 & 1957 by Silhouette Music Corp.

Medium swing

By Horace Silver

DOXY

* 1963 PRESTIGE MUSIC CO., INC.

Medium groove

By Sonny Rollins
EAST OF THE SUN (And West Of The Moon)

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(Interpublish Music, Publisher)

Words and Music by Brooks Bowman

Moderately

GM7   Bm7   E7   Am7   Cm6

East Of The Sun and west of the moon, We'll build a dream-house of love, dear.

Am7   D7   F#m7is5   B7   Em7   A7   Am7
Near to the sun in the day, near to the moon at night we'll live in a love-ly way, dear, Living on love and

D7   GM7   Bm7   E7   Am7   Cm6
pale moon-light. Just you and I, for-ev-er and a day, Love will not die. We'll keep it that way.

Am7   Am7/G   F#m7is5   B7is9   Em   Em7   Em7   A7   Am7
Up a-mong the stars we'll find a har-mo-ny of life to a love-ly tune, East Of The Sun and

Cm6   D7   Bm7   E7   Bm7   E77   Am7   D7   D7is9   G   Cm   G
west of the moon, dear, East Of The Sun and west of the moon.

EASY TO LOVE
(From "Born To Dance")

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Words and Music by Cole Porter

Moderately

Am7   Dm7   Am7   D7   GM7   C9   Bm7   E7is9   Am7

You'd be so Eas-y To Love, So eas-y to i-dol-ize, all oth-ers a-bove So

D9   GM7   Bm7   E7   Am7   D7   D7/C   Bm7   E7is9   Am7
worth the yearn-ing for, So swell to keep ev-ry home-fire burn-ing for We'd

Dm7   Am7   D7   G   C9   Bm7   E7is9   Am7   Cm7   F7
be so grand at the game so care-free to-geth-er, that it does seem a shame that you can't see your

GM7   GM7/B   Bdim7   Am7   D7   G   Bm7is5   E7is9   G   Am7   Am7/D   G
fu-ture with me, 'cause you'd be oh, so Eas-y To Love! Love!
EARLY AUTUMN

Words by Johnny Mercer
Music by Ralph Burns and Woody Herman

Slowly

Bb7    EbM7    D7    DbM7

When an Early Autumn walks the land, and chills the breeze and touches with her hand

C7    Gm7    Bs7

the summer trees, perhaps you'll understand what memories I own.

FM7    Bb7    Eb    Fm7    Eb    Cm7    Fm7    Bs7    EbM7    Gb7dim7

There's a dance alone. That spring of ours that started so April-hearted

FM7    Bb7    EbM9    Ebm7    Ab7    Db    Gb7    Fm9    D7

seemed made for just a boy and girl. I never dreamed, did you ever fall could come in view so early,

Db7    B7b9    Bs9    EbM7

earry? Darling, if you care please let me know, I'll meet you anywhere I miss you so. Let's

GbM7    Bs7    Eb    B7    EM7

never have to share Another Early Autumn.

ECAROH

By Horace Silver

Mambo

Bb7#5#9    Eb7#9    Bb7#5#9    Eb7#9    Bb7#5#9    Es7#9    B7#5#9    B7#5#9    E7#9    B7#5#9    B7#5#9    E7#9

B7#5#9    E7#9    AM7

Cm7    F7#9    F7#9    G7#9    E7#9    F7#9    G7#9    Es7#9    C7#9    D#7#9    B7#9    Ab7#9

G7#9    E7#9    F7#9    D7    D7#9    D7

Moderate Swing

DbM7    Gb7#5    DbM7    Gb7#5
ELSA

By Earl Zindars

Medium Slow

E7/Ab
Em7/Ab
E7/Ab
Em7/Ab
E7/Ab
Em7/Ab
E7/Ab
Em7/Ab
E7/Ab
Em7/Ab
E7/Ab
Em7/Ab
E7/Ab
Em7/Ab
E7/Ab
Em7/Ab
E7/Ab
Em7/Ab

To Coda ♩

D.S. al Coda

☞ CODA

Repeat and Fade
**THE END OF A LOVE AFFAIR**

Words and Music by Edward C. Redding

Slow Ballad

So I walk a little too fast, and I drive a little too fast, and I'm reck-less, it's true, but what else can you do at The End Of A Love Affair? So I stare.

Do they know, do they care, that it's only that I'm lonely and low as can be? And the smile on my face isn't really a smile at all!

So I smoke a little too much, and I drink a little too much, and the tunes I request are not always the best, but the ones where the trumpets blare! So I go at a mad-dening pace, and I pretend that it's taking her place. But what else can you do at The End Of A Love Affair? So I

**EV'RY TIME WE SAY GOODBYE**

Words and Music by Cole Porter

Slowly

Ev'ry Time We Say Good-bye I die a little. Ev'ry Time We Say Good-bye I wonder why a little. Why the gods above me, who must be in the know, think so little
EVERYBODY LOVES MY BABY
(But My Baby Don’t Love Nobody But Me)

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Words and Music by Jack Palmer & Spencer Williams

Quickly

Ev’ry body Loves my Baby, but my Baby don’t love nobody but me, no body but me.

A7 Dm6

Ev’ry body wants my Baby, but my Baby don’t want nobody but me, that’s plain to see.

C7/G C7 F7 Fdim7 F7 Fdim7 F7 Fdim7 F7

She is my sweet Pa·too·tie and I am her lovin’ man, knows

Say when my Baby kisses me up on my ros·ty cheeks.

She’s got a form like Ve·sus, hon·est, I ain’t talk·ing Greek.

Bb F+ Bb G7 C7 A7 Dm6

how to do her du·ty, loves me like no oth·er can.

I just let those kisses be, don’t wash my face for weeks. That’s why Ev’ry body Loves My Baby,

one can come between us, she’s my She·ba, I’m her Sheik.

but my Baby don’t love nobody but me, no body but me.
EVERYTHING HAPPENS TO ME

Words by Tom Adair
Music by Matt Dennis

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Slowly

Cm9    F9    F7/Eb   Dm7   C#dim    Cm7    F7    F7/Eb

I make a date for golf and you can bet your life it rains, I try to give a party and the never miss a thing, I've had the measles and the mumps, and every time I play an ace my
guy upstairs complains, I guess I'll go thru life just catchin' colds and missin' trains,
partner always trump, I guess I'm just a fool who never looks before he jumps,

1. Cm7    B7    BbM7    G7
2. Cm7    B7    Bb6

Ev'rything Happens To Me.

At first my heart tho' you could break this jinx for me, that love would turn the trick to end despair,
but now I just can't fool this head that thinks for me, I've mortgaged all my castles in the air.

I've telegraphed and phoned, I sent an "Air-mail Special" too, your
answer was "Good-bye," and there was even postage due, I fell in love just once and then it

Dm7    G13    G7#5    Cm7    B7#9    Bb6

had to be with you, Ev'rything Happens To Me.
EVERYTHING'S COMING UP ROSES
From "GYPSY"

Words by Stephen Sondheim
Music by Julie Styne

Fast Tempo

Dm7 G7#5 C6 Cm Dm7

Things look swell, things look great, gonna have the whole world on a plate. Starting

Em C7 FM7 C Em Dm7 G7

here, starting now, honey, Everything's Coming Up Roses!

kiss, take a bow, honey,

Em dim7 Dm7 G7 CM7 Dm7

Clear the Now's our inning, stand the

G9 C F#m7b5 B7 Em Am7 D7

world on its ear! Set it spinning, that'll be just the be-

F# G7 Em dim7 Dm7 G7#5 C6 Cm Dm7 G7 C6

ginning! Curtain up, light the lights, we got nothing to hit, but the heights!

B7#5 B7 Em C7 FM7 Em7 Am7 D9 G7 C G7/B

We'll be swell, we'll be great! I can tell, just you wait! That lucky

Am7 Fm/A C D7 C7 #9 D9 C7 #9 D9 C Em

star I talk about is due! Honey, Everything's Coming

Dm7 G7 Dm7 G7 C

Up Roses for me and for you.
EXACTLY LIKE YOU

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Lyric by Dorothy Fields
Music by Jimmy McHugh

Medium Swing

\[
\begin{array}{cccccccc}
C & D7 & D7 & C/E Fm & D7/F# & G7 & C#dim7 & G7/D & G7 \\
& & & \text{I know why I've waited, know why I've been blue;} & \text{prayed each night for someone} & \text{Exactly Like You.} & \text{Why should we spend money on a show or two?} & \\
& & & \text{act - ly Like You.} & \text{You make me feel so grand,} & \text{I want to hand the world to you.} & \text{You seem to understand each foolish little} & \\
C & F & C & G7/5 & C & D7 & D7 & C/E Fm D7/F# & \\
G7 & C#dim7 & G7/D & G7 & C & F & C & Gm7 & C7 & F6 & \\
Fm6 & C & E7 & Am & Dm7 & Fm & G7 & & & & \\
\end{array}
\]

No one does those love scenes Exactly Like You. You make me feel so grand,

I want to hand the world to you. You seem to understand each foolish little

scheme I'm scheming, dream I'm dreaming. Now I know why mother taught me to be true.

G7 & C#dim7 & G7/D & G7 & C & F & C & & & & \\

She meant me for someone Exactly Like You.

FALLING IN LOVE WITH LOVE

(From "THE BOYS FROM SYRACUSE")

Copyright © 1938 by Chappell & Co., Inc. Copyright Renewed.
Words by Lorenz Hart
Music by Richard Rodgers

Fast Waltz

\[
\begin{array}{cccccccc}
E7 & Cm7 & Dm7 & G7/5 & C & F7 & Cm7 & F7 & Cm7 \\
& & & \text{Fall - ing in Love With Love is fall - ing for me be - lieve.} & \text{I fell in love with love one night when the moon was full,} & \text{I was un - wise with} & \text{I fell in love with love with love ev - er -} & \\
Cm7 & F7 & BbM7 & Bb & BbM7 & Bb & Bb & BbM7 & Bb6 & BbM7 & Bb6 & \\
\end{array}
\]

Love is playing the fool. Car - ing too much is such a ju - ve - nile
eyes un - able to see. I fell in love with love with love ev - er -

\[
\begin{array}{cccccccc}
Am7 & D7 & Am7 & D7 & Gm & Gm#7 & Gm7 & C7 & Cm7 & F7 \\
& & & \text{fancy. Learning to trust is just for children in school.} & \text{but love fell out with me.} & \text{fancy. Learning to trust is just for children in school.} & \text{but love fell out with me.} & \\
\end{array}
\]

1. Am7 D7 Am7 D7 Gm Gm#7 Gm7 C7 Cm7 F7

2. Am7 D7 GM7 G7 Cm7 G7/9 Cm7 F7 Eb

114
FEVER

Words and Music by John Davenport and Eddie Cooley

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Moderate Jump Beat

Am

1. Neve-er know how much I love you, neve-er know how much I care.
2. Sun lights up the day-time, moon lights up the night.

E7

When you put your arms a-round me, I get a fever that's so hard to bear. You give me fever right.

Am

1,3,4

F6

when you call my name, and you know I'm gonna treat you tight fever in the morning, fever all through the night.

Am

E7

5, Am

Every body's got the fever, that is something you all know.

Verse 3
Romeo loved Juliet,
Juliet she felt the same.
When he put his arms around her, he said,
"Julie, baby, you're my flame."

Chorus:
Thou givest fever, when we kissthe
FEVER with thy flaming youth.
FEVER—I'm afire
FEVER, yea I burn forsooth.

Verse 4
Captain Smith and Pocahantas
Had a very mad affair
When her Daddy tried to kill him, she said,
"Daddy-o don't you dare."

Chorus:
Give me fever, with his kisses,
FEVER when he holds me tight.
FEVER—I'm his Missus
Oh Daddy won't you treat him right.

Verse 5
Now you've listened to my story
Here's the point that I have made.
Chicks were born to give you FEVER
Be it fahrenheit or centigrade.

Chorus:
They give you FEVER, when you kiss them
FEVER if you live and learn.
FEVER—till you sizzle
What a lovely way to burn.
FESTIVE MINOR

By Gerry Mulligan

A FINE ROMANCE

Words by Dorothy Fields
Music by Jerome Kern

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Music Group, Santa Monica, CA 90401)
FINE AND MELLOW

Words and Music by Billie Holiday

Moderately Slow Blues

My man don't love me, treats me oh so mean, my man he don't love me,

Bb9 F Cdim C7 Bb7 F C7 C7#5

treats me awful mean, he's the low-est man that I've ever seen. He wears

Fm6 Bb7 F F7 Bb7

high-draped pants, stripes are really yellow; he wears high-draped pants,

Cdim7 C7 Bb7

stripes are really yellow. But when he starts in to love me he's so Fine And

F C7#5 Fm6 Bb7 F

Mel-low. Love will make you drink and gamble, make you stay out all night long.

F7 Bb7 F

Love will make you drink and gamble, make you stay out all night long.

C7#5 Bb7 F C7 F. N.C.

Love will make you do things that you know is wrong. But if you treat me right ba-by,

Bb7 F F7 Bb7 F

I'll stay home ev-ry day; if you treat me right ba-by, I'll stay home ev-ry day.

C7#5 C7 Bb7 F C7#5

But you're so mean to me ba-by, I know you're gon-na drive me a-way. Love is

Fm6 Bb7 F F7 Bb7 Bb9 F

just like a fau-cet, it turns off and on; Love is like a fau-cet it turns off and on.

Cdim7 C7 Bb7 F

Some-times when you think it's on ba-by, it has turned off and gone.
FLAMINGO

Lyric by Ed Anderson
Music by Ted Grouya

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

Flamin' go, like a flame in the sky,
in your tropical hue,
fly over the island
and a love that is

by. Flamin' go.

The wind sings a song to you as you go,

a song that I hear below
the murmuring palms.

when the sun meets the sea,
say farewell to my lover
and has ten to me.

FLY ME TO THE MOON

(In Other Words)

Words and Music by Bart Howard

Moderately, with a beat

Am7 Dm7 G7 CM7 FM7 Bm7b5 E7b9

Fly me to the moon, and let me play among the stars;
let me see what spring is like on Jupiter and Mars.

In other words, hold my hand! In other words, darling kiss me!

Fill my heart with song, and let me sing forever more;
you are all I long for all I worship and adore.

In other words, please be true! In other words, I love you!

true! In other words, I love you!
FLYING HOME
By Benny Goodman and Lionel Hampton

Medium Bounce
Ab 6    Ab 7/Gb    Fm    E7    #    Eb 7    Ab 6    Ab 7/Gb
Fm    E7    #    Eb 7    Ab 6    Ab 7/Gb    Fm    E7    #    Eb 7
1.    Ab 6    Ab 7    A9    2.    Ab 6    Ab 7sus    Ab 7

C    D6    Bb 7    A7/E    Eb 7    Adm7    Bb m9    Eb 7
Ab 6    Ab 7/Gb    Fm    E7    #    Eb 7    Ab 6    Ab 7/Gb    Fm    E7    #    Eb 7
Ab 6    Ab 7/Gb    Fm    E7    #    Eb 7    Ab    Ab 7

A FOGGY DAY
(From "A DAMSEL IN DISTRESS")
Words by Ira Gershwin
Music by George Gershwin

Medium Swing
F    Am7b5    D7b9    Gm7    C7    F    Dm7b5    G7    Gm7    C7
Fm7    Cm7    F7    BbM7    Bbm6    Fm7    Am7    D7    G9
I viewed the morning with a - larm, the Brit - ish Mu - se - um had lost its charm.
Gm7    C7    F    Am7b5    D7b9    Gm7    C7    F    Dm7b5

How long, I won - dered, could this thing last? But the age of mir - a - cles
FOOL THAT I AM

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Words and Music by Carole Bayer Sager and Bruce Roberts

Slowly

G Gsus D7sus D7 Gsus F G7

Oh I tried to
break in'
two hearts ach - in'
all the sweet
some-one's tak - in' more
that you gave
than they gave

C Bm7 Am7 Bm C B7sus B7 Em7 G

may - be I'm
cra - zy,
but I keep on
has no
los - ing ground
who has no
trust
in me

Fool That I Am

C D G Em7 Am7 D7

fool that I
may - be
when will I
ever
what's

G C B7 Em7 C

And if I found out
differ - ent - ly
would I

To Coda

1.

Am7 D7sus G Am7 D7 G D7

still
love
you.

Two hearts

\[\text{CODA}\]

Am7 Bm7

still
love
you

Fool That I Am

Em7 C Bm Am7 D7sus D7 N.C. G

would I still
love
you.
FOOTPRINTS

Medium Swing
Cm9

FOR ALL WE KNOW

Words by Sam M. Lewis
Music by J. Fred Coots

FOR ALL WE KNOW

Moderately
Es6 Cm7 F9 Bb7 Fm7 Bb7 Es6

For All We Know we may never meet again. Before you
go make this moment sweet again. We won't say good night until the last
minute, I'll hold out my hand and my heart will be in it. For All We Know this may
only be a dream, we come and go like a ripple on a stream.

So love me tonight, tomorrow was made for some. Tomorrow may never come, For All We Know.
FOR SENTIMENTAL REASONS

Words by Deek Watson
Music by William Best

Slowly  F         Dm7   Gm7   C7     F         Dm7   Gm7   C7     F         Dm7   G9   C7
I love you     For    Sen - ti-men - tal Re - sons,    I hope you do be - lieve me,     I'll give you my
F             D7      Gm7   C7   C9#5   F         Dm7   Gm7   C7     F         Dm7   Gm7   C7     F         Dm7
heart.     I love you     and you a - lone were meant for me,     please give your lov - ing heart to me,
Gm7   C7   F   Gm7   Gdim7/F/A   Gm7   C7   F   F dim7   Gm7   C7   F
and say we'll nev - er part.     I think of you ev - ery morn - ing dream of you ev - ery night.
Em7b5  A7   Dm7   G9   C7   C9#5   F   Dm7   Gm7   C7   F   Dm7
Dar - ling, I'm nev - er lone - ly when - ever     you're in sight.     I love you     For    Sen - ti-men - tal Re - sons,
Gm7   C7   F   Dm7   G9   C7
I hope you do be - lieve me     I've giv - en you my heart.     I heart.

FOR YOU, FOR ME, FOR EVERMORE

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Words by Ira Gershwin
Music by George Gershwin

Slowly  E♭         F7   Fm7   Bb7   Fm7   Bb7   E♭         F7   Fm7   Bb7   Fm7   Bb7
For You, For Me, For Ev - er-mo - re,     it's bound to be for ev - er-mo - re.     It's
B♭m7   E♭7   B♭m7   E♭7   Ab   Cm7   F7   B7   B♭7#5   B♭13   E♭
plain to see, we found by find - ing each oth - er, the love we wait - ed for.     I'm yours, you're
F7   Fm7   B♭7   Fm7   B♭7   B♭m7   E♭7   Ab   Db9   E♭   Gm7
mine, and in our hearts     the hap - py end - ing starts.     What a love - ly world this
Fm7   B♭7   E♭   Cm7   F9   F7   Fm7   E♭/B♭   Fm7/E♭   B♭7
world will be with a world of love in store For You, For Me, For Ev - er-mo - re!     For more!
FRANKIE AND JOHNNY

Moderate Blues

C G7b5 C G7b5 C G7b5 C C7 F C G7b5

Frank-ie and John-ny were sweet-hearts. Oh! What a cou-ple in love. Frank-ie was loy-al to

F Fdim7 C/G A7 D7 Ab7b5 G7 C Eb9 Dm7 G7

John-ny, just as true as stars a-bove. He was her man, but he done her wrong.

C G7b5 C G7b5 C G7b5 C C7 F C G7b5

This is the end of my stor-y, and this is the end of my song. Frank-ie is down in the

F Fdim7 C/G A7 D7 Ab7b5 G7 G7b5 C

jail-house and she cries the whole night long, "He was my man, but he done me wrong."

FRID BANANAS

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Moderately bright

Eb Gm7b5 C7 Fm7 Am7b5 D7 Gm7

Fm7 Bs7 Gm7 C7 Fm7 As7b5 Ds7 Eb

Dm7 G7 Cm7 F7 Fm7 Bs7 Eb

Gm7b5 C7 Fm7 Am7b5 D7 Gm7 Fm7 Bs7 Gm7

C7 Fm7 As7b5 Ds7 Gm7

Gm7b5 C7 Fm7
FROSTY THE SNOW MAN

Words and Music by Steve Nelson and Jack Rollins

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Moderately

C C7 F Fdim7 C/G F Fdim7

Frost-y, The Snow Man was a jolly, happy soul, with a corn cob pipe and a
C/G G7 C G7 C C7

button nose and two eyes made out of coal. Frost-y the snow man is a
F Fdim7 C/G F Fdim7 C/G A7 Dm7 G7

fairly tall in his hand, how he came to life one
day. There must have been some magic in that
can. He led them down the old silk hat they found. For when they
C F Fdim7 C/G Dm7 G7 G C C7

placed it on his head he began to dance around. Oh, Frosty The Snow Man
F Fdim7 C/G F Fdim7 C/G A7 Dm7 G7

had to live as he could be, and the children say he could laugh and play just
G1. C G2. C

hurry on his way but he waved goodbye and say-in', 'Don't you cry, I'll be back again.

Thump-ety thump thump thump thump thump thump thump look at Frosty go.

Thump-ety thump thump thump thump thump over the hills of snow.
FROM THIS MOMENT ON

Words and Music by Cole Porter

Fast Tempo

Fm                      Dm7\#5                      Gm7            C7          Bbm6          Fm          Ebm7          Ab7          D\#M7

From This Moment On,
From this happy day
you no more blue songs,
only two for

gb9                      Ab                      \[1\] Abdim7     Gm7          C7          \[2\] Bbm7          Eb7          Ab7

tea, dear, From this
Dm7\#5                      G9

doo songs, From This Moment On

for you've

Ab                      Em7/Gb F7                      Eb/Bb

got the love I need so much,
got the skin I love to touch.
Got the arms

Bb7                      Eb7                      Ebdim7          Eb7          C\#9            Fm

to hold me tight,
got the sweet lips to kiss me good-night,

Dm7\#5                      Gm7            C7          Bbm6          Fm          Ebm7          Ab7          Dm

From This Moment On,
you and I, babe we'll be rid-in' high, babe.

Ab                      Bbdim7                      Cm7            F7          Bb7          Bbm7/Eb          Eb7          Ab

Every care is gone

From This Moment On

GEE BABY, AIN'T I GOOD TO YOU

Lyrics by Don Redman & Andy Razaf
Music by Don Redman

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Slow Blues Beat

C7                      Ab7                      G7                      C9            C\#9

Love makes me treat you the way that I do,

F7\#9                      F7\#5                      Bb 9\#5          Bb 9          Eb 6          G7          C7                      Ab7

Gee Baby, Ain't I Good To You! There's noth-in' too good for a
(I Don't Stand) A GHOST OF A CHANCE (With You)

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Words by Bing Crosby and Ned Washington
Music by Victor Young

Smoothly

G7#5 G7#5/F Em7b5 A7 Dm7b5 G7b9 CM7 Am7

I need your love so badly, I love you, oh, so madly, but what's the good of scheming, I know I must be dreaming, for

G7#5

Ghost Of A Chance With You! I You! If you'd surrender

just for a tender kiss or two, you might discover

B7b9 E9 G7#5 D.S. al Coda

that I'm the lover meant for you, and I'd be true. But You!
GETTING TO KNOW YOU
From ("THE KING AND I")

Moderately

\[\text{C} \quad \text{CM7} \quad \text{C6} \quad \text{Dm7} \quad \text{G7} \quad \text{Dm7} \quad \text{G7}\]

Getting To Know You, getting to know all about you.

\[\text{Dm7} \quad \text{G7} \quad \text{CM7} \quad \text{Am7} \quad \text{Dm9} \quad \text{G7} \quad \text{C} \quad \text{CM7} \quad \text{C6} \quad \text{C7} \quad \text{FM7} \quad \text{F6}\]

Getting to like you, getting to hope you like me.

\[\text{FM7} \quad \text{Am7} \quad \text{D7} \quad \text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{CM7}\]

Getting to know you, putting it my way, but nicely.

\[\text{you are precisely my cup of tea!} \quad \text{Getting to know you}, \quad \text{C6} \quad \text{Dm7} \quad \text{G7} \quad \text{Dm7} \quad \text{G7} \quad \text{Dm7} \quad \text{G7} \quad \text{C7}\]

Getting to feel free and easy when I am with you, getting to know what to say.

\[\text{FM7} \quad \text{F6} \quad \text{Dm7} \quad \text{G7} \quad \text{CM7} \quad \text{C7} \quad \text{F} \quad \text{CM9} \quad \text{A7}\]

Have n't you noticed? Suddenly I'm bright and breezy, because of all the

\[\text{Dm7} \quad \text{G7} \quad \text{C6} \quad \text{Am7} \quad \text{D7} \quad \text{Dm7} \quad \text{G7} \quad \text{C6}\]

beautiful and new things I'm learning about you day by day.

GET OUT OF TOWN

Words and Music by Cole Porter

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Slowly

\[\text{Gm} \quad \text{Gm6}\]

Get Out Of Town, before it's too late, my love.

\[\text{Gm} \quad \text{Gm/F} \quad \text{Gm6/E}\]

Get Out Of Town, be good to me, please.

Why wish me harm?
GOD BLESS' THE CHILD

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Words and Music by Arthur Herzog Jr. and Billie Holiday

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Slowly, with feeling

ExM7 Eb7 Ab6 EbM7 Eb7 Ab6 Bbm7 Eb7 Bbm7 Eb9 5 Eb9 AsM7 As6

Them that's got shall get, them that's not shall lose, so the Bible said, and it still is news; Mama may have, Papa may have, God Bless the child that's got his own! That's got his own. Yes, the Money, you got lots o' friends, crowd-in' round the door, when you're gone and spend-in' ends, they don't come no more. Rich re-

EbM7 Eb7 Ab6 EbM7 Eb7 Ab6 Bbm7 Eb9 Eb9 AsM7 As6 ExM7 ExM6

la-tions give, crust of bread, and such, you can help your self, but don't take too much! Mama may have, Papa may have, but

Gm7 C9 C7 5 Cm7 C7 5 Gm7 C9 C7 5 Gm7 C9 C7 5

God Bless' The Child that's got his own! that's got his own.
THE GIRL FROM IPANEMA (Garota De Ipanema)

Moderate Bossa Nova

FM7

Gm7

G7

When she walks she's like a samba that swings so cool and sways so gently, that when she passes each one she passes goes "ah!"

GbM7

Gb 7

G 7

Oh, but I watch her so sadly. How can I tell her I love her? Yes, I would give my heart gladly, but each day when she walks to the sea, she looks straight ahead not at me.

C7b5 9 b5

Fm7

Gm7

G 7b5

Gm7

G 7b5

FM7

She just doesn't see. No, she doesn't see.
THE GLORY OF LOVE

Medium Beat

G  D7  G  G7  C

You've got to give a little, take a little and let your poor heart break a little;

G  Em7  Am7  D7  G  Em7  Am7  D7  G

that's the story of, that's The Glory Of Love. You've got to laugh a little,

D7

G  G7  C  G

cry a little before the clouds roll by a little; that's the story of,

Am7  D7  G  C  Cm  G  G7  C

that's The Glory Of Love. As long as there's the

G  Gdim7  G  Dm7  G7  Cm

two of us, we've got the world and all its charms. And when the world is

Cm/Bb  A7  Am7 b5  D7  G

through with us we've got each other's arms. You've got to win a little,

D7

G  G7  C  G  Em7

lose a little and always have the blues a little; that's the story of,

Am7  D7

that's The Glory Of Love. You've got to Love.
THE GLOW WORM

Medium Jump

C G7 C

Glow, lit- tle glow-worm, fly of fire, Glow like an in-candes-cent wire,
Glow, lit-tle glow-worm, glow and glim-mer, Swim thru the sea of night, lit-tle swim-mer;
Glow, lit-tle glow-worm, turn the key on, You are e- quipped with tall light- ne- on;
Original Chorus [Shine, lit-tle glow-worm, glim mer, (glim mer) Shine, lit-tle glow-worm, glim mer! (glim-mer)

C/E E6dim7 G7/D Dm7 G7 C

Glow for the fe-male of the spe-cie, turn on the A C and the D C;
Thou aer-o-nau-tic-al boll wee vil, il-lu-mi-nate you woods pri-me-val;
You got a cute vest pack et Maz da which you can make both slow or "faz da;"
Lead us, lest too far we wan-der, love's sweet voice is call-ing you-der!

G7 C

This night could use a lit-tle bright-nin', light up you I'll ol' bug of light-nin',
See how the sha-dows deep and dark-en, you and your chick should get to spar-kin',
I don't know who you took a shine to, or who you're out to make a sign to,
Shine, lit-tle glow-worm, glim mer, (glim-mer) shine, lit-tle glow-worm, glim mer! (glim-mer)

D7 G7 (1, 2, G7) C

When you got a glow, you got a glow, glow, lit-tle glow-worm, glow.
I got a gal that I love so, glow, lit-tle glow-worm, glow.
I got a gal that I love so,
Light the path, be-low, a bove, and

Fine for 3rd Chorus

C/G D9 C

Glow, lit-tle glow-worm, Put on a show worm, Glow lit-tle
glow-worm, glow.

Fine for 4th Chorus

G7 C

lead us on to love!

GOIN' OUT OF MY HEAD

Moderately slow rock

Cm7 CM7 Cm7 CM7 C7#5 FM7

Well I think I'm Go-ing Out Of My Head, yes I think I'm Go-ing Out Of My Head, "cause I can't ex-p lain the tears that I shed o-ver you,
Fm7 Bs9 Em7 Gm7 Em7 Gm7

I want you to want me, I need you so bad-ly, I

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GONE WITH THE WIND

Words and Music by Herb Magidson and Allie Wrubel

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Moderately

Gone With The Wind, just like a leaf that has blown away Gone With The Wind.

My romance has blown away. Yesterday's kisses are still on my lips.

I had a lifetime of Heaven at my fingertips, but now all is gone.

Gone is the rapture that thrilled my heart, Gone With The Wind. The gladness that

filled my heart, just like a flame, love burned brightly then became an empty smoke dream that has

...
THE GOOD LIFE

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Words by Jack Reardon
Music by Sacha Distel

Oh, The Good Life____ full of fun seems to be____ the ideal.____ Yes, The

Good Life____ lets you hide____ all the sadness you felt.____ You won't really____ fall in

love____ for you can't take the chance.____ So be honest____ with yourself, don't try to

fake romance.____ It's The Good Life____ to be free____ and explore____ the unknown.

Like the heart aches____ when you learn____ you must face them alone.____ Please re-
A GOOD MAN IS HARD TO FIND

Moderately

A Good Man Is Hard To Find; you always get the other kind.

when you think that he is your pal, you look for him and find him foolin' round some other gal. Then you rave; you even crave to see him laying in his grave. So, if your man is nice, take my advice and bug him in the morning, Kiss him every night. Give him plenty lovin', treat him right. For a good man, nowadays, is hard to find.

GOODBYE PORK PIE HAT

Slow Ballad

By Charles Mingus
GREENSLEEVEs

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Traditional

Slowly

Em  D  D♭dim

1. Em  F♯7  B

A lae, my loove, you do me wrong to cast me off discourteously. And

I have loved you oh, so long de-

2. Em  B7  Em  Am  Em  G  D  D♭dim

lighting in your company.

Green sleeves was all my joy, Green sleeves was my heart of gold, and

1. Em  F♯7  B

Green sleeves was my delight. who but my lady Green sleeves.

GROOVIN' HIGH

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Moderately Fast

Eb6

Am  E7♯5  Am7  D9  Eb6

Gm  D7♯5  Gm7  C9  F7

Fm7  B♭9  EbM7  Gm7  Fm7  E7

Eb6

Am  E7  Am7  D9  Eb6

Gm  D7♯5  Gm7  C9  F7

Fm7  B♭9  Fm  D♭7  B♭7♯9  Gm7  Fm7  Fm7  E7

Music by John "Dizzy" Gillespie

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GUESS WHO I SAW TODAY

Words and Music by Murray Grand and Elisse Boyd

Moderately

Gm7     C7\9    F    Dm7    Gm7    C7    F

Gm7     C7     A7     D7     Gm7     C7\9    F    Dm7

Gm7     C7     F

Gm7     C7\9    F    Gm7\M7    F    Bb\m7    Eb\7    Ab

It really wasn't very far. The waiter showed me to a dark, secluded corner, and when my

Bb\m7    Eb\7    Ab\M7    Ab\6    Am\7    D9

eyes became accustomed to the gloom, I saw two people at the bar who were so

Gm7     G6     Am\7    D9     G7     Gm7     C7\9

much in love that even I could spot it clear across the room. Guess Who I Saw Today, my

F    Dm7    Gm7    C9    C7/Bs    Am\7    D7    Gm    C7    A7

dear! I've never been so shocked before; I headed blindly for the door, they didn't see me passing

Dm    G7    D\9    F/C    Dm7    Gm7    C7\9    D\9    F6

through. Guess Who I Saw Today! I saw you!
HALLELUJAH I LOVE HIM (HER) SO

Words and Music by Ray Charles

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Moderately
F F/A Bb Bdim7 C7 F F/A Bb Bdim7 C7

Let me tell you 'bout a boy I know.
He is my baby and he lives next door.

F F7 F7(#5) Bb Bdim7 C7
Ev'ry morning 'fore the sun comes up...
he brings my coffee in my favorite cup...
That's why I know,
yes, I know.

Bb6 Bdim7 F
Hal-le-lu-jah, I just love him so.

F F/A Bb Bdim7 C7 F F/A (her) Bb Bdim7 C7
Now if I call him on the telephone,
and tell him that I'm all alone,

Bb9 A♭9 G7 C7
by the time I count from one to four,
I hear him on my door.

F F/A Bb Bdim7 C7 F F/A (her) Bb Bdim7 C7
In the evening when the sun goes down,
when there is nobody else around

F F7 F7(#5) Bb Bdim7
he kisses me... and he holds me tight.
He tells me "Babe, everybody's all right." That's why I know,

F A7 Dm Bb7 G7 C7sus F Bb7 F
yes, I know.

F F/A Bb Bdim7 C7 F F/A (her) Bb Bdim7 C7
Hal-le-lu-jah, I just love him so.
HAROLD'S HOUSE OF JAZZ

By Richie Cole and David Lahm

Fast Swing

Listen to that bebop music, groovin' me out,
Rhythm section burnin', smokin', up on the stand,
Movin' me out every night
dig on the band do their thing,
to a little club on N Street...
The band is close enough to touch 'em at your table, people, what a rapport!
off your coat, feel in the beat and order a bite...
Walk down the stairs and open the door, and baby you're in Harold's House Of Jazz.
They're gonna be rompin', they're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz,
real jazz is what the band is doin'.

And now if you think you hear 'em playin' a Charlie Parker tune,
I'm almost certain that you wouldn't be wrong, folks, 'cause Don-na Lee is Harold's favorite song, folks. If you want to take me where the music is hot, who do ya got? Pull my coat and I'll make a note to be there.

We'll stick around and dig the sound until it gives us every-thing that it has.
Stick with me around quarter to four, then after hours we'll bang on the door down in Harold's House Of Jazz.

Additional Lyrics

Meet me down on N Street, they are wrappin' it tight, every night.
Come along if you want to hear some bebop.
The band is close enough to touch 'em at your table, people, what a rapport!
Walk down the stairs and open the door, and baby you're in Harold's House of Jazz.

We've got jazz in D.C., baby, where you been at? Listen to that!
Stick around, 'cause you've gone and found some bebop.
I see a table over there, so let's sit down, relax and order a bite,
We're gonna be rompin', we're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz; real jazz is what the band is doin'.
You tell me you think you hear 'em playin' a Charlie Parker tune,
I know what you mean, in fact I thought the same, folks,
but I'll be damned if I can think of the name, folks.

Let's go tell the boss he's got a hell of a place, buy him a taste,
And I hope that he's open after hours.
I know he's gonna understand that we appreciate the music he has,
bebop and swing, the service is boss, say would you believe you find it in Washington, Harold's House of Jazz.
HAPPY TALK
(From "SOUTH PACIFIC")
Words by Oscar Hammerstein II
Music by Richard Rodgers

Brightly
FM7    F7/5    Bb   G7    C7sus   Gm7   C7   F

Happy Talk, keep talkin' Happy Talk, Talk about things you'd like to do.
F7    BbM7    Eb9   F   D7/9    D7   Dm7   G9

You gotta have a dream, if you don't have a dream how you gonna
Gm9   C7   | 1 FM9    To Trio   2 FM9   Fine   TRIO   FM7

have a dream come true? true? Talk about a moon
Gm7   C7   F   Dm7   Gm7   C7   F

floating in the sky, lookin' like a lily on a lake.
Gm7

bird learnin' how to fly, Makin', all de music he can make.

HAVE YOU MET MISS JONES?

Words by Lorenz Hart
Music by Richard Rodgers

Medium Swing
F   F#dim7   Gm7   C7   Am7   Dm7   Gm7

"Have You Met Miss Jones?" Some one said as we shook hands She was just Miss Jones to me.
C7   F     F#dim7   Gm7   C7   Am7   Dm7

Then I said "Miss Jones, You're a girl who understands, I'm a man who must be
Cm7   F7   Bb   As7   D7   Gm7   Em7   A7

free." And all at once I lost my breath, and all at once was scared to death, and all at
DM7   As7   D7   Gm7   Gm7   C7   F   F#dim7   Gm7

once I owned the earth and sky! Now I've met Miss Jones, and we'll keep on
C7   Bb7   Am7   D7/9   Gm7   C7   1. F   Dm7   Gm7   C7   2. F

meeting till we die, Miss Jones and I.
HALEM NOCTURNE

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Renewed

Slowly

Words by Dick Rogers
Music by Earle Hagen

Deep music fills the night, Deep in the heart of Harlem, And tho' the stars are bright,
1. Cm6 2. Gm6
Thro' the stars are bright,
That melancholy strain

Oh! what a sad refrain,
The darkness is taunting me. Forever is haunting me.

The melody clings around my heart strings. It won't let me go when I'm lonely.

I hear it in dreams and somehow it seems it makes me weep and I can't sleep.

The melody sighs, it laughs and it cries, a moan in blue that

Wails the long night thru. Thro' with the dawn it's gone, the melody lives ever

for lonely hearts to learn of love in a Harlem Nocturne.

HAUNTED HEART

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Slowly with expression

Words by Howard Dietz
Music by John Green

Eb6 Bb7+9 Eb6 Gbdim7 Fm7 Bb7 Eb6

In the night though we're apart there's a ghost of you within my Haunted Heart.

Fm7 Edim7 Bbm6 Dm7+5 Edim7 Es6 BbM7 Es6 Gbdim7 Fm7 Bb7+5 Es9 Cm7 Fm9 Bb7 Es6

A ghost of you my lost romance. Lips that laugh, eyes that dance, Haunted Heart

Bs7+9 Es6 Gbdim7 Fm7 Bb7 Es6

Won't let me be. Dreams repeat a sweet but lonely song to me. Dreams are dust, it's

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Hello, Dolly!

Music and Lyric by
JERRY HERMAN

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Hello, Dolly, well, hello Dolly. It's so nice to have you back where you belong.

You're looking swell, Dolly, we can tell, Dolly, you're still glow-in', you're still crow-in', you're still go-in' strong. We feel the room sway-in', for the band's play-in' one of your old fav'rite

Some waste away for love. Just the same, Hooray For Love! It’s the wonder of the world (or the blunder of the world). It’s a rocket to the moon (with a touch of Claire De Lune). It gets you high, it

gets you low, but once you get that glow. Oh!

CODA

Love!

HOW HIGH THE MOON
(From "TWO FOR THE SHOW")

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Words by Nancy Hamilton
Music by Morgan Lewis

Moderately

GM7

Gm7

C7

FM7

Somewhere there’s music, how faint the tune! Some where there’s heaven, How High The Moon! There is no moon above when love is far away too, ’til it comes true

that you love me as I love you. Somewhere there’s music, it’s where you are. Somewhere there’s heaven, how near, how far! The darkest night would shine if you would come to me soon

Until you will, how still my heart, How High The Moon! Somewhere there’s Moon!
HOW INSENSITIVE

Moderately

Dm7  D#dim7  Cm6  G7

How insensitive I must have seemed when she told me that she loved me.

Now, she's gone away and I'm alone with the memory of her last look.

Bm7  Eb7  Em7  A7 & 9

How unmoved and cold I must have seemed when she told me so sincere.

Dm7  D7  Cm7  Bbdim7  Bbm7

Vague drawn and sad, I see it still, all her heart-breaking that last look.

Em7 & 5  A7 & 9  Dm7  D7  Cm7  F7  Bbm7  E7 & 5

Why, she must have asked, did I just turn and stare in icy silence?

Em7 & 5  A7 & 9  Dm7  D7  Cm7  F7  Bbm7  E7 & 5

What was I to say? What was I to do? What can you say?

Gm6  A7  Dm7  Em7 & 5  A7 & 9  A7  Dm  Dm6

When a love affair is over? When a love.

I CAN'T GET STARTED

Slowly

CM7  Am7  Dm9  G7  Bm7  E7  Bm9  Eb9#11  Am9  D9  G9  N.C.

I've flown around the world in a plane; I've settled revolutions in Spain; the Prince of Wales has copied my hat; with queens I've

CM7  Am7  Dm9  G7 & 19  G7 & 17  E7  A9  D9  G7  N.C.  CM7  Am7

I have charted, but can't get started with you. A round a golf course I'm under

Dm9  G7  Bbm7  E7  Bm9  Eb9#11  D9  G9  CM7  Am7  Dm9  G7 & 19

par, and all the movies want me to star; I've got a house, a show place, but I get no place with

styles, and tooth-paste ads all feature my smile; the As-tor-bilts I vis- it, but say, what is it with

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you. You're so su-preme, lyr-ics I write__ of you, scheme just for a sight____ of you, you?
When we first met, how you e-lat-ed me! Pet, you de-as-tat-ed me!
Dm7 G7 Dm7 G7 Em11 A9 D9 G7 N.C. CM7 Am7

dream both day and night__ of you and what good does it do? In nine-teen twen-ty-nine__ I sold
Yet, now you've de-flat-ed me 'till you're my Wa-ter-loo. I've sold my kiss-es at__ a ba-
Dm9 G7 Bm7 E7 Bb m9 Eb 9/11 D9 G9 CM7 A7/5
short___ in Eng-land I'm pre-sent-ed at court, but you've got me down-heart-ed 'cause I
raar, and af-ter me they've named a ci-gar; but lat-ly how I've smart-ed, 'cause I
Dm9 G9 [C6 A7#5 D9 G9 N.C.][C6 F9 C6/9]

Can't Get Start-ed With You. I do a You.

I CAN'T GIVE YOU ANYTHING BUT LOVE

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Dreamily
G G/B Bb dim7 Am7 D7 G Em7 Am7

I can't give you an-y-thing but love Ba-by; that's the only thing I've plen-ty of,
D7 G7 CM7 C7 B7 Bb 7 A7

Ba-by, dream a-while, scheme a-while we're sure to find hap-pi-ness and, I guess,
D7 G G/B Bb dim7 Am7 D7

all those things you've al-ways pined for. Gee, I'd like to see you look-ing swell, Ba-by;
Dm7 G7 CM7 C# dim7

Dia-mond brace-lets Wool-worth doesn't sell, Ba-by. 'Till that luck-y day, you know damned
GM9/D E7 Am7 A7 D7 G G7/B C Cm G/D D7 G6

well, Ba-by I can't give you an-y-thing but love.
I CONCENTRATE ON YOU

Words and Music by Cole Porter

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Slowly

When ever skies look grey to me and trouble begins to brew,

Whenever the winter-winds become too strong, I Concentrate On You.

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

Whenever the blues become my only song, I Concentrate On You.

Smile so sweet, so tender, when at first my kiss you decline. On the light in your

eyes, when you surrender and once again our arms intertwine. And so when

wise men say to me that love's young dream never comes true. To prove that

even wise men can be wrong, I Concentrate On You. I

Concentrate, and concentrate on you.
I COULD HAVE DANCED ALL NIGHT
From "MY FAIR LADY"

Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately

C CM7
C6 CM7

I Could Have Danced All Night
I could have spread my wings and done a thousand things
I've never done before.

I'll never know what made it so exciting,
why all at once my heart took flight.
I only know when he began to dance with me.
I could have danced, danced, danced all night.

I COULD WRITE A BOOK
(From "PAL JOEY")

Words by Lorenz Hart
Music by Richard Rodgers

Moderately Slow

CM7 Am9 Dm7 G7 C G7 C C G7

If they asked me I Could Write A Book about the way you walk and whisper and
look,
I could write a preface on how we met, so the world would
never forget, and the simple secret of the plot is just to
tell them that I love you a lot, then the world discovers as

my book ends, how to make two lovers of friends. If they friends.
**I COVER THE WATERFRONT**

Words by Edward Heyman
Music by John Green

Moderately

Em7 A7 Am7 D7 G Am7 Bm7 Bdim7 Am7

I Cover The Water-Front, I'm watch-ing the sea, will the one I love be

D7 G F#7 F7 E7 Em7 A7 Am7 D7 G Am7 Bm7 Bdim7

com-ing back to me? I Cover The Water-Front in search of my love, and I'm

Am7 D7 G C7 G6 Em7 Am7 D7 Bm7 Em7

cov-ered by a star-less sky a bove. Here am I pa-tiently wait-ing

Am7 D7 G Bm7 E7 A F#m7 Bm7 E7

hop-ing and long-ing, oh! how I yearn! Where are you? Are you for-get-ting? Do you re-mem-ber?

Am7 Am7/G F#m7 is B7 Em7 A7 Am7 D7 G Am7 Bm7 Bdim7

Will you re-turn? I Cover The Water-Front, I'm watch-ing the sea, for the

Am7 D7 G A#m7 G

one I love must soon come back to me.

---

**I CRIED FOR YOU**

Words and Music by Arthur Freed, Gus Arnheim and Abe Lyman

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Moderately

To Coda G

FM7 Am7 D7 G7 Dm7 G7 Gm7 C7 Gm7 C9 F6 C7#5 F6

I cried for you now it's your turn to cry o-ver me.

FM7 Am7 D7 Gm7 C7 Gdim7 C7/G C7 FM7 Am7 D7

Ev-ry road has a turn-ing, that's one thing you're learn-ing. I cried for
G7    Gm7    C7    Em7/5    A7    D7
you          what a fool I used to be. Now I found two eyes just a little bit bluer.

D.C. al Coda

G9    C7
er, I found a heart just a little bit truer.

CODA F Bb9 F

me._____

I DIDN'T KNOW WHAT TIME IT WAS

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately slow

F#m7    B7    Em7    A7    F#m7    B7
I didn't Know What Time It Was, then I met you. Oh, what a lovely time it was,

F#m7    B7    Em7    A7    Am    Em7    Em7/D
how sublime it was, too! I didn't know what day it was. You held my hand, warm like the

CM7    Bm7    Am    D7    F#m7    B7
month of May it was and I'll say it was grand, Grand to be alive, to be young, to be mad, to be yours a-

Em7    Em7/D    CM7    Bm7    Am7    D7    G    F#m7/5    B7    F#m7/5    B7
love! Grand to see your face, feel your touch, hear your voice say I'm all your own! I didn't

Em7    Am7    D7    GM7
know what year it was, life was no prize. I wanted love and here it was shining out of your

Cm7    F7    G/D    B7    C6    D7    D7 sus F
eyes. I'm wise and I know what time it is now! now!
I DON'T KNOW WHY
(I Just Do)

Words by Roy Turk
Music by Fred E. Ahlert

I DON'T WANT TO SET THE WORLD ON FIRE

Words and Music by Eddie Seller, Sol Marcus and Bennie Benjamin

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I GOT PLENTY O' NUTTIN'
(From "PORGY AND BESS")

Moderately

G Am7 Bm Am7 G Am7 G B7 E A

Oh, I Got Plen-ty O' Nut-tin', an' nut-tin's plen-ty for me. I got no car, got no mule, I got no mis-er-y, De folks wid plen-ty o' plen-ty

G Am7 Bm Am7 G B7 E A

got a lock on de door, got to pray all de day. got to pray all de day, Seem's wid plen-ty you sure got to wor-ry how to

E A E A E C# D G Am7 Bm G Bm Em/B

out a mak-in' more. What for? I ain't a fret-tin' 'bout what for? I ain't a fret-tin' 'bout

Bm6 Em/B Bm Em/B Bm6 Em/B Bm Em/B Bm6 Em/B

doors, (dat's no way to be.) Dey kin steal de rug from de floor, dat's o' kch wid bell 'til de time ar-rive. Ne-ver wor-ry long as I'm well, nev-er one to

Bm Am7 D Am7 D7 G Am7

me, 'cause de things dat I prize, like de stars in de skies, all are free. Oh, I Got Plen-ty O' Nut-tin', an' nut-tin's plen-ty for me. I got a gal, got my song, got

E A E A E C# D G Am7 G B7 E A E A

Nuttin'; an' nut-tin's plen-ty for me. I got a gal, got my song, got

E A E C# D G Am7 G Dm7 G Am7

heb ben the whole day long. No use com-plain-in'! Got my gal, got my Lawd, got my song.
I LEFT MY HEART IN SAN FRANCISCO

Words by Douglass Cross
Music by George Cory

Slowly

Bb Dm7 Cdim7 Cm7 Cm7/F F7 45

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

Bb Cm7 Cdim7 Bb Dm7 Cdim7 Dm7

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

Gm7 C9 C97|9 F9 Bdim7 Cm7 F7 Bb Dm7 Cdim7 Cm7

fog may chill the air I don’t care! My love waits there in San Francisco,

F9 Eb9 D7 G7 55 G9

above the blue and windy sea. When I come home to you San Fran-

C Gm7 C9 Cm7 Cm7/F F7 49 Bb A6/9 A6/9 Bb6/9

isco your golden sun will shine for me.

I LOVE LUCY

Lyric by Harold Adamson
Music by Eliot Daniel

Brightly

CM7 Dm7 G7 49 CM7 Am7 D9 45 D7 49 CM7

I Love Lucy and she loves me, we’re as happy as two can be, sometimes we

Bm7 E7 AM7 A6 Dm7 G9 G9 CM7 Dm7 G7 49

quarrel but then how we love making up again. Lucy kisses like no one can,

CM7 Am7 D9 45 D6dim7 Em7 CM7 D7 F#dim7 C Dm7

she’s my missus and I’m her man and life is heaven you see, ’cause I Love Lu-

G7 C Em7 A9 D9 Dm7 G7 C Dm7 C6

- cy, yes, I Love Lucy and Lucy loves me.
I LOVE PARIS

Words and Music by Cole Porter

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Moderately
Cm

I Love Paris in the spring-time,
I Love Paris in the fall,

I Love Paris in the winter when it drizzles,
I Love Paris in the summer when it

sizzles.

I Love Paris every moment,
every moment of the year.

I Love Paris, why, oh why do I Love Paris?
Because my love is near.

Because my love, because my love is near.

I LOVES YOU PORGY

Words by Ira Gershwin and DuBose Heyward
Music by George Gershwin

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Moderately

I wants to stay here, but I ain't worthy. You is too de-cent to un-der stan', for when I
Por-gy, don't let him take me, don't let him handle me an'drive me mad. If you kin

see him he hyp-no-tize me, when he take hol' of me with his hot han'.
I wants to stay here wid you for ev'er, an' I'd be glad.

Some-day, I know he's com-in' back to call me, he's goin' to han-dle me an' hol' me so.

It's goin' to be like dy-in', Por-gy, deep in-side me. But when he calls, I know I have to go. I Loves You

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I REMEMBER DUKE

By Leonard Feather

Slow, Romantic

Am7 Bb5 D7 Bm9 Gm7 C7 Fm7 Bb7#5 G7

Gm7 Bm7 Am7 Fm7 Bb7#5 Abdim7

Gm7 Bb7 Fm7 Bb7 Gm75 C7#9 Fm7

Gm75 Bb7 Gm75 C7#9 Fm7 Bb7#5

Ab/Bb Bb7#5 Eb7 M7 D7#9 Eb7 M7

F9 Bb7#5 G9 C13 Fm7 Gm75 A7 C7

Fm7 Bb7 Gm75 C7#5#9 Fm7 C7

Gm7 B7 Fm7 Bb7 Gm75 C7#5#9 F9 Bb7#5 G9 C13 Fm7 E6 EsM7

E7 Am7 Cm Cm7

Cm7 Cm6 Fm7 Bb7 Gm7 B7 A7 C7

Gm7 B7 Fm7 Bb7 Gm75 C7#5#9 F9 Bb7#5 G9 C13 Fm7 B7 EsM7

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I SHOULD CARE
By Sammy Cahn, Alex Stordahl and Paul Weston

I Should Care, I should go around weeping. I Should Care, I should go without sleeping. Strange enough I sleep well except for a dream or two, but, then, I count my sheep well.

Funny how sheep can lull you to sleep. So, I Should Care, I should let it upset me.

I Should Care, but it just doesn't get me. May be I won't find some one as lovely as you, but, I Should Care and I do.

I'LL ALWAYS BE IN LOVE WITH YOU
By Bud Green, Herman Ruby and Sam H. Stept

Sweet heart if you should stray a million miles away I'll Always Be In Love With You. And tho' you find more bliss in someone else's kiss, I'll Always Be In Love With You. I can't do any more, I've tried so hard to please, but let me thank you for such tender memories. I wish you happiness; as for me, sweet heart, I guess I'll always be in love with you. Sweet you.
I WILL WAIT FOR YOU

Moderately

If it takes forever I Will Wait For You, for a thousand summers I Will Wait For where you wander, anywhere you go, every day remember how I love you

You, 'til you're back beside me, 'til I'm holding you, 'til I hear you sigh here in my

Dm Bb7 Em7b5 A7 2. Dm To Interlude

arms.

An you. The love.

Interlude

clock will tick away the hours one by one and then the time will come when all the waiting's done.

time when you return and find me here and run straight to my waiting arms.

I WISH YOU LOVE

Moderately

I wish you blue-birds in the spring to give your heart a song to sing; and then a kiss, but more than

this I Wish You Love.

And in July a lemonade to cool you in some leafy

glade; I wish you health and more than wealth, I Wish You Love. My breaking heart and I a-
I'LL BE AROUND
Words and Music by Alec Wilder

Slowly, with expression

CM7  Dm7  Em7  FM7  G 7  G# dim7  F/A  G7/B  CM7  Am7  Dm7  G7b9  C  Bm  Eb 9

I'll Be Around no matter how you treat me now, I'll Be Around from now on.

Ab  M9  Ab  6  G 7  CM7  Dm7  Em7  FM7  G 7  G# dim7  F/A  G7/B  CM7  Am7

Your latest love can never last, and when it's past I'll Be Around when he's gone.

Dm7  G7b9  C6  F  C6  D7/ A7  Ab  Gm7  Gm9/C  C7  D7/ A7  Ab  Gm7  C 7b9  FM7  F6

Good-bye again, and if you find a love like mine, just now and then drop a line to say you're feeling fine.

Ab7/ Eb  Dm7  Dm9/G  G7b9  CM7  Am7  Dm7  G7b9  CM7  Dm7  Em7  FM7

And when things go wrong, perhaps you'll see you're meant for me, so, I'll Be Around when he's gone.

G 7  G# dim7  Dm7/A  G7/B  C  Am7  Dm7  G7b9

1. C  Bb m9  Eb 9  Ab  M9  Ab  6  G 7

2. C  Dm7  Fm  C  Dm7/G  C
I WON'T DANCE

Words by Oscar Hammerstein & Otto Harbach
Screen Version by Dorothy Fields & Jimmy McHugh
Music by Jerome Kern

Moderately

CM9  Eb7  Dm7  G7  Cm7  C6dim7  Dm7  G7

(He) I Won't Dance!  Don't ask me;  I Won't Dance!  Don't ask me;
you know what?  You're lovely (She) and so what?  I'm lovely!
I Won't Dance!  Why should I?  I Won't Dance!  How could I?

Bb7  A7  Dm7  G7  C  Cm7  C7  Fm7

I Won't Dance,  ma-dame, with you.  My heart won't let my feet do
(He) But oh! what  you do to me.  I'm like an o-cean wave that's
I Won't Dance!  Mer-ci beau-coup!  I know that mu-sic leads the

Fm  G7  C6  Eb7  Dm7  Db7  C9

FM7  Fm  G7  C  Dm7  G7  Am7  Dm9  G7  D.S. al Coda

things they should do:
bumped on the shore;
way to ro-man-ce.

Ab7  DbM7

E7  Am7  Dm9  G7

rest us,  I'm not as-best-os.  And that's why

CODA  C6  C7  Fm7

— so if I hold you in my arms I Won't Dance...
I'LL BE SEEING YOU

Words and Music by Irving Kahal and Sammy Fain

I'LL GET BY
(As Long As I Have You)

Words by Roy Turk
Music by Fred E. Ahlert
I'LL NEVER SMILE AGAIN
Words and Music by Ruth Lowe

I'll Never Smile Again, until I smile at you, I'll never laugh again, what good would it do? For tears would fill my eyes, my heart would realize that our romance is through.

I'll never love again, I'm so in love with you, I'll never thrill again, to somebody new. With in my heart I know I will never start to smile again, until I smile at you, I'll never you.

I'LL REMEMBER APRIL
Words and Music by Don Raye, Gene De Paul and Pat Johnson

This lovely day will lengthen into evening, we'll sigh goodbye to all we've ever had. The fire will dwindle into glowing ashes, for flames and love live such a little while.

Lone, where we have walked together, I'll Remember April and be glad. I'll be content, you loved me once in April, your lips were warm and love and Spring were new, But I'm not a...
I'M BEGINNING TO SEE THE LIGHT

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Medium Bounce

G6 C9 G6

Cm7 F7 Bbm7 Eb7

I never cared much for moon-lit skies, I never wink back at fireflies, but

G6 C9 Bbm7 E7 A9 Am7 D7 G Am7 D7

now that the stars are in your eyes, I'm Beginning To See The Light, I

G6 C9 G6

Cm7 F7 Bbm7 Eb7

never went in for afterglow, or candlelight on the mistletoe, but

G6 C9 Bbm7 E7 A9 Am7 D7 G

now when you turn the lamp down low I'm Beginning To See The Light,

B9

Used to ramble thru the park, shadowboxing in the dark, Then you came and

Bbm7 Eb7 Am7 D7 G6 C9

cause a spark, that's a four-alarm fire now, I never made love by

Bm7 Em7 Cm7 F7 Bbm7 Eb7 Am7 G D7 G6 C9

lantern shine, I never saw rainbows in my wine, but now that your lips are

Bm7 E7 G9 A9 Am7 D7 G Am7 D7

burning mine, I'm Beginning To See The Light, I
I'LL TAKE ROMANCE

Words by Oscar Hammerstein II
Music by Ben Oakland

Moderate Waltz

F Dm7 Gm7 C7 Am7 Ab7 Dm7 Gm7 C7sus D7\(\sharp\)9 Gm7

I'll Take Romance, while my heart is young and eager to fly,
I'll give my heart a try,

C9 1 F Dm7 Gm7 C11 2 F Gm7 F

I'll Take Romance, while my arms are strong and eager for you,
I'll give my arms their cue,

Em7 Ab7 Dm7

I'll Take Romance.
I'll Take Romance. So my lover when you want me, call me

Bm7 Em7 Ab7sus Dm7 G7 C1M7 F D7 Gm7

in the hush of the evening, when you call me, in the hush of the evening I'll

C9 F Dm7 Gm7 C7 Am7 Ab7 Dm7 Gm7 C7sus D7\(\sharp\)9

rush to my first real romance, while my heart is young and eager and gay. I'll give my heart a

Gm7 C9 F Dm7 Gm7 E7/C F6

way, I'll Take Romance, I'll take my own romance.

I'LL WALK ALONE

Lyric by Sammy Cahn
Music by Jule Styne

Slowly
G

E7\(\sharp\)9 Am7 D7

I'll Walk Alone, be cause, to tell you the truth, I'll be lonely.

Bm7 E7 A7 Am7 D7 G Em7

I don't mind being lonely when my heart tells me you are lonely too.

I A7 D9 1 2 Dm7 G9 C6

there are dreams I must gather dreams we fashioned the night you held me

Cm6

too. I'll Walk Tight. I'll always be near you, wherever you are each

GM7 Cm7\(\flat\)5 F7 Cm7\(\flat\)5 F7

night in every prayer. If you call I'll hear you, no matter how far; just close your
I'M CONFESSION' THAT I LOVE YOU

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Words and Music by Doc Daugherty, Al J. Neiburg and Ellis Reynolds

Slowly

G     D+       GM7       G       D+       Bm7       E9       A7
I'm Confessin' that I love you, tell me, do you love me too?
Am7  D7  D7  G  Em7  Am7  D13  D7  G  D+  GM7
I'm Confessin' that I need you, honest I do, need you every moment. In your eyes I read such strange things,
G      D+      Bm7      E9      A7
but your lips deny they're true. Will your answer really change things making me blue?
G7     G9      C      G+      C5      B7      B9  A7
I'm afraid someday you'll leave me, saying "Can't we still be friends?"
Em7  A9  D9  Am7  D9  D7  G  D+  GM7  G  D+
If you go, you know you'll grieve me; all in life on you depends. Am I guess'in' that you love me, Dreaming dreams of you in
Bm7  E9  A7  Am7  D7  D7  G  Em7  Am7  D9  D7  G  Cm6  G6
vain, I'm Confessin' that I love you over again.
I`M GLAD THERE IS YOU

Lyric by Paul Madeira
Music by Jimmy Dorsey

Slowly

Fm7

In this world _ of ordinary people, _ extraordinary people,

C7   FM7   D7   Gm7   C7   FM7   A7   dim7

--- I`m glad there is you. --- In this world _ of _ over rated

Gm7   C7   C7#5   FM7   D7   Gm7

--- pleasures, -- of under rated treasures, --- I`m glad there is you.

C7   Cm7   F7   BbM9   Es9   FM7   A7/E

--- I`ll live to love, --- I`ll love to live with you beside me. --- This role so

Dm7   G7   Dm7   G7   Gm7   C7   C7#9   FM7

--- new, --- I`ll muddle thru with you to guide me. --- In this world _ where man y man y

Fm7   Gm7   C7   Cm7

--- play at love, --- and hardly any stay in love, --- I`m Glad There Is You.

F7   Bb6   F/A   Gm7   C7   C7#9   F   Es6   E6   F6/9

--- More than ever, --- I`m Glad There Is You.

---

I`M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

Words by Joe Young
Music by Fred E. Ahlert

Moderately (with a lift) C   CM7   C6   G7#5   CM7   E7   F   A7/E

--- I`m Gonna Sit Right Down And Write Myself A Letter --- and make believe it came from you.

Dm   Dm7   G7sus   G7   C   Gm6/Bb   A7   D7

--- I`m gonna write words, oh, so sweet, they`re gonna knock me off my feet. A lot of kisses on the bottom,
I'll be glad I got 'em— I'm gonna smile and say, "I hope you're feeling better," and close "with love" the way you do.

I'm Gonna Sit Down And Write Myself A Letter and make believe it came from you.

I'm Gonna you.

I'M OLD FASHIONED

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Music by Jerome Kern
Words by Johnny Mercer

Lilttingly

F Dm7 Gm7 C 7 F Dm7 Gm7 C 7 F FM7 Em7 5

I'm Old Fashioned, I love the moon-light, I love the old fashion things;

A7 Dm7 G 7 Dm7 D7 Gm7 Gm A6 dim7

the sound of rain upon a window pane, the starry song that April sings.

Am7 As 7 Db M7 C 7 F6 Dm7 Gm7 C 7 FM7 E7 sus Bs 7 5 A E7/B

This year's fancies are passing fancies, but sighing sights,

A/Cl D7 E7 F# dim7 Gm7 C 7 F Dm7 Gm7 C 7 F Dm7

holding hands there my heart understands, I'm Old Fashioned, but I don't mind it. That's how I want to be as long as you agree to

Gm7 C 7 FM7 Bs M7 Bs dim7 Am7 Dm7 G9

stay old fashioned with me.

F/C Dm7 Gm7 C 7 F6 Bs 7 F6
I'M SITTING ON TOP OF THE WORLD

Words by Sam M. Lewis and Joe Young
Music by Ray Henderson

Moderately

F FM7 F7 Bb F G7 C7 F Gm F/A

I'm sitting on top of the world, just rolling along, just rolling along.

Gm7 C7 F FM7 F7 Bb F G7 C7 F

- I'm quitting the blues of the world, just singing a song, just singing a song.

F7 Bb E7 F Dm Dm7 F Dm7 Dm6

"Glor-y Hai-el-lu-jah," I just phoned the Par-son, "Hey, Par get read-y to call." Just like Hump-ty Dump-ty,

G7 C7 F FM7 F7 Bb F C9#5 F G7 G7b5/D

I'm going to fall, I'm sitting on top of the world, just rolling a long.

C7 F Dm7 G7 C7#5 C7 F Bb F

- just rolling a long. I'm long.

I'VE GROWN ACCUSTOMED TO HER FACE

Words by Alan Jay Lerner
Music by Frederick Loewe

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Moderately Slow

Eb Ab7 Gm7 Cm7 Fm7 Bs 7 Bbm7 Es 7

I've grown ac-cus-tomed to Her Face, She al-most makes the day be-gin, I've grown ac-cus-tomed to Her Face, She al-most makes the day be-gin.

Bs/Ab Am7b5 D7 Gm7 C7 Am7b5 D7#9 Gm7 C7 Fm7 Bs 9

cus-tomed to the tune, she whistles night and noon, her smiles, her frowns, her ups, her downs are sec-ond
cus-tomed to the tune, she whistles night and noon, her smiles, her frowns, her ups, her downs are sec-ond

Eb Ab7 Gm7 Cm7 Fm7 Bs 7 Bbm7 Es 7

na-ture to me now; like breath-ing out and breath-ing in
na-ture to me now; like breath-ing out and breath-ing in

Am7b5 D7 Gm7 C7#5 Fm7 Bs 7 Bs/Ab G7#5 C7#5

re-nely in-de-pend-ent and con-tent be-fore we met; sure-ly I could al-ways be that way a-gain and yet, I've grown ac-cu-
re-nely in-de-pend-ent and con-tent be-fore we met; sure-ly I could al-ways be that way a-gain and yet, I've grown ac-

Am7b5 Abm7 D7 Gm7 C7#9 Fm7 Fm7 Bs 9 Es 7 Bbs 7 Es 6

cus-tomed to her looks; ac-cus-tomed to her voice; ac-cus-tomed to her face. I've Grown Ac-
cus-tomed to the trace of some-thing in the air; ac-cus-tomed to her face.
I'VE GOT YOU UNDER MY SKIN

Words and Music by Cole Porter

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Moderately

I've Got You _ Under My Skin, _ I've got you _ deep in the heart of me, _

so deep in my heart, you're really a part of me. I've Got You _ Under My Skin.

I tried so ___ not to give in, ___ I said to my self, "this affection will never go so well."

But why should I try to resist when, darling, I know so well

I've Got You _ Under My Skin. _ I'd sacrifice anything.

come what might, for the sake of having you near, in spite of a warning voice that

comes in the night and repeats and repeats in my ear: "Don't you know, little fool, __

you never can win, ____ use your mentality, ____ wake up to reality."

But each time I do, just the thought of you makes me stop before I begin, 'cause I've

Got You _ Under My Skin. _ I've Skin.
IF EVER I WOULD LEAVE YOU

If Ever I Would Leave You
It wouldn't be in summer.

Seeing you in summer I never would go.
Your hair streaked with sunlight,
your lips red as flame,
your face with a luster that puts gold to shame.

But if I'd ever leave you,
it couldn't be in autumn.
How I'd leave in autumn I never will know.

I've seen how you sparkle,
when fall nips the air.
I know you in autumn
and I must be there.

And could I leave you running merrily through the snow?

Or on a wintry evening when you catch the fire's glow?

If Ever I Would Leave You, how could it be in spring-time, knowing how in

spring I'm bewitched by you so?
Oh, no! not in spring-time!
Summer, winter or fall!

No, never could I leave you at all.
IF I WERE A BELL

By Frank Loesser

Medium Bounce  C9  Gm7  Bm/C  F  C/E  Fm

Ask me how do I feel, ask me now that we're cozy and clinging. Well sir,
how do I feel from this chem is try lesson I'm learning. Well sir,

F# dim7  Eb 7  D7  G9  Gm7b5  C 7
all I can say is if I were a Bell I'd be ringing. From the
all I can say is if I were a bridge I'd be burning. Yes sir,

F  F7  Bb  Gm7b5  C 7b9  F  F7  Bb  Gm7b5  C 7b9
moment we kissed to nite that's the way I've just got to be have.
I knew my morale would crack from the wonderfull way that you looked.

F  Bb 9  A  Bb 7  A  D7b9
I were a lamp I'd light, or if I were a banner I'd wave.
I were a duck I'd quack, or if I were a goose I'd be cooked.

G9  Gm7  Bm/C  F  C/E  Fm
how do I feel little me with my quite upbringing.
how do I feel, ask me now that we're fondly caressing.

F# dim7  Eb 7  D7  G9  Gm7b5  C 7
all I can say is if I were a gate I'd be swinging.
I were a salt and I know I'd be splashing my dress.

F  Bb  Ab dim7  F  E7b5  Eb 7  D9  D7b9  Dm7  Gb 5
I were a watch I'd start popping my spring.
I were a season I'd sure by be spring.

Fm7  Dm7  Bb M7  C 9  F  Gm7  Gb dim7  A7  D7b9
"ding dong, ding dong ding."

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IMAGINATION

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Words by Johnny Burke
Music by Jimmy Van Heusen

Slowly, with a lilt

Imagination is funny, it makes a cloudy day sunny, makes a bee think of

honey, just as I think of you. Imagination is crazy, your whole perspective gets

hazy, starts you asking a daisy, what to do, what to do?

Have you ever felt a gentle touch and then a kiss and then and then

find it's only your imagination again? Oh, well, Imagination is silly, you

go around willy-nilly. For example, I go around wanting you

and yet, I can't imagine that you want me too.
IN A LITTLE SPANISH TOWN
('Twas On A Night Like This)

Words by Sam M. Lewis and Joe Young
Music by Mabel Wayne

Slowly, with much expression

G
Am7  D7

In A Little Spanish Town, 'twas on a night like this. Stars were peck-abooring

G  Bb dim7  Am7  D7

down, 'twas on a night like this. I whispered "Be true to me." And she

Am7  D7  G

sighed; "Si, Si." Many skies have turned to gray, because we're far apart.

D7  D7/C  B7 > 9  E7  F7  E7

Many moons have passed away, and still she's in my heart.

A9  C#dim7  G

We made a promise and sealed it with a kiss, In A Little Spanish

D7

Town, 'twas on a night like this. this.

---

IN A SILENT WAY

By Josef Zawinul

Very Slow Bossa Nova

E  D6/E  FM7 > 5/E  E  G#m7  AM7  G#m7

DM7/E  D  C#m7  Bm7  E7  C#m  C/G#  A/F  DM9  B/C#  Bm6/C#

Bm/C#  C/C#  C#m7  E  G#m7  AM7  G#m7  G#m  DM7/E

D  C#m7  Bm7  E7  C#m  C/G#  A/F  DM9  C#m11

---

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IN THE MOOD

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Words and Music by Joe Garland

Swinging

Who's the liv'ln' doll with the beauti-ful eyes?--
First I held her light-ly and we start-ed to dance--

What a pair o' lips, I'd like to try 'em for size--
I'll just tell her, 'Ba- by, won't you swing it with me?'--

dreamy romance.
And I said, 'Hey, ba- by it's a quar-ter to three.'--

Bb

Hope she tells me "may-be," what a wing it will be.
There's a mess of moon-light won't cha share it with me?--

So, I said po-lite-ly, "Dar-lin' may I in-trude?
She said, "Don't keep me wait-in' when I'm In The Mood."--

know that it's rude? To keep my two lips wait-in' when they're In The Mood.--

Bb

In The Mood, that's what she told me, In The Mood, and when she told me,

Bb

In The Mood, my heart was skip-pin', it didn't take me long to say, 'I'm In The Mood-- now.'

Fdim7

In The Mood, for all her kiss-in', In The Mood, her cra-zy lov-in'

Bb

In The Mood, what I was miss-in'. It didn't take me long to say, 'I'm

F7 Gb 9 F9 Bb

In The Mood now." In The Mood-- now.

B Bb

F7
IN A SHANTY IN OLD SHANTY TOWN

Moderately

F  A7  D7  G7  F#9

It's only a shanty in old Shanty Town, the roof is so slanty it
touches the ground; but my tumble-down shack by an old rail-road track, like a millionnaire's
man-sion, is calling me back. I'd give up a pal-ace, if I were a king; it's
more than a pal-ace, it's my ev-ery-thing. There's a queen wait-ing there with a sil-ver-y
crown, In A Shan-ty In Old Shan-ty Town. It's Town.

IN THE BLUE OF EVENING

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Slowly, with expression

F  Bbm7  F/A  As dim7  Gm7  Gm7b5  C7b9  F  As dim7

In The Blue Of Evening, when you ap-pear close to me, dear one, there in the dusk we'll
share a dream reverie. In The Blue Of Evening, while crick-ets call
and stars are fall-ing, there 'neath the star-lit sky you'll come to me.

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Fbm  Ab7  Ebm  Ab7

In the shad-ows of the night we'll stand, I'll touch your hand and
then softly, as your lovely eyes en-treat, our lips will meet a-gain.
IN THE STILL OF THE NIGHT

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Words and Music by Cole Porter

Moderately

In The Still Of The Night, as I gaze from my window. At the moon in its flight, my thoughts all stray to you.

While the world is in slumber, oh, the times with-out num-ber, dar-ling, when I say to you;

‘Do you love me as I love you? Are you my life-to-be, my dream come true? Or will this dream of mine fade out of sight like the moon, growing dim, on the rim of the hill in the chill, still of the night?’
INDIANA
(Back Home Again In Indiana)
Words by Ballard MacDonald
Music by James F. Hanley

Upbeat Swing

F7 E7 Eb7 D7 G7 C7 F

Back home again in Indiana, and it seems that I can see—

F7 Bb Bdim7 F/C D7 G7 Gm7

—the gleaming candle-light still shining bright through the sycamores for me;

C7 N.C. F7 E7 Eb7 D7 G7 Em7 A7 Dm Bbm

—the new mown hay sends all its fragrance from the fields I used to roam; when I

F Em7 A7 Dm Dm/C Bdim7 F Gm7 C7 F

dream about the moon-light on the Wabash, then I long for my Indiana home.

INFANT EYES
By Wayne Shorter

Slow Ballad

Gm7 Fm7 Eb M7 A13b9 Gb M7 F9sus Em7 Bb9sus

Bb7 Eb M7 EM7/D# Eb M7#11 EM7 BM7 Bb9sus Am7 Bb9sus

D7b9 Gm7 Fm7 Eb M7 A13b9 Gb M7 F3sus Em7 Bb9sus

INNER SPACE
By Chick Corea

Medium-Up Swing

N.C. AM7 CM7b5 Dm7 EM7b5

Em7 DM7b5 Bb Dim DM7b5 Dm Cm7b5 AM7b5
INTERMISSION RIFF

Words by Steve Graham
Music by Ray Wetzel

Medium Swing

C6

D6

C6

{ It's begin - ning }

{ Trom - pets driv - ing }

{ Really spin - ning }

{ Come a - live in }

In - ter - mis - sion Riff.

D6

D9

D6

C6

G7

In - ter - mis - sion Riff.

{ Keep that or - gan go - ing } and keep that mu - sic flow - in'.

{ Higher, go - ing high - er } those horns will catch on fire.

C6

D6

C6

Hear that beat of the sax - es rid - din' 

In - ter - mis - sion Riff.

D6

D9

D6

C6

{ Feel that heat of bones slid - in' }

{ Trom - bones it's never too much for us.

G7

C6/9

In - ter - mis - sion Riff.

Cool - and oh, so groo - vy, glee, how this tune can move me.

Take an - other cho - rus, it's never too much for us.
IT AIN'T NECESSARILY SO

Words by Ira Gershwin
Music by George Gershwin

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Slowly Gm C Gm C Gm C Gm

It Ain't Necessar-i-ly So, It Ain't Necessar-i-ly So, de
Da-vid was small, but oh my! Li'l Da-vid was small, but oh my!

He C7 D7 C7 D7 A7 D7 [Gm C7 Es7 D11

t'ings dat yo' li'ble to read in de Bi-ble, It Ain't Necessar-i-ly So. Li'l
fought big Go-li-ath who lay down and dieth! Li'l Da-vid was small, but eh

2. Gm Gm7 Fast Es7 D6 Gm Es7 Ab Eb7 Ab Ddim7 Ab

my! Wa-doo._ (Wa-doo,...) zim bam bod-dle-oo. (zim bam bod-dle-oo.)

D7 Em7 Fm6 D7 Gm Gm D C

Hoo-dle ah da wa da, (Hoo-dle ah da wa da,) scat-ty wah._ (scat-ty wah.) Yeah! Oh,

Tempo one Gm C Gm C Gm C Gm

Jo-nah, he lives in de whale, oh, Jo-nah, he lives in de whale. For
Mo-ses was found in a stream, Li'l Mo-ses was found in a stream. He

C7 D7 C7 D7 A7 D7 [Gm C7 Es7 D11

he made his home in dat fish's ab-do-men, oh, Jo-nah, he lived in de whale Li'l
float-ed on wa-ter 'til ole Phar'aoh's daugh-ter she fished him, she says, from that

2. Gm Gm7 Fast Es7 D6 Gm Es7 Ab Eb7 Ab Ddim7 Ab

stream. Wa-doo._ (Wa-doo,...) zim bam bod-dle-oo. (zim bam bod-dle-oo.)

D7 Em7 Fm6 D7 Gm Gm D C

Hoo-dle ah da wa da, (Hoo-dle ah da wa da,) Scat-ty wah._ (Scat-ty wah,...) Yeah! It

Tempo one Gm C Gm C Gm C Gm C7 D7

Ain't Necessar-i-ly So, It Ain't Necessar-i-ly So, dey tell all you chil-lun de

C7 D7 A7 D7 Gm Es7 Ab

deb-ble's a vil-lun, but 'tain't neces-sar-i-ly so._ To get in- to Hebb-en don'

Am7 D7 G6 G7 C7 FM7

snap for a seb-ben! Live clean! Don' have no fault. Oh I takes dat gos-pel when-ev-er it's pos-ible, but
wid a grain of salt. Me-thus'-lah lived nine hun-dred years, Me-thus'-lah lived nine hun-dred years. But who calls dat liv-in' when no gal'll give in to no man what's nine hun-dred years? —— I'm preach-in' dis ser-mon to show, —— it ain't nes- sa, ain't nes- sa, ain't nes- sa, ain't nes- sa, ain't nes-ces-sa-ri-ly so.

IT NEVER ENTERED MY MIND

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Moderately Slow

F Am F Am F Am F Am F Am Am

Once I laughed when I heard you say-ing that I'd be play-ing sol- i-taire, —— un-easy in my eas-y chair, —— It Nev-er En-ter-ed My Mind. —— Once you told me I was mis-tak-en that I'd a-wak-en with the sun and or-der or-an-ge juice for one, —— It Nev-er En-ter-ed My Mind.

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

You have what I lack my-self, —— and now I e-ven have to scratch my back my-self. —— Once you warned me that if you scorned me I'd sing the maid-en's pray'r a-gain, —— and wish that you were there a-gain —— to get in to my hair a-gain —— It Nev-er En-ter-ed My Mind. ——
IS YOU IS, OR IS YOU AIN'T

Words and Music by Billy Austin and Louis Jordan

Jazz Blues

Fm    Fm/Db  D7   C  Fm  Fm/Db  D7  Fm/C  Fm7\(5/C\)  Bb7

I got a gal who's always late, any time we have a date, but I love her.

Yes, I love her. I'm gonna walk up to his gate.

Fm  Fm/Db  D7  Fm/C  Fm7\(5/C\)  Bb7  Eb7

and see if I can get it straight, 'cause I want her.

C7  Fm  C7/G  Fm/Ab  C7/G  Fm  B13  Bb7

Is You Is, Or Is You Ain't ma' ba' by? The way you're acting

late - ly makes me doubt you're is still my ba' by, ba' by.

Bb7  Bbm7  Eb7  Ab  Eb7 +5  Ab  Ab+  Dm

Seems my flame in your heart's done gone out.

A woman is just a creature that has al - ways been strange.

Fm  C7/G  Fm/Ab  C7/G  Fm  B13  Bb7  Eb7  Ab  Gb  F7

Is You Is, Or Is You Ain't ma' ba' by? Maybe ba' by's found some - bod - y new;

Bb7  Bbm7  Eb7  Ab  D7  C7

or is ma' ba' by still ma' ba' by true? still ma' ba' by true?
IT MIGHT AS WELL BE SPRING
(From "STATE FAIR")

Moderately

Moderately

I'm as restless as a willow in a wind-storm, I'm as jump-y as a puppet on a string. I'd

say that I had spring fever, but I know it isn't spring. I am

star-ry-eyed and vaguely discontented, like a nightingale without a song to sing. Oh,

why should I have spring fever when it isn't even spring? I keep wishing I were

somewhere else walking down a strange new street; hearing words that I have never heard from a

man I've yet to meet, I'm as busy as a spider spinning day-dreams I'm as

giddy as a baby on a swing. I haven't seen a crocus or a rosebud, or a

robin on the wing. But I feel so gay in a melancholy way that It Might As Well Be

Spring. It Might As Well Be Spring!
IT'S A BLUE WORLD

Words and Music by Bob Wright and Chet Forrest

Slowly

\[ \text{Gm9} \quad \text{C7} \quad \text{Fm9} \quad \text{Cm9} \quad \text{F#5} \quad \text{Bb M9} \]

\[ \text{It's A Blue World} \quad \text{without you} \quad \text{It's A Blue World} \quad \text{alone} \]

\[ \text{My days and nights that once were filled with heaven} \quad \text{With you away, how empty they have grown} \]

\[ \text{C7} \quad \text{Gm9} \quad \text{C7#5} \quad \text{Fm9} \quad \text{Cm9} \quad \text{F#5} \quad \text{Bb M9} \]

\[ \text{It's A Blue World} \quad \text{from now on} \quad \text{it's a through world} \quad \text{for me} \]

\[ \text{The sea, the sky, my heart and I, we're all an indigo hue, without you it's a} \]

\[ \text{Gm9} \quad \text{C7#9} \quad \text{1: F \quad A6dim7} \quad \text{Gm7} \quad \text{C7} \quad \text{2: F \quad Bb m7 F/A \quad A6dim7} \quad \text{Gm7} \quad \text{Gm7 F6} \]

\[ \text{blue, blue world} \quad \text{It's A world} \]

IT'S ALL RIGHT WITH ME

Words and Music by Cole Porter

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Moderately Fast

\[ \text{Cm} \quad \text{Cm/Bb} \quad \text{Am7s5} \quad \text{A9} \quad \text{G7s9} \quad \text{Cm} \quad \text{Cm/Bb} \quad \text{Am7s5} \quad \text{A9} \quad \text{G7s9} \quad \text{Cm7} \quad \text{Fm7} \quad \text{Am7s5} \quad \text{D7s9} \quad \text{Gm7s5} \quad \text{C7} \quad \text{1: F9} \quad \text{F7/Eb} \]

\[ \text{It's the wrong time} \quad \text{and the wrong place} \quad \text{tho' your face is charming, it's the} \]

\[ \text{Am7s5} \quad \text{D7s9} \quad \text{Gm7s5} \quad \text{C7} \quad \text{1: F9} \quad \text{F7/Eb} \]

\[ \text{wrong face,} \quad \text{it's not her face} \quad \text{but such a charming face} \quad \text{that It's All Right With Me} \]

\[ \text{Am7s5} \quad \text{D7s9} \quad \text{Gm7s5} \quad \text{C7b9} \]

\[ \text{Dm7s5} \quad \text{G7} \quad \text{A9 G7s9} \quad \text{Fm7 Bb7} \quad \text{Eb A9 Eb Fm7} \quad \text{Gm7s5} \quad \text{C7b9} \]

\[ \text{Me} \quad \text{It's the All Right With Me} \quad \text{You can't know how happy I} \]

\[ \text{F7} \quad \text{Fm7s5} \quad \text{Eb7b9} \quad \text{Eb} \quad \text{Ebm7} \quad \text{Fm7} \quad \text{Gm7s5} \]

\[ \text{am that we met, I'm strangely attracted to you} \quad \text{There's some one I'm} \]

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IT'S NOT FOR ME TO SAY

Copyright © 1956 by KIRWIN MUSIC INC.
Words by Al Stillman
Music by Robert Allen

Moderately, with much expression

Gm7

C9 C7b9 FM7 F6

Gm7 C9

It's Not For Me To Say you love me, It's Not For Me To Say you'll always care.

F D7 D7b9 Gm Gm7/F Em7b5 A7b9 Dm A F#7

Oh, but here for the moment I can hold you fast and press your lips to mine.

Bm7 E7 A Gm7 C7 Gm7 C9 C7b9 FM7 F6

and dream that love will last. As far as I can see, this is heaven and speaking just for me, it's ours to share.

Cm7 F7 F7#5 Bb Bb7 Bb6

Perhaps the glow of love will grow with every passing day, or we may never meet again, but then It's Not For Me To Say.

FM7 Am7b5

1 D7 D7b9 G7 G7#5 C9 F6 A#dim7

Gm7 C7

2 D7 D7b9 Gm7 C9 F6

It's or we may never meet again, but then It's Not For Me To Say.
IT'S MAGIC

Words by Sammy Cahn
Music by Jule Styne

Slowly

Bb

Bb/D D# dim7 Cm7 F7 Cm7

You sigh, the song begins, you speak and I hear violins, It's Magic.

F7

Cm7 F7 BbM7

The stars desert the skies and rush to nestle in your eyes, It's Magic.

F+ Bb

F9 Fdim7 F9

Without a golden wand or mystic charms fantastic things begin when

Gm7 C7#9 Cm7 F9 Bb

I am in your arms. When we walk hand in hand the

Bb/D D# dim7 Cm7 F7 Cm7 F9 F7

world becomes a wonderland, It's Magic. How else can I explain those

Cm7 F7 Dm7#5 G7 Cm7

rainbows when there is no rain, It's Magic? Why do I tell myself

Ebm6 Bb M7 Gm7 C7 Bb F# dim7 Gm

these things that happen are all really true, when in my heart I know the

C7 Cm7 F7#9

1. Bb Gm7 Cm7 F7#9
2. Bb Gm7 Cm7 F7#9 Bb 6/9

magic is my love for you? You?

IT'S ONLY A PAPER MOON

Words by Billy Rose & E.Y. Harburg
Music by Harold Arlen

Moderately

G6 G#dim7 Am7 D7 Am7 D9 G

Say, It's Only A Paper Moon sailing over a cardboard sea,

G7/B C6 A7/C# D7

but it wouldn't be make believe if you believed in me.
IT'S SAND, MAN

Music by Ed Lewis
Words by Jon Hendricks & Dave Lambert

Medium Swing

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IT'S THE TALK OF THE TOWN
Words by Marty Symes and A.J. Neiburg
Music by Jerry Livingston

Slowly, with expression
FM7  A♭ dim7  Gm7  C7  Cm7/F  F7

I can't show my face, can't go anywhere, people stop and stare,
B♭ M7  Gm7/C  C7  FM7  A♭ dim7  Gm7  C7

It's so hard to bear. Everybody knows you left me,
G9  Gm7/C  C7  FM7  A♭ dim7  Gm7  C7

It's The Talk Of The Town. Ev'ry time we meet, my heart skips a beat,
Cm7/F  F7  B♭ M7  Gm7/C  C7  FM7  A♭ dim7  Gm7  C7

we don't stop to speak, tho' it's just a week. Everybody knows you left me,
G9  Gm7/C  C7  FM7  A♭ dim7  Gm7  C7

It's The Talk Of The Town. We sent out invitations to
Gm7  D7  Gm7  Am7sus  D7

friends and relations announcing our wedding day.
G7  Dm7  G7  Dm  G9

Friends and our relations gave congratulations. How can you face them?
C7sus  Fm9  FM7  A♭ dim7  Gm7  C7

What can you say? Let's make up, sweetheart, we can't stay a part,
Cm7/F  F7  B♭ M7  Gm7/C  C7  FM7  A♭ dim7  Gm7  C7

don't let foolish pride keep you from my side. How can love like ours be
Eb7  D7  G7  C9  C7sus  F  Gm7  FM9

ended? It's The Talk Of The Town.
THE JAZZ-ME BLUES

Words and Music by Tom Delaney

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Ragtime

Down in Louisiana in that sunny clime, They play a class of music that is
sounds so peculiar 'cause the music's queer. How its sweet vibration seems to
F7 Bb7 Eb

super fine. And it makes no difference if it's rain or shine, you can
fill the air.
Then to you the whole world seems to be in rhyme, you want
Eb Ab Eb

hear that jazz band music playing all the time. It all the time. Every one that's nigh
nothing else but jazz-band music

Bidim7 Bb7 F7 Bb G7 C

never seems to sigh, hear them loudly cry: Oh! Jazzman

F7

Don't stop that music, it's jazzman (jazzman_) you know I want to hear it both
please sir will you play it in jazz time (jazz time_)

day and night, and if you don't blow it hot then I don't feel right Now if it's

2. Eb G F7

Don't want it fast, don't want it slow, take your time don't rush it play it

C7 F7 Bb9 Eb

sweet and low. I've got those dog-gone real-gone jazz-band 'jazz-me' blues.
JERSEY BOUNCE

Words by Robert R. Wright
Music by Bobby Plater, Tiny Bradshaw and Edward Johnson

Moderately

C D9

They call it that Jer-sey Bounce, a rhythm that really counts. The

G9 C Bb7 Dm7 G13

tem-per-true al-ways mounts where ev-er they play the funny rhythm they play. It

C D9

started on Jour-nal Square, and some-body heard it there. He

G9 C A9 C

put it right on the air and now you hear it ev-ry where.

C9 Bb9 A9

Up-town gave it new licks, down-town, added somericks, no-town,

G7 G7#5 C

makes it sound the same as where it came from! So if you don’t feel so hot,

D9 G9

go out to some Jer-sey spot, and wheth-er you’re hep or not

C A9 C

the Jer-sey Bounce’ll make you swing.

JIM

Words by Nelson Shawn
Music by Caesar Petrillo and Milton Samuels

Moderately

FM7 Fm CM7 C/E Ebdim7 Dm7

Jim does’t ev-er bring me pret-ty flow-ers, Jim nev-er tries to cheer

G7 C A9 Dm7 G7 FM7 Fm CM7

my lone-ly hours. Don’t know why

{I’m} so cra-zy for Jim. Jim nev-er tells me her she’s his heart de-si-re.

{I} nev-er seem to
JINGLE-BELL ROCK

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Words and Music by Joe Beal and Jim Boothe

Moderately, with a Rock Beat

C
CM7
C6
C
C6
C
Cdim7
Dm7
G7
Dm7
G7
Dm7
G7

Jingle-bell, jingle-bell, Jingle-Bell Rock jingle-bell swing and jingle-bells ring snow-in' and blowin' up bushels of fun

Dm7
G7#5
C
CM7
C6
C
C6
C
Cdim7
Dm7
G7

now the jingle-hop has begun, jingle-bell, jingle-bell, Jingle-Bell Rock jingle-bells chime in jingle-bell time,

Dm7
G7
Dm7
G7
D7
G7
C
C7
F
Fdim7

dancin' and prancin' in Jingle-Bell Square in the frosty air. What a bright time, it's the right time to

C/G
Am7
D7
Dm7
G7

rock the night away, jingle-bell time is a swell time to go glid-in' in a one-horse sleigh.

C
CM7
C6
C
C6
Bb7
A7
F
Fm6

Gid-dy-ap, jingle-horse pick up your feet jingle around the clock; mix and mingle in a jingle-beat

D7
G7
1.C
2.D7
G7
D7
G7
C

that's the Jingle-Bell Rock.

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JOHNNY ONE NOTE

Moderately, with a lift

Words by Lorenz Hart
Music by Richard Rodgers

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F  Es/G  C7  F  C7  F
Poor Johnny One Note__ sang out__ with gusto__ and just over -
C7  F  Dm7  Gm7  C7  F  C7  F
load ed the place.___
C7  F  C7  F
Poor Johnny One Note__ yelled__ with__
F  C7  D7  Gm7
nill-y un - till he__ was blue in the face, for holding one
C7  F
note round in his ace. Could'nt hear the brass,
Ab  C7  F  C7
he was in a class by himself, by gum!
TRIO  Fm  C7  Bbm  C7  Fm
Cats and dogs stopped yapping, lions in the zoo all were
Gm7  C7  Fm  C7  Fm  C7  Bbm  C7
jealous of Johnnys big trill. Thunder claps stopped clapping,
Fm  Gm7  C7  Gm7  C7  Fm
traffic ceased its roar, and they tell us Ni ag'ra stood still.
C  F  C  F
He stopped the train - whistle, boat - whistle, steam - whistle, cop - whistle;
C7  G7 9  C  C7  F
all whistle bowed to his skill.
Sing John -

F  C7  F  C7  F  C7  F  Dm7
One Note... sing out__ with__ gusto__ and just over -whelm all the crowd.
Gm7 C7  F  Es C7  F  C7  F  C7  D7  Gm7  F  Gm7  C7  F
Ah! So sing, John - ny One Note, out loud!
Gm7 C7  F  Gm7  C7  F  Gm7  C7  F  Gm  C7  F
Sing John - ny One Note! Sing, John - ny One Note, out loud!
THE JOINT IS JUMPIN'

Words by Andy Razaf and J.C. Johnson
Music by Thomas "Fats" Waller

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Tempo di-sturb de neighbors
Bb Bdim7 Cm7 F7 Bb Bdim7 Cm7 F7 Bb Bb7/D

This joint is jump - in',
This joint is jump - in',
Come in cats an' check
Every Mose is on

Eb Edim7 Bb/F F7#5 Bb D A7/E D/F# A7/E

your hats, I mean this joint is jump - in',
his toes, I mean The Joint Is Jump - in',
The piano's thump - in',

D A7 D C7 F C7/G F/A Fdim7 C7/G C7

the dancers bump - in',
It's time for walk - in' (Yea!) Grab a jug and cut the rug,
I mean this joint is jump - in'.

F7 Bb7 Edim7 Fm7 Bb7 Eb Bb7 Eb C7

Check your weapons at the door, be sure to pay your quarter
Get your pig feet, beer and gin, there's plenty in the kitchen
Who is that that

F9 C7#5 F7 Bb Bdim7 Cm7 F7

on the floor, grab anybody's daughter
just came in? Just look at the way he's switch - in',
The roof is rock - in',

Bb Bdim7 Cm7 F7 Bb Bb7/D Eb Edim7 1. Bb/F F7#5

the neighbor's knock - in',
'cause I'm in power
We're all bums when the wagon comes

Bb F7 2. Bb Eb7 F7 Bb F7#5 Bb Bdim7 Cm7 F9

(Spoken) Let it beat! this joint is jump - in',
This joint is jump - in',

Bb Bdim7 Cm7 F7 Bb Bb7/Ab Ebm/G Ebm/Gb Eb/F Eb7 F7

It's really jump - in'.
We're all bums when the wagon comes

Bb F7#5 Bb Bb7/Ab Eb/G Ebm/Gb Eb/F Eb7 F7

(Spoken) Don't give your right name No, no, no!
JUKE BOX SATURDAY NIGHT

Words by Al Stilman
Music by Paul McGrane

Moderately

F

Mop-pin' up so-da pop rick-eyes____ to our heart's de-light.

Bb


F Adsdim7 Gm7 C7

Good-man and Ky-ser and Mil-ler____ help to make things bright, mix-in' hot licks with va- nil-

F Adsdim Gm7 C7 F Gm7 F Cm7 F7 Cm7 F7

- la,____ Juke Box Sat-u-ray Night.____ They put noth-in' past us,

Bb F7#5 Bb Dm7 G7 Bb Dm7 G7 Gm7 C7

me and hon-ey lamb,____ mak-ing one coke last us____ 'til it's time to scram.

F

Mon-ey, we real-ly don't need that,____ we make out all right, let-tin' the oth-er guy feed

F Adsdim7 Gm7 C7 F Gm7 C7 F

- that____ Juke Box Sat-u-ray Night.____

JUMPIN' WITH SYMPHONY SID

Words by Buddy Feyne
Music by Lester Young and Buddy Feyne

Swing Style

F6

Got-ta get hip and flip to the lat-test, peo-ple who love to swing with the great-est,

Bb7

Bet-ter tune in this prince of the plat-ters, play-in' 'em all and that's all that mat-ters,

F6

there is a Dee-jay show at the sta-tion, spin-nin' the hot-test tunes in the na-tion,

Diz-zy and Duke and James with a kil-ler, El-in and Birg-er or Bas-sie and Mil-ler,
**SYMPHONY SID**

B7  To Coda  F6

Symphony Sid, a jive talkin' daddy, he's pickin' the goodies, never a bad die, get on the move, it's gonna be groovy; Jump.

Out o' this world, a real solid sender, fillin' the night with songs to remember, with rhythm and blues or jazz and of course he really comes on with Goodman or Dorsey, we

B7  F6  Gm7  F6  D.C. al Coda

get all our kicks just diggin' those licks and Jumpin' with Symphony Sid.

CODA

F6  Gm7  C7  F6  C7  F6

- in with Symphony Sid, all aboard. Bop, baba da bop, yeah!

---

**JUNE NIGHT**

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Words by Cliff Friend
Music by Abel Baer

Broadly  Bb  F7#5  Bb  Dm7#5  G7#5  G7  C7

Just give me a June Night, the moonlight and you.

F7  Cm7  F7  F7#5  Bb  Gm7  C7  Gm7  C7  C7#5  F7

In my arms, with all your charms, heath stars above and we'll make love. I'll

Bb  F7#5  Bb  Dm7#5  G7#5  G7  Cm  G7  Cm

hold you, enfold you, then dreams will come true. So give me

Em6  BbM7  G7  C7  Cm7  F7  Bb

- a June Night, the moonlight and you.
JUNE IS BUSTIN' OUT ALL OVER
(From "CAROUSEL")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Brightly in 2
GM7

1. June Is Bust - in' Out All O - ver! All o - ver the mea - dow and the hill
June Is Bust - in' Out All O - ver! The feel - in' is get - tin' so in - tense

Buds 're bust - in' out - a bush - es and the romp - in' riv - er push - es ev - ry lit - tle wheel that
that the young Vir - gin - ia creep - ers hve been hug - gin' the be - jeep - ers out - a

Em7 A7sus9 A7 Am7 D7 || 2D7/F Am7 A13 Am7 D9 N.C. GM7
wheels be - side a mill! all the morn - in' glo - ries on the fence! Be - cause it's June!

Am7 D13 D7sus5 GM7

June, June, June, jest be - cause it's June! June! June! June!

Additional lyrics:
2. June is bustin' out all over!
The saplin's are bustin' out with sap!
Love has found my brother, Junior,
And my sister's ever Junior!
And ma is gettin' kittenish with Pap!

June is bustin' out all over!
To ladies the men are payin' court.
Lots-a ships are kept at anchor
Just because the Captains hanker
For a comfort they ken only get in port!

Because it's June etc.

3. June is bustin' out all over!
The ocean is full of Jacks and Jills.
With her little tail a-swishin'
Ev'ry lady fish is wishin'
That a male would come and grab her by the gills!

June is bustin' out all over!
The sheep aren't sleepin' any more!
All the rams that chase the ewe sheep
Are determined there'll be new sheep
And the ewe sheep aren't even keepin' score!

Because it's June etc.

JUST IN TIME
(From "BELLS ARE RINGING")

Words by Betty Comden and Adolph Green
Music by Jule Styne

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Moderately
Bs

Just In Time I found you Just In Time, be - fore you came, my time was run - ning low.

Gm7 C9 Cm7 F7 Bs9
I was lost, the los - ing dice were tossed, my bridg - es all were crossed, no - where to

Am7 Am7sus5 D7 Gm Gm/F Gm7/F Gm6/E Bs
go.

Now you're here and now I know just where I'm go - ing, no more doubt or fear.
LANDS END

Medium swing

Am Am/G F E7 Am Am/G F E7 Am Am/G

F E7 Am

Bm7sus5 E7 I 2 B7 E7 Am Fine

Dm7 G7 C

E7 A7

Dm7 G7 C F B7 Bm7sus5 E7 D.S. al Fine

THE LAST TIME I SAW PARIS

Words by Oscar Hammerstein II
Music by Jerome Kern

Moderately

G G6dim7 D7/A D7

The Last Time I Saw Paris, her heart was warm and gay, I heard the laughter

Cm D7 Am7 D7 G6

of her heart in ev’ry street cafe. The Last Time I Saw Paris, her trees were dressed for

D7/A D7 Cm D7 Am7 D7 G6 Em7 A7

spring, and lovers walked beneath those trees, and birds found songs to sing. I dodged the same old

DM7 D6 Em7 A7 DM7 D6 F#m7 B7 EM7 E6

taxi-cabs that I had dodged for years; the chorus of their squeaky horns was

Am7 D7 sus D7 G G6dim7 D7/A D7

music to my ears. The Last Time I Saw Paris, her heart was warm and gay. No

Am7 D7 D7/C Bm7sus5 E7sus9 Am7 D7sus9 G6

matter how they change her, I’ll remember her that way.
LAZY AFTERNOON

Words by John Latouche
Music by Jerome Moross

Slowly  Am7  A9  Am7  D7

It's a Lazy Afternoon, and the beetle bugs are zoomin' and the tulip trees are bloomin', and there's
Am7  D7  Am7  D7  Dm7
not another human in view, but us two. It's a Lazy Afternoon, and the farmer leaves his reapin', in the meadow cows are sleepin', and the speckled trout stop leapin' up
D9  Dm9  G7  Dm7
stream as we dream. A fat pink cloud hangs over the hill, unfoldin' like a
G7  Dm7  G9  Dm7  G7  CM7
rose. If you hold my hand and sit real still you can hear the grass as it grows. It's a
Dm7  G7  CM7  Dm7  Em7
hazy afternoon, and I know a place that's quiet 'cept for daisies runnin' riot and there's
Am7  D7  Am7  D7  A6
no one passing by it to see. Come spend this Lazy Afternoon with me.

LENIE'S PENNIES

By Lennie Tristano

Fast Swing
Cm6

D7  G7  Cm6
D7  G7  Gm7b5  C7
Fm6  Fm7  Cm6  D7
LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn
Music by Jule Styne

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Moderately

F C7 F F/A Asdim7 C7/G C7 D7

Oh the weather outside is frightful, but the fire is so delightful. And since we've no place to go, and it's so cold, we've got to stay inside. Let it snow! Let it snow! Let it snow!

Em7 A7 D7 G7 C7 Cdim7 C7

Snow! Finally kiss good night, how I'll hate going out in the storm! But if you'll really hold me tight, all the way home I'll be warm. The
and sparkling champagne. Let there be birds to sing in the trees, someone to bless me whenever I sneeze. Let there be cuckoos, a lark and a dove.

but first of all, please Let There Be Love. Let there be Love.

LET THERE BE YOU

Words and Music by Vicki Young and Dave Cavanaugh

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Slowly

Let there be light, and there was a light. Let there be earth, and there was earth. If I had my way, I would ask of Him, please Let There Be You. Let there be rain, and there was rain. Let there be heavens up above. If I had my way, I would ask of Him, please Let There Be You.

You are the feeling of spring. You're the beginning of dawn. You are the meaning of every thing.

How could anyone go wrong? Let there be stars, and there were stars. Let there be moon, and there was moon. If I had my way, I would ask of Him, please Let There Be You.

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LET'S CALL THE WHOLE THING OFF

Words by Ira Gershwin
Music by George Gershwin

Brightly

G    Em9    Am7    D7    G    Em9    Am7    D7

You say ee-ther and I say eye-ther, you say nee-ther and I say ny-ther;
You say laugh-ter and I say lawf-ter, you say af-ter and I say awf-ter;

G    G7/F    C/E    Cm/Eb    G/D    Em    A7    D7    G    Em9

ee-ther, eye-ther, nee-ther, ny-ther, Let's Call The Whole Thing Off! You like po-ta-to and
laugh-ter, lawf-ter, af-ter, awf-ter, Let's Call The Whole Thing Off! You like va-nil-la and

Am7    D7    G    Em9    Am7    D7    G    G7/F

I like po-ta-to, you like to-ma-to and I like to-mah-to, po-ta-to, po-tah-to, to-
I like va-nil-la, you, sa's' par-ill-la and I sa's' par-ill-la; va-nil-la, va-nil-la, va-nil-la,

C/E    Cm/Eb    G/D    D7    G    Cm7sus5    F#7

ma-to, to-mah-to! choc-lat-e, straw-b'ry! } Let's Call The Whole Thing Off! But oh! If we call the whole thing

E7    Am7    D7    Cm7sus5    F#7

off, then we must part. And oh! If we ev-er part, then that might break my heart! { So, if

G    Em9    Am7    D7    G    Em9    Am7    D7

you like pa-ja-mas and I like pa-ja-mas, I'll wear pa-ja-mas and give up pa-ja-mas,
you go for oyst-ers and I go for erst-ers, I'll or-der oyst-ers and can-cel the erst-ers.

G    G7/F    C/E    Cm/Eb    G/D    D7

For we know we need each oth-er, so we bet-ter call the call-ing off

B7    E7    Am7    D7

Let's Call The Whole Thing Off!

1. G    Es7    D7
2. G
LET'S DANCE

Medium Swing

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Words and Music by Fanny Baldrige, Gregory Stone and Joseph Bonime

C  Cdim7  C  G7  Fdim7  G7

So, Let's Dance, let's glide, lights are low.

G7#5  C  Cdim7  C  Gm6/ Eb  A7  Dm7

How I love you! Stay by my side as we go

Dm7  G7  G7#5  C  Cdim7  C

where sweet music weaves her spell over us. Your cheek kissing mine, my sweet.

F  Bb7  F  F7/Eb  D7  CM7

Thrills me through dear. Ah! Sweet melody, come guide our feet; Let's Dance.

LIFE IS JUST A BOWL OF CHERRIES

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Moderately

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Words and Music by Lew Brown and Ray Henderson

Es  EsM7  Es6  Edim7

Life Is Just A Bowl Of Cherries, don't make it serious, life's too mysterious.

Bb7/F  Bb7  Fm7  Bb9  Es  Gm7#5  C7  Fm7  Bb9  F9  Bb7

You work, you save, you worry so, but you can't take your dough when you go, go, go. So keep repeating it's the berries.

Es  EsM7  Es6  Gm7#5  C7  Fm  Fm/Eb  D7#9

The strongest oak must fall. The sweet things in life, to you were just loaned, so how can you lose what you've never owned.

Gm7  C7  Fm7  Bb7  F9  Bb9  Es  Gm7#5

Life Is Just A Bowl Of Cherries, so live and laugh at it all.
LET'S FALL IN LOVE

Moderately Bright

C Dm7 G7 C Em7 s5 A7 s9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why shouldn't we, fall in love? Our hearts are made of it. Let's take a chance.

Dm7 G7 Em7 A7 Dm7 G7 C Dm7 G7 C Em7 s5 A7 s9

why be afraid of it? Let's close our eyes, and make our own Far away,

Dm7 G7 G7/F Em7 Am7 Dm7 G7 Bm11 E7 Am7

disease. Little we know of it, still we can try to make a go of it. We

D7 D7 s9 CM9 C Em7 A7 s9 Dm7 G7

might have been meant for each other. To be or not to be. Let our hearts discover.

C Dm7 G7 C Em7 s5 A7 s9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why shouldn't we fall in love? Now is the time for it while we are

Dm7 G7 C F C G7

young. Let's Fall In Love. Let's Fall In Love. young. Let's Fall In Love.

LET'S GET AWAY FROM IT ALL

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Medium Bounce

Words and Music by Tom Adair and Matt Dennis

Es6 Bb7 s9 Es6 Es7 Ab6 F#dim7 Gm7 s5 C7 Fm Bb7

Let's take a boat to Bermuda, let's take a plane to Saint Paul, let's take a kayak to

D9 C9 F9 Fm7 Bb7 Es6 Bb7 s9 Es6 Es7

Quincy or Nyack, Let's Get Away From It All. Let's take a trip in a trailer,

Ab6 F#dim7 Gm7 s5 C7 Fm Bb7 D9 C9 F9 Bb7

no need to come back at all. Let's take a powder to Boston for chowder, Let's Get Away From It All.
LIKE SOMEONE IN LOVE

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Words and Music by Johnny Burke and Jimmy Van Heusen

Moderately

CM7 C/B C6/A C/G D7/F# G7/F Em7 Eb7 Dm7 G7 G9#5 CM7

Lately I find myself out gazing at stars, hearing guitars Like Someone In Love. Sometimes the things I do astound me, mostly when ever you're around me. Lately I seem to walk as though I had wings, bump into things Like Someone In Love. Each time I look at you I'm limp as a glove and

Em7 A7 Dm7 G7#9 1. C Am7 D9 G7 2. C Fm6 C

feeling Like Someone In Love.

Love.
LINGER AWHILE

Words by Larry Owens
Music by Vincent Rose

Moderately F C7 F F/A D7/Ab C7/G C7 Cdim7 C7
The stars shine above you, yet Linger A while. They
Cdim7 FM7 Fdim7 F C7 Dm7
whisper "I love you," so Linger A while. And when you
A7 D7 G7 Gm7 C7 F
have gone away, each hour will seem a day. I've some thing
C7 F F/A D7/Ab C7/G C7 C F Eb Bbm F
to tell you, so Linger A while.

LITTLE BOAT (O Barquinho)

Original Words by Ronaldo Boscoli
English Words by Buddy Kaye
Music by Roberto Menescal

Paris, France
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Bouncy
Bbm7 Em7 A7 Em7 A7
My Little Boat is like a note bouncing merrily along, hear it splash'in' up a song.
The wind is still, we feel the thrill of a voyage heaven-bound, tho' we only drift a round.
AbM7 Dm7 G7 Dm7 G7
The sails are white, the sky is bright head'in' out into the blue with a crew of only two.
Warmed by the sun, two hearts as one beating with enchanted bliss, melting in each other's kiss.
Gm7 Cm7 F7 Cm7 F7 Dm7
Where we can share love's salty air on a little paradise that's a float, not a care have we in my Little Boat.
When day and night ends, and stilly sends little stars to twinkle brightly above, it's good-bye to my Little Boat.

Boat of love.
Good-bye

Bbm9 BbM7
LITTLE BROWN JUG

Traditional

My wife and I lived all alone in a little log hut we called our own; she loved gin and
you who makes my friends my foes; 'tis you who makes me wear old clothes. Here you are so
I loved rum. I tell you what, we'd lots of fun! Ha, ha, ha, you and me,
I love thee. 'Tis Ha, ha, ha, you and me, Little Brown Jug don't I love thee!

LITTLE GIRL

Words and Music by Madeline Hyde and Francis Henry

Moderately

Little Girl, you're the one girl for me, Little Girl, you're as

Just a glance at you meant love from the start, and

oh what a thrill came into my heart, Little Girl, with your
cute little ways, I am yours for the rest of my days. And this great big

world will be divine, Little Girl, when you're mine, all mine.

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LITTLE GIRL BLUE

Words by Lorenz Hart
Music by Richard Rodgers

Moderately

F Dm7 Gm9 C9 F Cm9 F7\#9 BbM7 Bm7 Es7

Sit there and count your fingers what can you do? Old girl you're through.

F Dm7 D7\#9 D7 Am7 A7 Gm7 C7 F

Sit there and count the raindrops falling on you. It's time you knew.

C7 Gm7 C7 FM7 Em7

No use, old girl you may as well surrender, your hope is getting slender, why

A7 Am7 D7\#9 Gm7 C7\#9 F Dm7 Gm9 C9 F

won't somebody send a tender blue boy to cheer a Little Girl Blue?

LITTLE NILES

By Randy Weston

Jazz Waltz

Gm9 Eb7 D7 Gm9

D7 Gm Gm\#5 Gm6

Gm\#5 B7\#5 E7 A7\#5 D7 D7\#9

D7\#9

Gm9 Eb7 D7 Gm9

D7 Gm Gm\#5 Gm6

Gm\#5 B7\#5 E7 A7\#5 D7 Repeat and fade
LITTLE WILLY LEAPS

By Miles Davis

Gm7    C7     F
Dm7    Gm7    C7    F
Gm7    C7    F
D7
Bm7    E7    Am7    D7
Gm7    C7    F
En7    A7    Dm
Bm7    Eb7
Gm7    C7    Gm7    C7
F

LONELY WOMAN

Lyrics by Leonard Feather
Music by Horace Silver

Moderately

Em7    Dm7    G7    Cm7b5    G M7    Fm7b5    Bb 7#9    Eb 7#11

In one room, deep gloom sheltering her from joys she once knew

Fm7b5    Bb 7#9    A7b5    G7b5    Fm7b5    Bb 7#9

there sits a Lonely Woman believing her life is

Em7    Bb 7#9    Em7    Dm7    G7    Cm7b5    G M7    Fm7b5    Bb 7#9

through. Though she once lived for laugh-tter days bring no spring

Fm7b5    Bb 7#9    A7b5    G7b5    Fm7b5    Bb 7#9    Em7

winter is here to stay for a

while too drained of tears for crying she's too alone to smile longing for her lover

Em7    Dm7    G7    G M7    Bb 7#9

wish that I could tell her grieving too can pass and so this mood soon will lift like a veil then

Em7    Dm7    G7    Cm7b5    G M7    Fm7b5    Bb 7#9    Eb 7#11

some day she'll stray far from the somber world of the past

Fm7b5    Bb 7#9    A7b5    G7b5    Fm7b5    Bb 7#9    Em7

no more a Lonely Woman she'll follow the sun at last.
LONG AGO (AND FAR AWAY)

Words by Ira Gershwin
Music by Jerome Kern

Moderately Slow

F6  Dm7  Gm7  C7  FM7  Gm7  C9  F6  Gm7  C7

Chills run up and down my spine,
A-laddin's lamp is mine,
The dream I dreamed was not denied me.

F6  Eb 9  D7  Gm7  C7 1. Ab 6  Fm7  Bs m7  Eb 9  Ab M7  G7

Long ago and far away, I dreamed a dream one day
And now the skies were overcast But now the clouds have passed:
you're here at last!

CM7  Am7  D7 9  Gm7  C7 2. Cm7  F7  Bs M7

That all I longed for, long ago was you.

LOOK FOR THE SILVER LINING

Words by Buddy DeSylva
Music by Jerome Kern

Smoothly

CM7  Dm7/G  G7 9  C6  Am7  Dm7  G7  CM9  F  Em7  Am7  Am7  Dm7

Look for the silver lining when e'er a cloud appears in the blue. Remember some where the sun is shining and so the right thing to do is make it shine for you. A heart full of joy and gladness will always banish sadness and strife. So always look for the silver lining and try to find the sunny side of life.
LOST IN THE STARS
(From "LOST IN THE STARS")
Words by Maxwell Anderson
Music by Kurt Weill

Moderately

Before Lord God made the sea and the land, He held all the stars in the palm of His hand, and they

ran through His fingers like grains of sand, and one little star fell alone. Then the

Lord God hunted through the wide night air for the little dark star on the wind down there. And he

stated and promised He'd take special care so it wouldn't get lost again. Now a

man don't mind if the stars grow dim and the clouds blow over and darken him. So

long as the Lord God's watching over them, keeping track how it all goes on. But

I've been walking through the night and the day, 'til my eyes get weary and my head turn gray. And

some times it seems maybe God's gone away, forgetting the promise that we heard Him say.

And we're lost out here in the stars, little stars, big stars, blowing through the night.

And we're lost out here in the stars, little stars, big stars, blowing through the night.

And we're lost out here in the stars.
With a steady, growing drive
CM7
There are {girls} just ripe for some kiss-in' and I mean to kiss me a
F6
few! Oh, those {girls} don't know what they're miss-in',
FM7 G7 C
I've got A Lot Of
Dm7
Liv-in' To Do! {And there's wine} all ready for tast-in',
G7 C G7 CM7 C6 CM7
and there's Cad-il-lacs
C7 F6 FM7 G7 C Dm7
all shiny and new! Got-ta move, 'cause time is a-wast-in',
G7 C C7 F6 Fm7 Eb
there's such A Lot Of
G7 C C7 F6 Fm7 Eb
Liv-in' To Do! There's music to play places to go! People to see!
Bb G G7 CM7 C6
Ev'-rything for you and me! Life's a ball, if only you know it!
CM7 C7 F6 FM7 G7 C
And it's
Dm7
all just wait-in' for you! You're alive, so come on and show it!
G7 Dm7 G7
There's
Dm7
such A Lot Of Liv-in' To Do! There are Liv-in', such a lot of liv-in',
G7#9 C6
what A Lot Of Liv-in' To Do!
LOUISIANA

Words and Music by Fernando Arbex

Moderately

F

C

Dm

Hey, girl, throw me a kiss, give me your hand,

Hey, girl, open your arms, reach out at me,

Hey, girl, forget me not, listen to me,

My girl, you'll always be, nothin' will change me

Am

Bb

C7

C7sus

wish me good luck, and tell me, good-bye, bye, bye, bye,

show me your love, embrace me, goodbye, bye, bye, bye,

worry you not, I leave you, my love, bye, bye, bye,

I'm love, bye, bye, bye;

'yours, bye, bye, bye, bye;

'cause today I'm on my way

to Louisiana.

And tomorrow I'll be far away from you.

F

C7

Gm7/C

Louise, Louise, Louise, Louise, Louise, Louise

Louise, Louise, Louise, Louise, Louise, Louise

(Louise, I'm goin' back to) Louise, Louise, Louise, Louise, Louise

(Louise, I'm on my way to) Louise, Louise, Louise, Louise, Louise

To 3rd Verse

F
LOVE FOR SALE

With Swinging Rhythm

Love _______ For Sale, _______  Ap-petiz-ing young Love _______ For Sale, _______

Es m7   Ab7   Db7   Gb 7   Cm7b5   F7#5   Bm

Love that's fresh and still un-spoiled, love that's on ly slight-ly soiled, Love _______ For Sale, _______

Es 7   Bm   Es 7   Bm

Who will buy? _______  Who would like to sam-ple my sup-ply?

Es m7   Ab7   Db 7   Gb 7   Cm7b5   F7#5   Bm   Bm

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

Es m7   Ab7   DbM7   Fm7b5   Bb7   Es m7   Ab7

Let the po-ets pipe of love in their child-ish way. I know ev-ery type of love

DbM7   Bbm7   Bb   Es m   Gm7b5

bet-ter far than, they. If you want the thrill of love, I've been thru the mill of love; Old love,

C 7   Fm7b5   Bb 7b9   Eb 7   Bm   Es 7

new love, Ev-ery love but true love. Love _______ For Sale, _______  Ap-petiz-ing young Love _______ For

Bm   Es m7   Ab7   Db 7   Gb 7   Cm7b5   F7#5

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

Bm   Bbm7/Ab   Gm7b5   Gm7b5/F   Eb 7   Es m7   Es m7/Db   Cm7b5   F7#5

Sale, _______ Love _______ For

Bm   Eb 7

Sale, _______ Sale, _______
LOVE IS A SIMPLE THING

Words by June Carroll
Music by Arthur Siegel

Moderate rocking tempo

C Am7 Dm7 G7 C Am7

Love Is A Simple Thing, love is a silver ring, shiny as a ribbon bow,

Dm7 G7 CM9/E Eb dim7 Dm7 G7

soft as a quiet snow. Love is a nursery rhyme,
gay as a puppet show. Love is the thunder and rain,

CM7/E Eb dim7 Dm7 G7 C Am7

old as the tick of time. Love is so many things,
swift as a soaring plane. Love is a summer moon,

Dm7 C Am7 Dm7 G7

bright as an angel's wings, gentle as the morning light, long as a winter night.
gay as a big balloon, wild as a storm at sea, young as a calypso.

CM9 Eb dim7 Em7b5 A7b9 Dm7 G7b9

Love makes an old heart sing and it fills every empty space;
Love is a touch of spring; it's as sweet as a first embrace.

CM7 Em7b5 A7 Dm7 G7b9

love is a warming place, Love Is A Simple Thing.
love is a special face, Love Is A Simple Thing.

LOVE IS HERE TO STAY
(From GOLDWYN FOLLIES)

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Words by Ira Gershwin
Music by George Gershwin

Moderately

G9 Gm7 C7 C7b9 F6 Gm7 C7 G7

It's very clear Our Love Is Here To Stay; not for a year

Gm7 C7 C7/Bb Am7b5 D9 D9/C Bm7b5 E7b9 Am7 D7b9 Gm7 C7b9

but ever and a day. The radio and the telephone and the
mov - ies that we know may just be pass - ing fan - cies, and in time may go.

But, oh my dear, Our Love Is Here To Stay; To - geth - er we're

go - ing a long, long way. In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,

They're on - ly made of clay. But Our Love Is Here To Stay.

LULLABY OF THE LEAVES

Words by Joe Young
Music by Bernice Petkere

Moderately

Cm G7/B Cm/Bb F/A Ab 7 G7#5 C7 Fm7 Fm7/Db Dm11 G7

Crad - le me where south - ern skies can watch me with a mil - lion eyes, oh sing me to sleep,

Lul - la - by Of The Leaves. Cov - er me with heav - en's blue and

let me dream a dream or two, oh sing me to sleep, Lul - la - by Of The Leaves.

Cm Cm7/Bb Ab 7

I'm breez - ing a long, a long with the breeze, I'm hear - ing a song, a song thru the trees, ooh ooh ooh ooh ooh

C6 C7/Bb Ab 7 C Gdim7

That pine mel - o - dy car - ess - ing the shore fa - mil - i - lar to me, I've heard it be - fore, ooh ooh ooh ooh

G7/D G7#5 Cm G7/B Cm/Bb F/A Ab 7 G7#5 C7 Fm7 Fm7/Db

that's south - land, don't I feel it in my soul, and don't I know I've reached my goal. Oh

Dm11 G7 Dm11 G7#5

sing me to sleep Lul - la - by Of The Leaves. Leaves.
VERSE  tempo ad lib.

I used to visit all the very gay places; those come-what-girls I knew had sad and sul-len gray faces with distin-

may places, where one relaxes on the axis of the wheel of life to get the que traces that used to be there, you could see where they'd been

feel of life, from jazz and cocktails. The washed away by too many

thru the day twelve o'clock tales. Then you came along with your siren song to tempt me to madness.

I thought for a while that your poignant smile was tinged with the sadness of a great love for me.

CHORUS  a tempo

Life is lonely again and only last year every thing seemed so sure. Now

life is awful again, a tongue of hearts could only be a bore. A

week in Paris will ease the bite of it; all I care is to smile in spite of it.

I'll forget you I will while yet you are still burning inside my brain. Ro-
mance is mush, stifling those who strive... I'll live a Lush Life in some small dive, and
there I'll be, while I rot with the rest of those whose lives are lonely too.

LOVER MAN
(Oh, Where Can You Be?)

By Jimmy Davis, Roger "Ram" Ramirez and Jimmy Sherman

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Blues Tempo
Dm7

G7
Dm7
Dm7
Gm7
C7
I don't know why, but I'm feeling so sad,...
I long to try something
The night is cold, and I'm so all alone,...
Then whisper sweet little

I've never had,... never had no kissin',
I've heard it said that the

Lover Man, oh where can you be?
Lover Man, oh where can you be?
Lover Man, oh where can you

Gm7
Gm7

G7
F7#9
Bb7

C7
F
A7
2
F6
B7
Am
Am7

Am
D7
GM7
Am7
D7
Am7
D7
Gm
Gm7

Am7
D7
GM7
Am7
D7
Gm
Gm7

D.C. al Coda

Gm7
C7
FM7
Es7

Em7
A7
2
CODA

pray'r that you'll make love to me, strange as it seems.
LULLABY OF BIRDLAND

Words by George David Weiss
Music by George Shearing

Relaxed Swing

Lullaby of Birdland that's what I always hear when you sigh.

Never in my word-land could there be ways to reveal in a phrase how I feel!

Have you ever heard two turtle doves bill and coo when they love?

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

And there's a weepy old willow: he really knows how to cry!

That's how I'd cry in my pillow if you should tell me farewell and goodbye!

Lullaby of Birdland whisper low, kiss me sweet and we'll go

Flyin' high in bird-land, high in the sky up above all because we're in love!

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FM6          Dm7♭5        G7♭9         C7♭9         Fm7         DbM7         Bbm7         Eb7

Cm7          Fm7          Bbm7         Eb7♭9        AbM7         Db9         Gm7♭5        C7

Dm7♭5        G7♭9         C7♭9         Fm7         DbM7         Bbm7         Eb7         Ab9

Fm6

Cm7♭5        F7♭9         Bbm7         Eb7♭9        AbM7        Ab7

And there's a weepy old willow: he really knows how to cry!

Cm7♭5        F7♭9         Bbm7         Eb7♭9        AbM7        C7

That's how I'd cry in my pillow if you should tell me farewell and goodbye!

Dm7♭5        G7♭9         C7♭9         Fm7         DbM7         Bbm7         Eb9

Lullaby of Birdland whisper low, kiss me sweet and we'll go

Cm7          Fm7          Bbm7         Eb7♭9

AbM7        D♭9

Gm7♭5        C7

2. AbM7       Bbm7        Eb9        AbM7        Bbm7        Am7        AbM9
MAD ABOUT HIM, SAD WITHOUT HIM,
HOW CAN I BE GLAD WITHOUT HIM BLUES

Words and Music by Larry Marks and Dick Charles

Quick Boogie Blues C

I went to bed last ev'n

I could n't

sleep last ev'n with what was wor ry in'

Oh the

tears I've wasted would sure ly fill the deep blue sea.

I've got those

cry about (him) die without (him) Lor dy where am I with out (him) blues.

{He} keeps me

walk in' on the floor

and like a fool I ask for more.

Al tho' I

know she is n't good I would n't leave {him} if I could ah no.

I'm not the

first on {his} list,

I'd never be missed,

I wish I had a dime for ev ry {gal he's} kissed I swear

And yet I would n't care as

long as I could get my share.

I've got those Mad A bout {Him} Sad With out {Him}

How Can I Be Glad With out {Him} Blues.

{He} makes my dreams go up in smoke,

and then he treat it like a joke,

He's just an orn 'ry sort o' guy, and yet I'll

love him 'til I die poor me.

I went to

235
LOVE WALKED IN
Words by Ira Gershwin
Music by George Gershwin

Moderately

F7    Bb7sus    Bb7    Eb

Love walked right in and drove the shadows away;
love walked right in and brought my sunniest day.
One magic moment and my heart seemed to know
that love said "Hello," though not a word was spoken.
One look and I forgot the gloom of the past;
one look and I had found my future at last.
One look and I had found a world completely new, when Love Walked In with you.

MARGIE
Words by Benny Davis
Music by Con Conrad and J. Russel Robinson

Moderately in 2

F    F7    F7#5    Bb6

My little Margie, I'm always thinking of you Margie,
I'll tell the world I love you. Don't forget your promise to me;
I have bought a home and ring and everything for Margie,
inpiration, days are never blue.

After all is said and done, there is really only one, oh! Margie, Margie, it's you.
MAD ABOUT THE BOY

Words and Music by Noel Coward

Moderately

\[ Dm7\#5 \quad G7\#9 \quad Dm7\#5 \quad G7\#9 \]

\[ \text{Mad About The Boy,} \quad \text{I know it's stupid to be Mad About The Boy,} \quad \text{I'm so ashamed of it, but must admit the sleepless nights I've had about the boy.} \]

\[ Cm \quad Cm/Bb \quad Ab7 \quad G7\#5 \quad C \quad Fm \quad C \]

\[ \text{he melts my foolish heart in every single scene.} \]

\[ G7 \quad Cm \quad D7 \quad Gm \]

\[ \text{Althought I'm quite aware that here and there are traces of the cad about the boy.} \]

\[ Gm7\#5 \quad C7 \quad Fm \quad Fm/Es \quad Dm7\#5 \quad G7 \]

\[ \text{I can't believe it's true, but when I'm blue in some strange way I'm glad about the boy.} \]

\[ Lord knows I'm not a fool girl, I'm hardly sentimental,} \]

\[ Cm6 \quad Am7\#5 \quad D7\#9 \quad Dm7 \quad G7 \quad Dm7\#5 \]

\[ \text{I really shouldn't care; Lord knows I'm not a school-girl,} \]

\[ G7\#9 \quad Dm7\#5 \quad G7\#9 \]

\[ \text{rental and I can't afford to waste much time.} \]

\[ Cm \quad Cm/Bb \quad Am7\#5 \quad Ab7 \quad D7\#9 \quad G7\#5 \quad G7\#9 \quad Cm6 \]

\[ \text{This odd diversity of misery and joy; I'm feeling quite insane and young again, and all because I'm Mad About The Boy.} \]

\[ Dm7 \quad G7 \quad 2. \quad Cm6 \quad Dm7\#5 \quad DbM7 \quad Cm6/9 \]

\[ \text{Mad About The Boy.} \]
MAKE SOMEONE HAPPY

Words by Betty Comden & Adolph Green
Music by Jule Styne

Moderately

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Make someone Happy, make just one someone Happy. Make just one

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heart the heart you sing to. One smile that cheers you, one face that

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lights when it nears you. One man you're every thing to. Fame, if you win it,

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comes and goes in a minute. Where's the real stuff in life to cling to?

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Love is the answer, someone to love is the answer. Once you've found him,

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build your world around him. Make someone Happy, make just one

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someone Happy and you will be Happy too.

MALAGUENA

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

Moderately slow-in 3

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"Fly away!" Said my care-free heart. "To the place where the day-dreams start. "Fly away!" Said my heart to

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me. "To the shore of the moon-lit sea." 'Tis the gypsy code to be fancy free; when I see a
road, oh that's the road for me!

eyes shamed the purple sky. You were as fair as I dreamed you would be:

I loved and left you, for I never could deny the gypsy strain in

long with every vagrant breeze. Up a hill, down a stream, I follow in a dream.

heart.

\[\text{CODA}\]

Fast-in 1
MANHATTAN
(From The Broadway Musical "GARRICK GAIETIES")

Moderate Swing

F     F/A    A#dim7   Gm7    C7    FM7    Bb6    Am7    A#dim7

We'll have Man-hat-tan   the Bronx and Stat-en    Is-land too;
We'll go to Green-wich   where mod-ern men itch to be free;

C7/G    F#dim7   C7/G   C7#5    F    D7    Gm7    C7    F    F/A    A#dim7

goi-n-g through the Zoo,   It's ver-y fan-cy
Green you'll see with me.

Gm7    C7    FM7    Dm7    G7

on old De-lan-cy Street, you know;   the sub-way charms us so,
when you're in your bath-ing suit so thin when balmy

Gm7    C7    C7#9    F    D7    Gm7    C7    F    Bb6

breez-es blow to and fro, and tell me what street com-pares with Mott Street in Ju-ly,
shell-fish grin fin to fin. I'd like to take a sail on Ja-mai-ca Bay with you;

Am7    A#dim7   C7/G    F#dim7   C7/G    C7/C/Bb    Am7#5    D7b9    Gm7

sweet push carts gen-ty glide-ing by.   The great big cit-ty's a won-der-ous
and fair Can-ar-sie's Lakes we'll view.   The cit-ty's bus-ty can-not des-

Es9    F    Dm7    G7    F    F/A    A#dim7   Gm7    C7    C7#9

toy just made for a girl and boy. We'll turn Man-hat-tan in-to an isle of
troy the dreams of a girl and boy. We'll turn Man-hat-tan in-to an isle of

F    A#dim7    Gm7    C7

tjoy.

joy.

THE MAN THAT GOT AWAY

Lyric by Ira Gershwin
Music by Harold Arlen

Slowly, but insistently

F6     Gm7    Es/G    C7

The night is bit-ter, the stars have lost their glit-ter; the winds grow cold-er and

Bb9    Fm7/B   C7    F

 sud-den-ly you're old-er, and all be-cause of The Man That Got A-way.

seen the fi-nal in-nings. Don't know what hap-pened, it's
No more his eager call; the writing's on the wall, the
dreams you dream'd have all gone astray. The all a crazy

game! No more that all-time thrill, for you've been through the
mill, and never a new love will be the same. Good ridance! Good-bye! Every

every trick of his you're on to; but, fools will be fools, and where's he gone to? The
road gets rougher, it's lonelier and tougher; with hope you burn up, tomorrow he may turn up. There's

just no let-up the live-long night and day! Ever since this world began there is

nothing sadder than a one man woman looking for The Man That Got Away.
MEAN TO ME

Words & Music by Fred E. Ahlert and Roy Turk

Moderately

F Dm7 Gm7 C7 C7/Bs Am7 Dm7 Bm7 Eb9 Am7 D7

You're Mean To Me... Why must you be Mean To Me?...

Gm7 C9 F6 Dm7 G7 Gm7/C C7 F Dm7 Gm7 C9

you love to see me cry in. I don't know why I stay home each night when you

Am7 Dm7 Bm7 Eb9 Am7 D7 Gm7 C7 F6 Cm7 F7/D9

say you'll phone, you don't and I'm left alone singin' the blues and sighin'. You treat me

Bm7 Gm7 Cm7 F7/D9 Bs Eb9 D95 D7/D9 Gm7 Em7/D9 A7/D9 Eb9 D95 D7/D9

coldly each day in the year. You always scold me whenever

G7 Gm7 C9/D9 F Dm7 Gm7 C7/Bs Am7 Dm7 Bm7 Eb9

somebody is near, dear. It must be great fun to be Mean To Me, you shouldn't, for

Am7 Dm7 Gm7 C9 [F6 Dm7 G7 Gm7 C7/D9]

can't you see what you Mean To Me. You're Me...

MEDITATION

English Words by Norman Gimbel

Original Words by Newton Mendonca

Music by Antonio Carlos Jobim

Medium bossa nova

C6 B7sus B7 C6

In my loneliness When you're gone and I'm all by myself

Though you're far away I have only to close my eyes

I will wait for you till the sun falls from out of the sky

and I need your caress. I just think of you

and you are back to stay I just close my eyes

for what else can I do? I will wait for you

To Coda (p) Em7 A7/D9 Dm7 B7

and the thought of you holding me near make my loneliness soon disappear

and the sadness that missing you brings soon is gone and this heart of mine sings

Med ta...
MEMORIES OF YOU

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America

Words by Andy Razaf
Music by Eubie Blake

Moderately Slow

Waking skies at sunrise, every sunset too seems to be bringing me Memories Of
You. Here and there, every where, scenes that we once knew, and they all just recall
Memories Of You. How I wish I could forget those happy yester years

that have left a rosary of tears. Your face beams in my dreams 'spite of all I
do. Everything seems to bring Memories Of You. You.
MEMPHIS IN JUNE

Lyric by Paul Francis Webster
Music by Hoagy Carmichael

With an easy flow

C Dm7 Em7 Dm7 C Dm7 G7
Memphis In June, a shad y ve ran da un der a Sun day blue sky.
C Dm7 Em7 Dm7 C Dm G7 F C
Memphis In June, and cous in A man da's mak in' a rhubarb pie.

Em Em/D# Em7/D Cm7/E5 C9 B7
I can hear the clock ins ide a tick in' and tock in'. Ev ry thing is peace ful ly
Em6 Am6 Fm7/E5 B7/E5 Em Em/D# Em7/D A9/C# G/D E7 A7 D9

dandy. I can see old gran ny 'cross the street still a rock in', watch in' the neigh bors go
C6/G#dim7 G7 C Dm7 Em7 Dm7 C Dm7 G7
by. Memphis In June, with sweet ole an der blow ing per fume in the
C A7 Dm7 G7 C C7 F A7 Dm Dm7/E5 C G7/45 N.C.

air. Up jumps a moon to make it that much grand er. It's para dise;
CM7 G7/E5 N.C. C Am7 Dm7 G7 F C
broth er,
take my ad vice, noth in' s half as nice as Mem phis In June.

MERRY CHRISTMAS, BABY

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Words and Music by Lue Baxter and Johnny Moore

Blues tempo
F Bb7 F F7
Mer ry Christ mas Ba by, you sure did treat me nice.
Bb7 F
Mer ry Christ mas Ba by, you sure did treat me nice. Gave me a
MIDNIGHT BLUE

Words and Music by Carole Bayer Sager and Melissa Manchester

Moderately Slow Rock

C

Whatever it is, I'll keep all of the times you told me you need me, needing me now is better things to do?
C7 C9 F Bb F C

Midnight Blue.

B etter things I could use.
G F

F

Even though simple things become rough.
G7sus C

Have n't we had enough?

Em

And I think we can make it one more time
Am Gsus G C Gsus

if we try, one more time for all the old times.

For

Think we can make it, think we can make it.
G C

G F Am G7sus

Would n't you give your heart to a friend? Think of me as your friend. And I think we can make it.

C

And I think we can make it, and I think we can make it.

Repeat and Fade
MILENBERG JOYS

Words by Walter Meiere
Music by Leon Roppolo, Paul Mares
and Jelly Roll Morton

MILES AHEAD

By Miles Davis
MINOR SWING

By Django Reinhardt and Stephane Grapelli

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Moderately
N.C.

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MOONGLOW

Words and Music by Will Hudson, Eddie DeLange and Irving Mills

Smoothly

C6       F9\#11     Bm7     A7\#5     Am7
It must have been Moon-glow, way up in the blue; it must have been

D7\#9    G/B       Bb\#dim7   Am7     Bb\#dim7    G/B     C6   F9\#11
Moon-glow that led me straight to you. I still hear you saying

Bm7     Em7     A7\#5     Am7     D7\#9    G/B    Bb\#dim7    Am7     Bb\#dim7    G/B
"Dear one hold me fast." And I start in praying: oh Lord, please let this last...

G9           F\#9   F9    E9    Bm7    E7    Em7      A7
We seemed to float right thru the air, heavenly songs seemed to come from

Am7   D7     G7\#5    C6     F9\#11     Bm7     Em7     A7\#5
ev'rywhere. And now when there's Moon-glow way up in the blue,

Am7   D7\#9    G/B    Bb\#dim7   Am7     A\#M7    G6
I always remember that Moon-glow gave me you.

MOONLIGHT BAY

Words by Edward Madden
Music by Percy Wenrich

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Gracefully

Bb    Bb7    Eb    Bb
We were sail-ing a-long on Moon-light Bay. We could hear the voic-es ring-ing,

Bb    Bb\#dim7    F7/C    Bb
they seemed to say: "You have stolen my heart, now don't go 'way!"

F7
As we sang loves old sweet song on Moon-light Bay.
MOONLIGHT AND ROSES
(Bring Mem'ries Of You)

Moderately, with expression

F Bb/F F Gm7 C7 F/A Adim7 C7/G C7

Moon - light And Ros - es brings won - der - ful mem - ries of you.

Gm D7 Gm C7 Gm7 C7#5 C7 F Fdim7 Gm7 C7 F

My heart re - pos - es in beau - ti - ful thoughts so true.

Bb/F F Gm7 C7 F/A Adim7 Bb

light dis - clos - es loves old - en dreams spark - ling a - new.

Bbm6 F Eb9 D7#5 D7 G7 Gm7 C7 F Gm7 C7 C7 F

light And Rose - es bring mem - ries of you.

MOONLIGHT ON THE GANGES

Lyric by Chester Wallace
Music by Sherman Myers

Moderately

G9 F#9 F9 E9 Eb9 D9 D9#5 G7#5 C6 CM7 C7 C6

Moon - light On The Gan - ges and all stars in view, when I whis - per'd.

G7 G#dim7 Am D7 G7sus G7 G9 F#9 F9 E9

love's sweet mel - o - dy all our dreams and our schemes came true.

Some - day on the

Eb9 D9 D9#5 G7#5 C C7#5 F6 C# F6 Fdim7 C/E Ebdim7 G7

Gan - ges I'll meet you once more. and I'll kiss you and ca -ress you.

A7 Dm7 G7 C F7 E9 Eb9

where the wa - ters kiss the si - lent shore.

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MOONLIGHT IN VERMONT

Words by John Blackburn
Music by Karl Sussdorf

Freely
E♭6 Cm7 Fm7 E7♭9 E♭6 Cm7 D♭9 Fm7 B♭7sus E♭ Fm7 B♭7 E♭6 Cm7

Penny's in a stream, falling leaves, a syca-more, Moonlight in Vermont. Icy fingers

Fm7 E7♭9 E♭6 Cm7 D♭9 Fm7 B♭7sus E♭ Am11 D7

waves, ski trails on a mountain-side, snowlight in Vermont. Telegraph cables, they

GM7 G♭dim7 Am11 A♭9♭11 GM7 G6 B♭m11 Es7

sing down the highway and travel each bend in the road, people who meet in this

A♭M7 Adim7 B♭m11 E♭9 A♭ B♭7♭5♭9 E♭6 Cm7 Fm7 E7♭9 E♭6 Cm7

romantic setting are so hypnotized by the lovely evening summer breeze, warbling of a

D♭9 Fm7 B♭7sus E♭ Cm7 F9 E9 E♭M9

meadowlark, Moonlight in Vermont, you and I and Moonlight in Vermont.

MOONLIGHT COCKTAIL

By Lucky Roberts and Kim Gannon

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Slowly
G D7/A G/B B7 Em7 A7 E7/B A7/C4

Coupl'a jiggers of moonlight and add a star, Pour in the blue of a June night and

A7 D7 A♭7/E A7/F♯ D9 G Em7

Now add a coupl'a flowers, a drop of dew, Stir for a coupl'a hours 'till

one guitar, mix in a coupl'a dreamers and there you are, Lovers hail the

Am7 D7 Am7 A9 D7 G6 B♭7

dreams come true, as to the number of kisses, it's up to you.

"Moonlight Cocktail," Moonlight cocktails need a few, Cool it in the
Moose the mooche

By Charlie Parker

Fast

Bb  Cm7  F7  Bb  Cm7  F7  Fm7  Bb7

Eb7  Bb  Cm7  F7  Bb  Cm7  F7

Bb  Cm7  F7  Bb7  Eb  A7  Bb

Am7  D7  Dm7  G7

Gm7  C7  Cm7  F7

Bb  Cm7  F7  Bb  Cm7  F7

Bb7  Eb  Bb  Cm7  F7
MORE
(Theme From MONDO CANE)

Smoothly

GM7   Em7   Am7   D9   GM7   Em7   Am7

More than the greatest love the world has known; this is the love I'll give to you a-

D9   Fm7   B7   Em   Em7/D#   Em7/D   Em6/C#   Am7/C

lone. Day. More than you'll ever know, my arms long to hold you so, my life will be

A7   Am7   D7   GM7   Em7   Am7

in your keeping waking, sleeping, laughing, weeping. Longer than always is a long long

D9   GM7   Em7   Am7   Fm7   B7   Em   Em7/D#

time, but far beyond forever you'll be mine. I know I never lived be-

Em7/D   Em6/C#   Am7/C   Am7   D7   G

fore and my heart is very sure no one else could love you more.

MORE THAN YOU KNOW

Words by William Rose and Edward Eliscu
Music by Vincent Youmans

Moderately

Eb6   Bb7#5   Bbm7   Eb7   A6   Gm7b5   C7   Fm7   Fm7b5   Bb7   F7

More Than You Know, More Than You Know, man o' my heart, I love you so. Late ly I find you're on my

Fm9   Bb7   Gm7   C7   Fm7   Bb7#5   Eb6   Bb7#5   Bbm7   Eb7   A6   Gm7b5   C7

mind, More Than You Know. Whether you're right whether you're wrong, man o' my heart, I'll string a-

Fm7   D7b9   Gm7   C7   F7   Bb7   Eb   Am7b5   D7   Gm7

long. You need me so more than you'll ever know. Loving you the way that I do there's
MY FUNNY VALENTINE

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Words by Lorenz Hart
Music by Richard Rodgers

Slowly

Cm G7/B Cm7/Db Am7/Bb As M7 Fm9 Dm7/Bb

My Funny Valentine, sweet comic Valentine, you make me smile with my heart.

G7/B Cm G7/B Cm7/Db F/A As M7

Your looks are laughable, unphotographable, yet, you're my favorite work of art. Is your figure less than Greek; is your

Am7/Bb D7/Sb Gm7 C7/Sb Fm7/Bb Bs 7/Sb Es M7 Fm7 Gm7 Fm7

mouth a little weak when you open it to speak, are you smart? But

Es Fm7 Gm7 Fm7 Es M7 G7/B Cm7 Bs m7 A7/Sb As M7 Dm7/Sb G7/Sb

don't change a hair for me, not if you care for me, stay little Valentine, stay!

Bb m9 A7/Sb Fm7 Bb 7 Es

Each day is Valentine's day.
MY FAVORITE THINGS
(From "THE SOUND OF MUSIC")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Lively, with spirit

Em7

Raindrops on roses and whiskers on kittens,
cream-colored ponies and crisp apple strudels,

Am7

bright copper kettles and warm wooden

D9 GM7 CM7 GM7 CM7

mittens; brown paper packages tied up with the string;

F#m7b5 B7 EM7

too; wild geese that fly with the moon on the wings,

Fa-favorite Things.

Girls in white dresses with blue satin sashes,

Am7 Am7 D9 GM7

snowflakes that stay on my nose and eyelashes,
silver white winters that melt into

CM7 CM7 F#m7b5 B7b9 Em7 C#m7b5 F#m7b5

spring. These are a few of My Favorite Things.

B7 Em7 Em7/D CM7

When the dog bites, when the

A7

bee stings, when I'm feeling sad,

GM7 CM7 Am7 D7 G6 CM7 G6

I simply remember My Favorite things and then I don't feel so bad.

MY FOOLISH HEART

Words by Ned Washington
Music by Victor Young

Slowly & Expressively

Bbm7 EbM7 Dm7 G7 Cm7 F7b9

The night is like a lovely tune, beware My Foolish Heart!

Bbm7 D7b9 Gm7 Cm7 F7

How white the ever constant moon; take care My Foolish Heart!

There's a
MOTEN SWING

By Buster and Bennie Moten

Medium Swing

Ab 6

\[ \text{Ab 6} \]

\[ \text{Bbm7} \quad \text{Bbm7/ Eb} \]

\[ \text{Ab} \]

\[ \text{1. Bbm7} \quad \text{Bbm7} \quad \text{Eb7} \]

\[ \text{2. Ab7 G7} \quad \text{C6} \quad \text{C6} \quad \text{C6} \quad \text{G7} \]

\[ \text{C6} \quad \text{G7} \quad \text{C6} \quad \text{C} \quad \text{Bdim7 Bm7} \quad \text{Bm7} \quad \text{Eb7} \quad \text{Ab} \]

\[ \text{Eb7} \]

\[ \text{Bm7} \quad \text{Bm7/ Eb} \quad \text{Ab 6} \quad \text{Db 7} \quad \text{Ab 6/9} \]
MY MONDAY DATE

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Music by Earl Hines
Words by Sid Robin

With a beat

Now, don't forget our Mon-day date, Boy: ba-by be read-y when I come by.

And when the clock strikes half past eight, I'll be there wait-in' with a kiss and a sigh.

I'm gon-na hold you so fast when we dance cheek to cheek; store up e-nough love to last us the rest of the week.

So, don't for-get our Mon-day Date, Ba-by, I prom-ise neither will I.

Now, I
MY MAN'S GONE NOW

Words by DeBooe Heyward
Music by George Gershwin

Slowly

Dm7    A13/D    Dm7    Bb    Ab/Bb    G    F    Eb    Dm

My man's gone now, ain' no use a - lis - tenin' for his tired foot - steps clim-bin' up de - stairs.

Ah, ah. Ole man sorrow's come to keep me com-p'ny, whis-per' in' be - side me when I say my prayers.

Ah, ah. Ain' dat I min' work-in', work an' me is trav-el- ers jour-ney-in' to - ged - der to - de prom - ise land.

But Ole Man Sor-row's march-in' all de way wid me, tell-in' me I'm ole now since I lose my man. Since she lose her man. Since I lose my man.

Ah, ah. Ole man sorrow sit-tin' by de fire-place, ly - in' all all night by me in de bed. Tell - in' me de

same thing morn - in', noon an' eb - nin' that I'm all a - lone now since my man is dead.

Ah, since my man is dead.
MY MELANCHOLY BABY

Words by George A. Norton
Music by Ernie Burnett

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Moderately

Come sweet-heart mine, don’t sit and pine. Tell me of the cares that make you feel so blue. What have I done? Answer me hon’, have I ever said an un-kind word to you? My love is true, and just for you.

Birds in the trees, whispering breeze. So tell me why you sit at the window when the pale moon beams. You should n’t grieve, and try to believe.

I’d do almost anything at any time. Dear, when you sigh. Be of good cheer.

Life is always sunshine when the heart beats true. Or when you cry, some-thing seems to grip this very heart of mine.

Come to me, My Mel-an-choly Baby, cuddle up and don’t be blue;

all your fears are fool-ish fancy, may-be, you know, dear that I’m in love with you.

Ev’ry cloud must have a silver lin-ing, wait un-till the sun shines through.

smile my honey dear, while I kiss a-way each tear, or else I shall be mel-an-choly too. Now won’t you too.
MY ONE AND ONLY LOVE

Words by Robert Mellin
Music by Guy Wood

Slowly

C Am7 Dm7 G9 G#dim7 Am Am7/G FM7

The very thought of you makes my heart sing like an April breeze on the wings of spring. And you appear in all your splendor, My One And Only Love.

Em A7b9 Dm7 G9 C Am7 Dm7 G9 G#dim7 Am Am7/G FM7

The shadows fall and spread their mystic charms in the hush of night while you're in my arms. I feel your lips so warm and tender, My One And Only Love.

Bm7b5 Em7 A7b9 Dm7 Cm7 Bm7b5 E7 Am7 Es9 Dm7 G7 G7b9

The touch of your hand is like heaven, a heaven that I've never known. The blush on your check when ever I speak tell me that you are my own.

Em6 C#m7b5 B7 Em6 C#m7b5 F#m7 B7 Em En/D Em/C# Dm7 A7#11 Dm7 G7b9

You fill my eager heart with such desire. Every kiss you give sets my soul on fire. I give myself in sweet surrender.

Bm7b5 Em7 A7b9 Dm7 Cm7 Bm7b5 E7 Am Es9

My One And Only Love.
MY PRAYER

Moderately

F Fdim7 F Bbm6

My Prayer is to linger with you at the end of the day in a dream that's divine.

F F#dim7 C7/G C745 F Fdim7 F Bbm6

My Prayer is a rapture in blue with the world far away and your lips close to mine.

C7 C745 F Cm7 F7 Bbm7 Eb7 Ab

Tonight while our hearts are a glow oh!

Cm7sus5 G7sus9 C7 Db9 C7 C745 F6 Fdim7

tell me the words that I'm longing to know. My Prayer and the answer you give.

F Bbm6 F F/A Abdim7 Gm7 C7

may they still be the same for as long as we live. That you'll always be there.

Gm7 C7 C745 F


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MY SHINING HOUR

Lyric by Johnny Mercer
Music by Harold Arlen

Tenderly

Eb Cm7 F9 Bb7sus Bb7 Eb Cm7 Ab Bb7sus Bb7 Cm7

This will be My Shining Hour, calm and happy and bright. In my dreams, your face will flower through the darkness of the night. Like the lights of home before me, or an angel watching o'er me. This will be My Shining Hour, 'til I'm with you again.
MY ROMANCE  
(From "JUMBO")

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately Slow

CM7  Dm7  Em7  Ebdim7  Dm7  G7  CM7  Bb13  Am  Am7  Am7  A7

My Romance doesn't have to have a moon in the sky, My Romance doesn't need a blue la-

Dm7  G7  CM7  C7  Fm7  F#dim7  CM7  C7  Fm7  F#dim7  CM7  F#m7  F7b5  Em7  Eb7

go on standing by; no month of May no twinkling stars, no hide away, no

Am9  D7  Dm7  G7  CM7  Dm7  Em7  Ebdim7  Dm7  G7  CM7  Bb13  Am  Am7

soft guitars. My Romance doesn't need a castle rising in Spain, nor a dance to a

Am7  A7  Dm7  G7  CM7  C7  Fm7  Fm7/E  Dm7  Dm7/C  Bm7  Bb9

constantly surprising refrain. Wide awake I can make my most fantastic dreams come

Am7  A9  CM7/G  Am7  Dm7  Dm7/G  G7  C6

true; My Romance doesn't need a thing but you.

MY SHIP

From The Musical Production "LADY IN THE DARK"

Words by Ira Gershwin  
Music by Kurt Weill

Moderately Slow

F  D7  Gm7  C7  F  D7  Gm7  C7  F  D7

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

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

paradise in the hold. My ship's a-glow with a million pearls and rubies fill each

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NEVERTHELESS (I'M IN LOVE WITH YOU)

Words and Music by Bert Kalmar and Harry Ruby

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Music Co. (c/o The Songwriters Guild)

Moderately

Bb Ddim7 F7 Dm7b5 G7

May-be I'm right, and may-be I'm wrong, And may-be I'm weak and may-be I'm strong; but
Cm G7 C7 F7 B6 Gm7 C7 F7

Never the less, I'm in love with you. May-be I'll win and
Ds dim7 F7 Dm7b5 G7 Cm G7

may-be I'll lose, and may-be I'm in; for cry in the blues; but Never the less, I'm in
C7 F7 Bb Fm7 Bb 7 Fm7 Bb 7

love with you. Some how, I know at a glance the ter ri ble chan es I'm
Eb Gm7 C7 Gm7 C7 Cm7 F7

tak ing; fine at the start, then left with a heart that is break ing.
Bb Ddim7 F7

May be I'll live a life of re gret and may be I'll give much
Dm7b5 G7 Cm G7 C7 F7 Bb

more than I'll get; but Never the less I'm in love with you.

THE "NEW FRANKIE AND JOHNNIE" SONG

Words and Music by Shel Silverstein and Bob Gibson

Moderately Bright

F F7 Bb Db

1. Now Frank-ie, she was a fine look in' wo man, had a man named John nie and she
F F7 G7 C7 F F7

loved him Lord, she laid down a hun dred for a suit of clothes. Don't you see them
Additional lyrics:

2. Now Frankie came home one evening just a little bit early and she said, "Think I'm gonna stop and have me a beer." So she went and she told her troubles to the fat bartender says, "Tell me, fat daddy, has my Johnnie man been here?"

3. He said, "Frankie, I'm sorry you asked me that personal question, but you know that I'm about as honest as a man can be. I see Johnnie, he was clippin' and collidin' and a-dippin' and a slidin', and a flippin' and a flyin' with a girl named Annabel Lee."

4. Frankie said, "No, no, no, it can't be so, 'cause I know—my Johnnie man wouldn't treat me bad."
   So she sat—and had a couple more beers and shed a couple more tears—says, "I'm the best damn woman that scoundrel ever had."

5. Frankie got into a taxi and she said to the driver,
   "Listen—don't stop for nothin' all the way downtown.
   'Cause I got a forty-five right here and I'm makin' it clear
   that I'm lookin' for the man who's givin' me the runaround."

6. Frankie got out at South Clark Street and looked in the window,
   she saw Johnnie and Annabel swingin' there.
   Then Frankie took deadly aim on that deadly game
   and she shot her man right in the middle of his big affair.

7. Bango—the first time she shot him, he stood right up.
   And bango—he leaned right over and he clutched his side.
   Then bango—he started kickin' and a-screamin' and
   a-screamin' and a-kickin',
   when bing-bong-bango—Johnnie rolled over and died.

8. Now you heard the story 'bout Frankie and her man named Johnnie,
   and you know that was a game never should've been played.
   And the moral of this sad tale I'm tellin' you,
   if you're gonna fool around—then you better pull the shade.

9. Frankie, she was a fine lookin' woman, had a man named Johnnie
   and she loved him, Lord, she laid down a hundred for a suit of clothes.
   Don't you see them walkin' arm in arm down along Canal Street,
   Frankie loved Johnnie, Lord, everybody knows, hey, hey.
   Frankie loved Johnnie, Lord, everybody knows.

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**NICA'S DREAM**

By Horace Silver

*1964 by Ecaroh Music, Inc.*

Moderate Latin Tempo
NICE WORK IF YOU CAN GET IT
(From "A DAMSEL IN DISTRESS")

Moderately

B7 E7 A7 D7 G7 C7 A7 A7♭9 G/D

Hold-ing hands at mid-night 'neath a star-ry sky.
Nice Work If You Can

Am G/B C6 G/B Bdim7 Am7 G B7 E7 A7 D7

Get it, and you can get it if you try.
Sroll-ing with the one girl,

G7 C7 A7 A7♭9 G/D Am7 G/B C6 G/B Bdim7 Am7

sigh-ing sigh aft-er sigh,
Nice Work If You Can Get It, and you can get it if you try.

G Em C9 Em7 A7

Just im-agine some-one wait-ing at the cot-tage door,

Dm Dm/F A7/E A7 Am7 D7♭5 D7♭5/C B7 E7

where two hearts be-come one.
Who could ask for any-thing more?
Lov-ing one who

A7 D7 G7 C7 A7 A7♭9 G/D Am7 G/B

loves you, and then tak-ing that vow,
Nice Work If You Can Get It, and if you

F7 E7 Am7 Am7/D D7♭5 G Em7 D7 G6

get it, won't you tell me how?

NEW YORK AFTERNOON

By Richie Cole

* 1976 All Madcness Music (BMI) Admin. by Bug

Medium Samba

Intro

N.C.

Groov-in' on a New York Af-ter-noon,
we're groov-in' on a New York Af-ter-noon.

D9 sus GM7 CM7

On a Sun-day,
went to the cit-y hop-ing this would be the one day,
That certain night, the night we met there was magic abroad in the air, there were angels dining at the Ritz, and crazy night we met, when Nightingale Sang In Berkeley Square.

This heart of mine beat loud and fast like a merry-go-round in a fair. For when you turned and smiled at me we were dancing cheek to cheek and Nightingale Sang In Berkeley Square.

The moon that lingered over London town, poor puzzled moon, be wore a frown. When dawn came stealing up all gold and blue to interrupt our rendezvous,

How could he know we two were so in love. The whole darn world seemed upside down, the streets of town were paved with stars. It was such a romantic affair, and as we kissed and home-ward step was just as light as the tap-dancing feet of Astaire and like an echo said "good-night" far away. Nightingale Sang In Berkeley Square. How Square.

I know, 'cause I was there that night in Berkeley Square.
NIPPON SOUL

By Julian Adderley

Moderately
F Bb G7 C7 Fm/C Fm7/Bb Es7 Bb9 F7/C Bdim7 Bb9 F7#9
G7/Bb Gm7/C C9 F A9 Gm7 C9 F Bb G7 C7
Fm/C Fm7/Bb Es7 F7/C Bdim7 Bb9 F7#9 G7/Bb Gm7/C
F A9 Gm7 C9 F Bb G7 C7 Fm/C Fm7/Bb Es7 F7/C Bdim7 Bb9
F Am7 A7 D7 G7 C7 F D13

NO MOON AT ALL

Words and Music by Reed Evans and Dave Mann

With a Beat
Dm A/C# D7/C G/B
No Moon At All — what a night, — even light-nin' bugs have dimmed their light.
C7/Bb F/A Bb7 A7 Dm Bb9 E7#5 A7#5 Dm
Stars have dis-pa-pear ed from sight and there's No Moon At All. — Don't make a sound.
A/C# D7/C G/B C7/Bb
it's so dark, — even Fi-do is a fraid to bark. — What a per-fect chance to
F/A Bb7 A7 Dm A7#9 Dm Es7 D7 G7
park and there's No Moon At All. — Should we want at-mos-phere, — for ins-pira-
NONE BUT THE LONELY HEART

By Mack David, Al Hoffman, Jerry Livingston

Slowly with expression

None But The Lonely Heart can know my sorrow as I keep searching for my love in vain. Is there a lonely heart that I could borrow, a heart to sing with me love's sweet refrain? What good are stars that shine when they are wasted, what good are lips like mine that go untasted?

Night after night I pray I'll find my lover and when I do my heart will feel that glow, something None But The Lonely Heart could know.
NOW'S THE TIME

By Charlie Parker

Fast Blues  F7  Bb7  Bbdim7

F7  Gm7  C7  F7  Gm7  C7

OH! LOOK AT ME NOW

Words by John DeVries
Music by Joe Bushkin

Moderately  Es6  Bs9  Bs m9/Es  Es7 b9  AIm7  Asm6  Ds7 5

For I'm not the [guy  _  girl _] who cared a- bout love, and I'm not the [guy  _  girl _] who cared a- bout for- tunes and such,

Gm7  C7  F7  B7 9  Bs9  B7 5  Bs9  Es6  Bs9  Bs m9/Es  Es7 5

ne- ver cared much, but, look at me now. I nev- er knew the tech- nique of kiss- in',

AIm7  Asm6  Ds7 5  Gm7  C7  F7  Fm7  Bs9  Eb

I nev- er knew the thrill I could get from your touch, nev- er knew much. Oh! Look At Me Now.

Am7 5  D7  Gm  Es7  D7  Gm  Ds7 5  Gm7  C7

I'm a new [man  _  girl in a whirl _] Cas- a- no- va at his best.

Fm  Ds7  C7  Fm7  Bs7  Bs7 5  Es6  Bs9

With a new heart, brand new start, I'm so proud I'm bust- in' my vest._ So, I am the [guy  _  girl _] who

Bs m9/Es  Es7 9  AIm7  Asm6  Ds7 5  Gm7  C7

turned out a lov- er, so, I'm the [guy  _  girl _] who laughed at those blue dia- mond rings, one of those things.

F9  Fm7  Bs9 1. Es6  Cm7  Fm7  Bs9  Bs7 5  2. Es6  B9  EM7  Es6

Oh! Look At Me Now. Oh! Look At Me Now.
OH! WHAT IT SEEMED TO BE

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

Slowly

It was just a neighborhood dance, that's all that it was, but Oh! What It Seemed To Be! It was like a masquerade ball with costumes and all 'cause you were at the dance with me. It was just a ride on a train, that's all that it was, but Oh! What It Seemed To Be! It was like a trip to the stars, to Venus and Mars, 'cause you were on the train with me. And when I kissed you, darling, it was more than just a thrill for me; it was the promise, darling, of the things that fate had willed for me. It was just a wedding in June, that's all that it was, but Oh! What It Seemed To Be! It was like a royal affair with every one there, 'cause you said "Yes, I do," to me. It was

OH, WHAT A BEAUTIFUL MORNIN"

(From "OKLAHOMA")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Bright Waltz

There's a bright golden haze on the meadow, there's a bright golden haze on the fields. The corn is as high as an elephant's eye, and it looks like it's a statue. The breeze is so busy it don't miss a tree, and an ol' weep-in'
climb in' clear up to the sky. Oh, What A Beautiful Morning, oh, what a
beau - ti - ful day. I got a beau - ti - ful feel - in' ev - 'ry - thing's go - in' my
way. All the way. Oh, what a beau - ti - ful day!

OL' MAN RIVER

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

Words by Oscar Hammerstein II
Music By Jerome Kern

Very Slowly

Oh, Man River, dat Ol' Man River, he must know sump-in', but don't say nothin', he
just keeps rollin', he keeps on rollin' a long. He don't plant 'ta - ters, he
don't plant cot - ton, an' dem dat plants 'em is soon for - got - ten; but Ol' Man River, he
just keeps rollin' a long. You an' me, we sweat an' strain,
bo - dy all ach - in' an' racked wid pain. "Tote dat barge!" "Lift dat bale," git a lit - tle drunk an' you
land in jail. Ah git weary an' sick of try - in', Ah'm tired of liv - in' an' skeered of dy - in'. But
Ol' Man River, he jus' keeps rollin' a long.
OH! YOU BEAUTIFUL DOLL

Moderately

F D7 G7 C7

Oh! You Beautiful Doll, you great big beautiful doll!
Let me put my arms about you,

F C7 F Gm7 C7b9 F D7 G7

I could never live without you. Oh! You Beautiful Doll, you great big beautiful doll!

C7 F Db7

If you ever leave me, how my heart will ache, I want to hug you but I fear you'd break.

Oh! oh! oh! oh! Oh! You Beautiful Doll! Doll!

OLD DEVIL MOON

(From "FINIAN'S RAINBOW")

Moderately

F Eb F Eb F

I look at you and suddenly, something in your eyes I see

Eb FM7 Cm7 F7 BbM9

You've got me flyin' high and wide on a magic carpet ride

soon begins bewitching me.

It's that Old Devil Moon that you
Wanna cry, wanna croon, wanna

BbM9 Eb9 Abm7 Db7 Gb6 C7 F

stole from the skies.

laugh like a loon.

It's that Old Devil Moon in your eyes.
You and your glance make this romance too hot to handle. Stars in the night blazing their light can't hold a candle to your razzle dazzle.

Just when I think I'm free as a dove Old Devil Moon deep in your eyes blinds me with love.

ON A CLEAR DAY (You Can See Forever)

Moderately GM7 C9 GM7 Bm7

On A Clear Day rise and look around and you'll see who you are.

On A Clear Day how it will astound you that the glow of your being outshines every star. You feel part of every mountain, sea and shore. You can hear, from far and near, a world you've never heard before. And On A Clear Day, on that clear day you can see forever and ever and ever and evermore!
OLEO

By Sonny Rollins

ON A LITTLE STREET IN SINGAPORE

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Words by Billy Hill
Music by Peter DeRose

Slowly

C Bb C G7\5 C Bb C Bb G F

On A Little Street In Singapore we'ld meet

G C7\5 G F G F C Bb C G7\5 C Bb

beside a lotus covered door. A veil of moonlight on her lonely face,

C Bb G F G C7\5 C Bb C Bb F

how pale the hands that held me in embrace. My sails to-night are

Gm/C F D\b F Fm Dm7

filled with perfume of Shalimar with temple bells to guide me to the shore.

G7 C Bb C G7\5 C Bb C Bb G F

And then I'll hold her in my arms and love the way I loved before;

G C7\5 1: C6 Am7 C6 Dm7 G7 2: C Bb E C

A Little Street In Singapore.
ON THE STREET WHERE YOU LIVE
(From "MY FAIR LADY")

Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately

B♭6 Gm7 Cm7 F7 B♭M7 Gm7 Cm7 Cm7/F7/E♭ B♭M7/D

I have often walked___ down this street before,___ but the pavement always
lilac trees___ in the heart of town?___ Can you hear a lark in
stop and stare,___ they don't both-er me.___ For there's no-where else on

To Coda

D♭dim7 Cm7 F7 Cm7/F Fdim Cm7 Em F6 B♭6

stayed beneath my feet before,___ All at once am I___ sev-ral stories high.
an-y other part of town?___ Does en-chants ment pour___ out of ev-ry door?
earth that I would rather be.____ Let the

Gm7 C7

know-ing I'm___ On The Street Where You Live.____ Are there

F9 B♭6 B♭dim7 Cm7 Cm7/F F7+9

No, it's just___ On The Street Where You Live.____ And oh,___ the tow-ering feel- ing,___ just to

F7 Cm7/F F7 B♭ Cm7 C♭dim7 B♭/D Em9 D7 Em6

know___ some-how you are near!___ The o-ver-pow-ering

Em6/♭ Cm6 G♭dim7 B♭/F G7 B♭/F Em7+5

feel-ing___ that an-y sec-ond you may sud-den-ly ap-pear!___ Peo-ple

D. S. al Coda

Em7/A A7 D A7/C# Am/C Gm7/C C7 F7 Cm7/F F7+9

CODA

Cm7 Em B♭6 Gm7

time go by,____ I won't care if I___ can be

C9 F9 Cm7/F F7+9 B♭ G♭6 B♭

here On The Street Where You Live.____
ON A SLOW BOAT TO CHINA

By Frank Loesser

I'd love to get you — On A Slow Boat To Chi-na, all to my self, a lone.
Get you and keep you in my arms ever more,
leave all your lovers weeping on the far away shore.

Out on the briny with a moon big and shiny, melting your heart of stone,
I'd love to get you — On A Slow Boat To Chi-na, all to my self, a lone.

ON THE SUNNY SIDE OF THE STREET

Lyric by Dorothy Fields
Music by Jimmy McHugh

Grab your coat and get your hat, leave your worry on the doorstep, just direct your feet to the sunny side of the street. Can't you hear a patter-pat? And that happy tune is your step, life can be so sweet On The Sunny Side Of The Street. I used to walk in the shade with those blues on parade. But
I'm not afraid this Rover crossed over. If I never have a cent I'll be rich as Rockefeller, gold dust at my feet. On the Sunny Side Of The Street, Grab your Street.

ONCE UPON A SUMMERTIME

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

Slowly, with feeling

Once Upon A Summertime, if you recall, we stopped beside a little flower stall. A bunch of bright forget-me-nots was all I'd let you buy me. Once Upon A Summertime, just like today, we laughed the happy afternoon away, and stole a kiss in every street cafe. You were sweeter than the blossoms on the tree. I was as proud as any girl could be. As if the Mayor had offered me the key to Paris! Now, another winter-time has come and gone. The pigeons feeding in the square have flown, but I remember when the vespers chime. You loved me.

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

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ONE MINT JULEP

Words and Music by Rudolph Toombs

Slow Rock

D7 G9 D7 G9

Early mornin' as I was walkin',
I met a woman and started talkin'.

D7 G9 D7 G9 A7

I don't remember just how it started,
but all I know is we should have parted.

Em9 Em7/A D6 D6 F#7

Went in a tavern to get a few nips,
I stole a kiss, and then another,
I didn't mean to take it further.

F7 E7

One Mint Julep was the cause of it all.
The lights were burning low there in the tavern when
thru the swing-in' door, up popped her father. He said; "I saw you when you kissed my daughter. Got to

A7 D7 G9

wed her right now, or face a slaughter." I didn't know just what I was doin';

D7 G9 D7 D7

I had to marry or face ruin. A mint julep, a mint julep, a mint julep,
a mint julep, One Mint Julep was the cause of it all.

G9 A7 Em9 Em7/A D6 Fine F#7

I don't want to bore you

F7 E7

with my trouble, but from now on I'll be thinking double. I'll buy her roses or

A7 D.S. al Fine

maybe tulips, I got too much trouble from buying juleps.
ONE NOTE SAMBA

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Samba

Dm7 D♭7 Cm7 B7♭5

This is just a little samba built up on a single note. Other

Dm7 D♭7 Cm7 B7♭5

notes are bound to follow but the root is still that note. Now this

Fm7 B♭7 Eb M7 Ab 7

new one is the consequence of the one we've just been through as I'm

Dm7 D♭7 Cm7 B7♭5 B♭6

bound to be the unavoidable consequence of you.

Eb m7 Ab 7 D♭ M7

There's so many people who can talk and talk and talk and just say nothing, or nearly nothing.

D♭ m7 G♭7 C♭ M7

I have used up all the scale I know and at the end I've come to nothing, or nearly

Cm7♭5 B7♭5 Dm7 D♭7 Cm7 B7♭5

nothing. So I come back to my first note, as I must come back to you. I will

Dm7 D♭7 Cm7 B7♭5 Fm7

pour into that one note all the love I feel for you. Any one who wants the whole

B♭7 Eb M7 Ab 7 D♭ M7

show Re, Mi, Fa, Sol, La, Ti Do, he will find himself with no

C7 C♭ M7

1. B♭6 F7♯5 2. B♭6

show. Better play the note you know. This is
OPEN COUNTRY

Music by Robert Brockmeyer
Words by Jane Feather

Moderately - with a beat

\[ Eb \quad EbM7 \quad Eb7 \quad Ab \quad Abm7 \quad Db7 \]

Inside out and upside down, the sound of big-town has me turned around. I yearn for

\[ Cm7 \quad F7 \quad B7 \quad Bb7 \]

waterfalls. The Open Country calls.

\[ Eb \quad EbM7 \quad Eb7 \quad Ab \quad Abm7 \quad Db7 \]

urban life's too high futtin' for a small front yard, I find commutin' on the

\[ Cm7 \quad F7 \quad Fm7 \quad Bb7 \quad Eb \quad Fm7 \quad Eb7 \quad Ab \quad Ab+ \]

late, late train, too much strain. I'm just a yokel, you see. No fence, no

\[ Ab6 \quad Ab7 \quad Db13 \quad C7 \quad Fm \quad C+ \quad Fm7 \quad Fm6 \]

wall, will ever enclose me. While fate can still expose me to the

\[ Fm7 \quad B7 \quad Fm7 \quad Bb7 \quad Bb7#5 \quad Eb \quad EbM7 \quad Eb7 \]

right condition for a fine days fishin'. Who needs skies all full of 'scrapers, not a

\[ Ab \quad Abm7 \quad Db7 \quad Cm7 \quad F7 \]

soul on earth needs smoggy vapors. Come along with me, live a while. Why

\[ B7 \quad Cm7 \quad F7 \]

not be nature's child? Fancy free, that's my style. Wide

1. \[ Fm7 \quad Bb7 \quad Eb \quad Fm7 \quad Bb7\#9 \]
2. \[ Fm7 \quad Bb7 \quad Eb \quad E9 \quad Eb\#9 \]

Open Country for me. Open Country for me.
OPUS ONE

Moderate Jump Tempo

G

I'm wrack-in' my brain, to think of a name, to give to this tune, so Per-ry can croon, and

A9    Am7    D9    G    Bb7   Am7    D9    D+  

may-be ol' Bing will give it a fling. And that'll start ev'-ry-one hum-min' the thing. The

G

mel-o-di's dumb, re-peat an' re-peat. But if you can swing, it's got a good beat. And

A9    Am7    D9    G    C9    G  

that's the main thing, to make with the feet. 'Cause ev'-ry-one is swing-in' to day. So, I'll call it

Bb    Gm7    Cm7    F7   F9    Bb6    G7 #5    C9    F9 #5    D+    Bbm7  

O-pus One! It's not for Sam-my Kaye._ Hey! _ hey! _ hey! _ It's O-pus One! It's

Em7    Ab7 #9    D6    D+    D13    G  

got to swing, not sway._ May-be, _ if Mis-ter Les Brown could

C9    A9  

make it re-nown, _ and Ray An-tho-ny could swing it for me._ There's nev-er a doubt you'll

Am7    D9    G    C9    G    Eb9    G  

knock your-self out._ When-ev-er you can hear O-pus One._

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ONE BY ONE

By Wayne Shorter

Shuffle
Am7b5 D7#5#9 Ab7 Gm7 Fm7 Bb7 Eb9 Cm11 F9 BbM9 Am7b5 Ab7 Gm7 Bb7/F

Em7b5 D7#5#9 Gm11 E7#9 A7#5#9 Dm7 Bm7b5 Em7b5 A7#5#9 Dm7 Am7b5 Ab7

Gm7 Bb7/F Em7b5 D7#5#9 Gm11 Am7b5 D7#5#9 Ab7 Gm7 Fm7 Bb7 Eb9 Cm11 F9 BbM9

Am7b5 Ab7 Gm7 Bb/F Em7b5 D7#5#9 Gm11

ORCHIDS IN THE MOONLIGHT

Words by Gus Kahn and Edward Eliscu
Music by Vincent Youmans

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With a Tango Beat
Fm Db Fm C7

When or-chids bloom in the moon-light and lov-ers vow to be true; I still can dream in the
Gm7b5 C7 Fm Db Fm F7

moon-light, of one dear night that we knew. When or-chids fade in the dawn-ing, they speak of tears and “Good-
Bs m Fm C7 Fm C7 Fm Fine

bye!” Tho’ my dreams are shat-tered, like the pet-als scat-tered, still my love can nev-er die.

F Fdim C7 F F6 C7

There is peace in the twi-light, when the day is thru, but the shad-ows that fall on-ly seem to re-
F F#dim C7 Fdim C7 F F7 Bb

call all my long-ing for you. There’s a dream in the moon-beams, up on the sea of blue;

D7/F Bb F Fdim C7 F C7 F D.C. al Fine

but the moon-beams that fall, on-ly seem to re-call, love is all, love is you.
THE ORGAN GRINDER

Bright swing

Eb M7 Dm9 Gm9 Gm7 Ab7

C7#5#9 Ab7

1. C7#5#9 2. C7#5#9 Eb m9

F#m9 Am9

Ab7

Gm6/9

Last time vamp and fade

Ab7 Gm6/9

ORNITHOLOGY

By Charlie Parker and Benny Harris

Fast Swing

GM7 Gm7 C7 Gm7 C7 FM7

Fm7 Bb7 Eb7 D7

Gm Cm7b5 D7 Bm7 E7

Am7 D7

Am7 D7 G/B Bb7

Am7 Ab7 GM7
OUT TO LUNCH
By Eric Dolphy

PAPER DOLL
By Johnny S. Black

PARKER'S MOOD
By Charlie Parker
THE PARTY'S OVER

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Moderately Slow Eh Cm7 Fm7 Ab/Bb Bb7 Eh Cm7 Fm7 Ab/Bb Bb7 Eh Bb7/F

The Par - ty's O - ver, it's time to call it a day. They've burst your pret - ty bal - loon and

Eh/G Ah Bbm7 Eb7 #9 Ab6 Db9 EhM7

tak - en the moon a - way. It's time to wind up the mas - quer - ade. Just make your

Dm7 G7 C7 F7 Bb7 Ab/Bb Bb7 Eh Cm7 Fm7 Ab/Bb Bb7

mind up the pi - per must be paid. The Par - ty's O - ver. The can - dles

Eh Cm7 Fm7 Ab/Bb Bb7 Eh Bb7/F Eh/G Ah Bbm7

flick - er and dim. You danced and dreamed through the night, it seemed to be right just be - ing with him.

Eh7 Eb7 #5 Ah Bb7 Bb7 #5 Gm7 #5 C7 Fm7

Now you must wake up, all dreams must end. Take off your make - up,

Bb7 EhM7 Cm Fm7 Bb7 Eh

The Par - ty's O - ver. It's all O - ver my friend.
PAUL'S PAL

By Sonny Rollins

Moderately

Gm7       C7       F       Dm7       Gm7       C7
F       Bm7       E7       Am7       D7       Gm7       C7

To Coda  I  F       Dm7

F       Dm7       Gm7       C7       F
Gm7       C7       F

Bm7      E7#9      Am7      D7#9      Gm7
C7       D.S. al Coda  Coda  FM7

PENNIES FROM HEAVEN

Words by John Burke
Music by Arthur Johnston

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Moderately

C6       Dm7       Em7       E6dim7      Dm7        G7       Dm7       G7       C6       Dm7       Em7       E6dim7

Every time it rains it rains Penn- nies From Heav-en. Don't you know each cloud con-tains

Dm7       G7       Dm7       G7       C9

Penn- nies FromHeav-en? You'll find your for-tune fall-ing all over town. Be sure that

G7       Dm7       G9       C       Dm7       Em7       E6dim7       Dm7       G7       Dm7       G7

your um-brel-la is up-side-down. Trade them for a pack-age of sun-shine and flow-ers.

C7       C9       FM7       F6

If you want the things you love, you must have show-ers. So when you hear it thun-der,

CM7       C9       Bb9       Bb9       A9       Dm7

D7       G7#9       C

don't run un-der a tree, there'll be Penn- nies From Heav-en for you and me.
Once in a garden fashioned all of dreams a peacock sadly clamored, loud and long, and widely spread its rainbow-feathered train, poured its heart out to its love in song: Peacock mine, of my dreaming, your caress and your kiss are but seeming. I am grieving, at your leaving for I love you past believing. Peacock mine, should I doubt you? Life would be but one long night without you. Though illusion it seems, I will love you in dreams forever, sweet peacock mine.

Peacock mine, I adore you, for your love, for your kiss I implore you. Should you fly far away I would die in a day of longing, sweet peacock mine.
THE PEANUT VENDOR
(El Manisero)

English Words by Marion Sunshine and L. Wolfe Gilbert
Music and Spanish Words by Moises Simons

Quick Rhumba

G D7 G D7 G

1. In Cuba, each merry maid wakes up with this serenade; peanuts!
2. In Cuba, his smiling face is welcome most every place; peanuts!

D7 G D7

They're nice and hot, peanuts! I sell a lot. If you haven't got bananas, don't be blue,
They hear him cry, peanuts! They all reply. If you're looking for an early morning treat,
peanuts in a little bag are calling you. Don't waste them, no tummy ache, you'll taste them
get some double jointed peanuts good to eat. For breakfast or dinner time, for supper,

D7 G D7 G D7

when you awake. For at the very break of day, the peanut vendor's on his way,
most any time. A merry twinkle in his eye, he's got a way that makes you buy,

G D7

At dawning that whistle blows through every city, town, and country lane,
Each morning that whistle blows the little children like to trail a long,
you'll hear him sing his plaintive little strain, and as he goes by to you he'll say:
they love to hear the peanut vendor's song. They all laugh with glee when he will say:

G D7 G D7

"Big jumbos, big double ones, come buy those peanuts roasted today, come try those
They're roasted, no tiny ones, they're toasted, peanuts hot in the shell, come buy some,
freshly roasted today!" If you're looking for a moral to this song, fifty million little
I eat more than I sell." If an apple keeps the doctor from your door, peanuts ought to keep him

D7 G D7 G D7

monkeys can't be wrong.
from you ever more.

G D7

"Peanuts! we'll meet again, peanuts! this street again,
peanuts! you'll eat again, your peanut man." That peanut man's gone.
PEEL ME A GRAPE

Words & Music by David Frishberg

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Light, cute, sexy

Dm9  Eb13  Dm9  Dm9  C13  Bs13  A7#5#9

Dm9  Eb13  Dm9  F9  Bb9  Bdim7  Fm6/C  B9#5  Bb9  Bdim7

Peel Me A Grape, crush me some ice, Skin me a peach, save the fuzz for my pillow,
Pop me a cork, French me a fry, Crack me a nut, bring a bowl full of bon-bons,

Dm9  Eb13  Dm9  F9  Bb9  Bdim7  Fm6/C  B9#5  Bb9  Bdim7

start me a smoke, talk to me nice, you got ta wine me and dine me, don't try and fool me,
chill me some wine, keep standin' by, just entertain me, champagne me, show me you love me,

Fm6/C  B9#5  Bb9  Bdim7  Fm6/C  Bm7/A  A7#5#9

bejewel me, either amuse me or lose me, I'm gettin' hun-gry, Peel Me A Grape.
kid glove me, best way to cheer me, cashmere me, I'm gettin' hun-gry, Peel Me A Grape.

Bm9  Dm9/C  Bs13  A7#5#9  Dm7  F6/C  Bb7  A7#5#9  Dm7  Eb7  D7sus  D7  Gm  Gm9/F♯

Here's how to be an agreeable chap, love me and leave me in luxury's lap. Hop when I hol-ler, Skip when I snap, when I say, "Do it," jump to it.

Gm9/F  Em7♭5  E7  D/F♯  Gm  Gdim  Bs13  A7#5#9

Dm9  Eb13  Dm9  Eb13  Dm9  C13  Bs13  A7#5#9

Send out for scotch, call me a cab, cut me a rose, make my tea with the pet-als.

Dm9  Eb9  Dm9  F13  Bb9  Bdim7  Fm6/C  B9#5  Bb9  Bdim7

Just hang a round, pick up the tab, Never out think me, just mink me, polor bear rug me,

Fm6/C  B9#5  Bb9  Bdim7  Fm6/C  Bm7/A  A7#5#9  Dm11

Don't bug me, new Thunderbird me, you heard me, I'm gettin' hun-gry, Peel Me A Grape.

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PEOPLE

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Words by Bob Merrill
Music by Julie Styne

Moderately
BbM7 Cm7 F7 BbM7 Cm7 Cm7/F/F7/Bb BbM7 Am7

People, People who need People are the luckiest People in the world.

We’re children needing other children and yet letting our grown-up pride

hide all the need inside, acting more like children, than children.

Lovers are very special People, they’re the luckiest People in the world.

With one person, one very special person, a feeling deep in your soul

says: you were half now you’re whole. No more hunger and thirst, but first, be a person who needs

People, People who need People are the luckiest People in the world.

PEOPLE WILL SAY WE’RE IN LOVE

(From "OKLAHOMA")

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Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately
C CM7 Dm7 G7 C C/E E added7 G7/D G7 C Am7

Don’t throw bouquets at me, Don’t please my folks too much. Don’t laugh at my

jokes too much. People Will Say We’re In Love! Don’t sigh and gaze at me:

your sighs are so like mine. Your eyes mustn’t glow like mine. People Will Say We’re In
Love, don't start collecting things, give me my rose and my glove, sweet heart.

they're suspecting things, People Will Say We're In Love.

PERDIDO

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Medium Swing

Cm7 F7 Cm7 F7 Bb Dm7 G7 Cm7 F7

Per - di - do, I look for my heart, it's Per - di - do, I lost it way down in Tor - ri - do, while le - ro, she glanced as she danced a bo - le - ro. I said, taking off my sombre robe. "Let's

Cm7 F7 Bb6 EbM9 Dm7 G7s9 Bb6 Eb9 Bb6 D13 D9 A9 G13

cracking a dance fi - es - ta. Bo - es - ta." High was the sun when we first

C13 Cdim7 C9 Gb9 F13 Cm7 F7 Cm7 F7

came close; low was the moon when we said, "A - dios!" Per - di - do, Since then has my heart been Per -

Bb Dm7 G7 Cm7 F7 Cm7 F7 Bb6 Eb9 Bb6

di - do, I know I must go to Tor - ri - do, that yearning to lose Per - di - do.

PERHAPS

By Charlie Parker

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Quick Blues

C7

F7 C7 Em7 A7

Dm7 G7 C7 Dm7 G7
PICK YOURSELF UP

Words and Music by Dorothy Fields and Jerome Kern

Moderately

Gm7 C7 FM7 Bm7 Em7b5 A7b5 Dm7 G7 C7sus C7

Nothing's impossible I have found. For when my chin is on the ground I pick myself up,

Am7 D7 Gm7 C7 F Am7 D7 GM7 CM7

dust myself off, start all over again. Don't lose your confidence if you slip, be

Fm7b5 B7b9 Em7 A7 D7sus D7 Bm7 E7 Am7 D7

grateful for a pleasant trip, and pick yourself up, dust yourself off, start all over again.

G AbM7 Ab6 AbM7 Ab6 Ab7 Eb7

Work like a soul inspired till the battle of the day is won.

Ab Ab6 Ab7 C Am7 D9 Gm7 C7

You may be sick and tired, but you'll be a man my son!

Gm7 C7 FM7 Bm7 Em7b5 A7b5 Dm7 G7 CM7 C7

Will you remember the famous men who had to fall to rise again? So take a deep breath,

C6 C+ Am Am7/G Fm7b5 Gm7

pick yourself up,

Gm7 C7sus C7 F

dust yourself off,

start all over again.

POINCIANA (SONG OF THE TREE)

Words by Buddy Bernier
Music by Nat Simon

Moderately

GM9 Dm7 G9 Cm6

Poinciana, your branches speak to me of love. Pale moon

GM9 Am7 D7 GM9

is casting shadow's from above. Poinciana, somehow I feel the jungle
POMPON TURNPIKE

Words and Music by Will Osborne and Dick Rogers

Slow

Pompton Turnpike, That's a very famous Jersey road-way

full of country charm. Pompton

Turnpike leads you to a place not far from Broadway. Still it's on a

farm. You dine with lights subdued. The music

in interlude puts you right in the mood to dance and find your

self romance. Pompton Turnpike ride your bike or if you like just

hitch-hike. Come to Pompton Turnpike.
POLKA DOTS AND MOONBEAMS

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Music, Division of Music Sales Corporation

Words by Johnny Burke
Music by Jimmy Van Heusen

Slowly, with expression

\[ F \quad Dm7 \quad Gm7 \quad C7 \quad C7/Bb \quad Am7 \quad Dm7 \quad Gm7 \quad Em7b5 \quad A7b9 \]

A country dance was being held in a garden,
I felt a bump and heard an "Oh, beg your pardon,"

\[ Dm \quad Dm\#11/C\# \quad Dm7/C \quad Am7 \quad A7m7 \quad Gm7 \quad C7 \quad C9/Bb \quad Am7 \quad D7b9 \quad Gm7 \quad C7 \]

suddenly I saw Polka Dots And Moonbeams all around a pug-nosed dream.

\[ F \quad Dm7 \quad Gm9 \quad C7 \quad C7/Bb \quad Am7 \quad Dm7 \]

The music started and was I the perplexed one,
I held my breath and said "may I have the next one."

\[ Gm7 \quad Em7b5 \quad A7b9 \quad Dm \quad Dm\#11/C\# \quad Dm7/C \quad Am7 \quad A7m7 \]

In my frightened arms Polka Dots And Moonbeams sparkled on a pug-nosed dream.

\[ Gn7 \quad C9 \quad C7b9 \quad F6 \quad Bm7b5 \quad E7 \quad A \quad A7dim7 \quad Bm7 \quad E7 \quad E7/D \]

There were questions in the eyes of other dancers as we floated over the floor.

\[ C7m7 \quad F7m7 \quad Bm7 \quad E7 \quad A \quad A7dim7 \quad Bm7 \quad E7 \]

There were questions but my heart knew all the answers,

\[ A7 \quad D7 \quad Gm7 \quad C7 \quad F \quad Dm7 \]

and perhaps a few things more.

\[ Gm9 \quad C7 \quad C7/Bb \quad Am7 \quad Dm7 \quad Gm7 \quad Em7b5 \quad A7b9 \]

Now in a cottage built of lilacs and laughter I know the meaning of the words "ever after."

\[ Dm \quad Dm\#11/C\# \quad Dm7/C \quad Am7 \quad A7m7 \quad Gm7 \quad C9 \quad C7b9 \quad F6 \quad E6 \quad E6/F6/9 \]

And I'll always see Polka Dots And Moonbeams when I kiss the pug-nosed dream.
POOLS

By Don Grotnick

PUT ON A HAPPY FACE

Words by Lee Adams
Music by Charles Strouse

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THE PREACHER

Medium Swing

F Fdim7 F Bb9

Gather round and hear the Preacher,
hear the Preacher, hear the Preacher

F Fdim7 F Bdim7 F

man. They used to call him the Preacher,
hymn for the ladies, sermon was over,

F Fdim7 F G7

this was true for, he would teach from his heart 'bout the only thing he knew.

C7 F Fdim7 F F7 Bb A7 F7 Gm7 G7dim7 Am7 Dm7

He would stand up there in the pulpit, born in his hand, and let that melody take you
When they all got to swing in' and clap in' hands, I had the swing in' est convocation.

Gm7 C7

so, bow your head and we'll join in one might-y chord to say a prayer for the Preacher,

F Fdim7 F Bb Bdim7 F Dm7 Gm7 F6

to the Promised land. He played one Gather round and hear the Preacher, hear the Preacher,
gone to his reward.

F Fdim7 F C7 F

hear the Preacher, Preacher man. Now the

PUT YOUR LITTLE FOOT RIGHT OUT

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Jazz Waltz

G G7 E7#5 Am7 D7

Put your little foot, put your little foot, put your little foot right out. Put your little foot, put your

Am7 D7 G G7 E7#5

little foot, put your little foot right out. Put your arm a-round, put your arm a-round, put your arm a-round my

Am7 D7 Am7 D7 G E7 Am7

waist. Keep your arm a-round, keep your arm a-round keep your arm a-round my waist. Take a step to the side, take a
RAIN

Music by Peter DeRose

Slowly

C   F   C   C7   B7   Bb7   A7   D7
Rain, When ya gon'na rain a gain? Rain grow the golden grain a gain. Show er

G7   G7#5   C   Am7   Dm7   G7   C   F
your bless ings on me. Rain, make the rivers deep a gain.

C   C7   B7   Bb7   A7   D7   G7   G7#5   C   F6
Rain, please don't let me weep a gain. Show er your bless ings on me.

C   C7   F

The cows in the meadow and the sheep in the corn, they know that some-thing is

C/G   Bb7   A7   Dm7   G7   C7   B7   Bb7   A7   D7
wrong. Old Moth-er Earth can never give birth. When you're a-way so long.

C   F

Rain, make it green in lover's lane. Rain, for my gal and me a gain. Show er

G7   G7#5

your bless ings on me. your bless ings on me.

THE RAIN IN SPAIN

(From "MY FAIR LADY")

Words by Alan Jay Lerner
Music by Frederick Loewe

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Moderately

F   F7 dim7   C7/G   C7   F   Gm7   C7   F   F/A   Db7/Ab

The Rain In Spain stays mainly in the plain! The Rain In Spain stays

Gm   C7   F   Gm7   C7   F   F7 dim7   C7/G   C7
mainly in the plain! Now once again, where does it rain? On the plain! On the
**RANDOM THOUGHTS**

* 1978 Shock Music

**By Steve Kuhn**
RED SAILS IN THE SUNSET

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Words by Jimmy Kennedy
Music by Hugh Williams

Slowly

G C Cm6 G Gdim7 Am7 D7

Red Sails In The Sunset way out on the sea, oh! carry my loved one

Am7 D7 G C Cm6 G

home safely to me. He sailed at the dawning, all day I've been blue.

Gdim7 Am7 D7 Am7 D7 G C Cm6 G

Red Sails In The Sunset I'm trusting in you. Swift wings you must borrow,

D7 G C Cm6 G A7 Am7 D7

make straight for the shore. We marry tomorrow and he goes sailing no more.

G C Cm6 G Gdim7

Red Sails In The Sunset way out on the sea, oh! carry my

Am7 D7 Am7 D7

loved one home safely to me.
RED CROSS

By Charlie Parker

Fast Bb

RED TOP

Words and Music by Lionel Hampton & Ken Kynard

Medium Bounce

My little Red Top see how you got me spinning....
go ing

round and round and I don't want to stop.

You've got me so if I

don't go around I'm sure gonna drop, gonna drop, gonna drop, So Red Top-

you just go right on spinning....
go round and round

and don't you ever stop.

Remember, that if you
RIVER, STAY 'WAY FROM MY DOOR

Words by Mort Dixon
Music by Harry Woods

Slow Ballad

E♭ B♭7 E♭ E♭7 A♭ Adim7 E♭/B♭ Cm7 F7

You keep go-in' your way, I'll keep go-in' my way, River, Stay
I just got a cabin, you don't need my cabin,

B7 B♭7 E♭ Cm7

'Way From My Door. Don't come up any

C9 B♭ Bdim7 Cm7 F7

higher, I'm so all alone. Leave my bed and my fire, that's all I

B♭7 E♭ B♭7 E♭ E♭7 A♭ Adim7 E♭ C7 F7

own. I ain't break-in' your heart, don't start break-in' my heart, River, Stay

B7 B♭7 E♭

'Way From My Door. Door. Oh! Lord, Ain't I been Lord, You made the

Cm A♭7 Cm

faithful, and ain't I worked, ain't I toiled in the sweat-in' sun? Oh! Lord, Ain't I
river, but won't you try to remember that you made me. Oh! Lord, Hear me

C G7 C

and thanked you for all you've done: Oh! make the river hear my

B♭7 E♭ B♭7 E♭ E♭7 A♭ Adim7 E♭ Cm7

plea: I ain't break-in' your heart, don't start break-in' my heart,

F7 B7 B♭7 E♭ B♭7 A♭7 E♭

River, Stay 'Way From My Door.
ROCKIN' CHAIR

Words and Music by Hoagy Carmichael

Moderately

E♭ E♭M7 B♭m7 G♭9 A♭M7 D♭7 Gm7 C7

Old Rock-in' Chair's got me, cane by my side; fetch me that gin, son,
F7 F7♭5/C♯ Fm7 B♭7 E♭6 Cm7 A♭m7♭5 D7 Gm Gm C7♭5

'Tore I tan your hide. Can't get from this ca-bin, goin' no-where; just sit me here
F7 E♭/B♭ B♭7 E♭ E♭ B♭ A♭9 E♭ E♭7 E♭M7

grab-bin' at the flies 'round this Rock-in' Chair. My dear old Aunt Har-ri-et in heav'n she
Am7♭5 D7 Gm7 Cm7 E♭ F9 Fm7 G♭7 E♭ E♭ E♭M7

be send me sweet cha-r'i-ot for the end of these trou-ble I see. Old Rock-in' Chair
B♭m7 E♭ A♭M7 D♭9 Gm7 C7 Fm7 E♭m7 1. E♭ Fm7 G♭7 2. E♭ A♭9 E♭6

gits it, judgment day is here, chained to my Rock in' Chair.

ROSETTA

Words and Music by
Earl Hines and Henri Wood

Moderately

F9 E♭9♭5 E♭9♭11 D9 G9 C7 C7♭5 F6 G9 C7 C7 C7 C7♭5 C7 C7♭5

Ros-set-ta, my Ros-set-ta, in my heart, dear, there's no one but you. You some-bod-y
told me, that you loved me, never leave me for
F E♭7 A♭m E♭7 A♭m/A♭ G7 Gm7 C7 F9

new. You've made my whole life a dream; I pray you'll make it come true. Ros-set-ta,
E♭9♭5 E♭9♭11 D9 G9 C7 C7♭5 F

my Ros-set-ta, Please say I'm just the one dear for you.
ROUTE 66

Moderately

F6  Bb9  E  F6  F7  Bb9

If you ever plan to motor west,
Travel my way, take the

F6  Gm7  C9  F  A#dim7

high-way that's the best.
Get your kicks on Route Six-ty-six!

Gm7  C7  F6  Bb9  E  F  F7

It winds from Chi-ca-go to L.A.,
more than
two thou-sand miles all the way.
Get your kicks on

C9  F  A#dim7  Gm7  C7  F7

Route Six-ty-six!
Now you go thru Saint Lo-hey and

Bb9  F  F9

Jop-lin, Mis-sour-i and Ok-la-hom-a Cit-y is might-y pret-ty. You'll see-

Bb9  F7

Amar-illo; Gal-up, New Mex-i-co;

Gm  C9  Gm7  C9  F  F#dim7  Gm7  C7

Flag-staff, Ar-i-zon-a; don't for-get Wi-no-na, King-man, Bar-stow, San Ber-na-rdin-o. Won't

F  Bb9  E  F  F7  Bb9

you get hip to this time-ly tip:
when you make that

F  Gm7  C9  F  Bb9  F  G#7  F6

Cal-i-for-nia trip,
get your kicks on Route Six-ty-six!
ROYAL GARDEN BLUES

By Clarence Williams and Spencer Williams

Blues Tempo

F     Bb  Bbm  F       Bb  Bbm  F       Bb  Bbm  F       Bb  Bbm  F       Bb  Bbm  F       Bb  Bbm  F

No use of talkin', no use of talkin', you'll start in dog-walkin' no matter where

Bs6    F7#5  Bs6    F7#5  Bs6    F7#5  Bs6    F7#5  Bs6    F7#5  Bs6    F7#5

there's jazz-co-pa-tion, blues mod-u-la-tion just like a Hai-tian you'll rip and tear. Most ev'rey

C7    D#7  C7    F       C7    F       Bb  Bbm  F       Bb  Bbm  F

bo-dy likes the blues, here's why I'm ra-vin', here's why I'm ra-vin', if it's

F       Bb  Bbm  F       F9  Bs6    F7#5  Bs6    F7#5

blues you are cra-vin' just come on down. You'll hear 'em play-in', you'll hear 'em play-in',

Bs6    F7#5  Bb  Bs7    C7    Ddim7/C Cdim7  C7  D#7  C7    F

soon you'll be say-in', 'Hon, jazz me 'round,' be-cause your feet they can't re-fuse.

F       F7  F       F7  F       F7  F       F7  C7

What's that fa-mil-iar strain, that true blue note re-frain? It's driv-in' me in-sane.

Bs6    D#7  C7    F       Fm7#5  C7/G

There goes that mel-o-dy it sounds so good to me, and I am up a tree.

Can't keep still tho' it's a-gainst my will, I'm on my P's and Q's, I just can't re-fuse.

F7       Bb  Bbm  F       F7  Bb

CHORUS

Ev-ry bo-dy grab some-bo-dy and start jazz-ing 'round. Hon, don't you hear that

Bs7       Eb

trom-bone moan? Just lis-ten to that sax-o-phone. Gee, hear that clari-

an cho-ly strain, say but it's sooth-ing to the brain. Just wan-na get
S-H-I-N-E

Words by Cecil Mack and Lew Brown
Music by Ford Dabney

Moderately

Shine away your blues-ies.

Shine each place up, make it look like new.

Shine your face up, wear a smile or two.

Shine your these and those, you'll find that everything will turn out fine.

Folks will shine up to ya, everyone will how dy do ya, you'll make the whole world shine.
S'POSIN'

Lyric by Andy Razaf
Music by Paul Denniker

Moderately

Eb A#M7 Gm7 C7b9 Fm7 Bb9 Eb6 A#M7 Gm7 C7b5 Fm7 Bb9

S'pos-in' I should fall in love with you; ___ do you think that you could love me too?

Eb Cm7 F9

S'pos-in' I should hold you and caress you; ___ would it impress you ___ or distress you?

Eb A#M7 Gm7 G7b9 Fm7 Bb9 Eb6 Fm7 Gm7 Am7b5 Bbm7 Eb9 A6 Dm7b5 G7b9

S'pos-in' I should say, 'for you I yearn,' ___ would you think I'm speaking out of turn? ___ And

Cm7 Eb/G Gbdim7 Fm7/Fm/Ex Dm7 G7 Cm7 F9 Ex/Bb Bb7/Ab G7 C7b5 Fm7 Bb7b9 Eb Db9 D9 EbM9

S'pos-in' I'd declare it, would you take my love and share it? ___ I'm not S'pos-in' I'm in love with you.___

S.O.S.

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SALT PEANUTS

Words and Music by Dizzy Gillespie and Kenny Clarke

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Fast  F6  Bb6  Bdim7  F6  N.C.

N.C.  |  1  |  2  | Em7  Eb7  Dm9  Dm  Dm7

| Da7  | C7  | Gm9  C7#5  F6  Bb6  Bdim7  F6  N.C.

F6  Bb6  Bdim7  F6  N.C.

SACK OF WOE

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Medium Swing

By Julian Adderley

Fm7  Bb7

C7  Fm7  Bm7  Eb7 #5  Ab  Gm7 #5  C7

Fm  Bm7  Eb7 #5  Ab  Gm7 #5  C7

Fm  1. Fm7

2. Fm7

SATIN DOLL

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By Duke Ellington, Johnny Mercer and Billy Strayhorn

Smoothly

Dm7  G7  Dm7  G7  Em7  A7  Em7  A7

Cig-a-rette hold-er  which  wigs  me,  o-ver  her  shoul-der,  she  digs  me.
Ba-by  shall  we-go  out  skip-pin',  care-ful  a-mi-go,  you're  flip-pin'.

Am9  D9  Aom9  D9  1° C  Dm7  Em7  A7

Out  cat-tin'  that  Sat-in  Doll.
Speaks  last-in  that  Sat-in  Doll.
She's nobody's fool, so I'm playing it cool as can be.

I'll give it a whirl, but I ain't for no girl catching me.

Swish E. Rooney Telephone numbers well you know, doing my rhumba

with uno, and that 'n' my Satin Doll.

SECOND HAND ROSE

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assigned and effective January 1, 1980 to Harold Square Music, Inc.

Words by Grant Clarke
Music by James F. Hanley

Moderately, not too slowly

F G7 C7

I'm wearing second hand hats, second hand clothes, that's why they call me second hand shoes, all the girls hand me their

Second Hand Rose Even our piano in the parlor, Father bought for ten cents on the doll

Second hand beaux. Even my pajamas when I don't have some body else's initials on

similar. Second hand pearls, I'm wearing second hand curls, I never get a single thing that's new.

Second hand rings, I'm sick of second hand things, I never get what other girls do.

Even Jake the plumber, he's the man I adore, had the nerve to tell me he's been

Once while strolling through the Ritz a girl got my goat, she nudged her friend and said 'Oh! look there's

married before, every one knows, that I'm just Second Hand Rose from Second

C9 C719 [1 F Bdim7 C7 N.C. 

Avenue. I'm wearing
SAMBA DE ORFEU

Words by Antonio Maria
Music by Luiz Bonfa

Medium Tempo

CM7

Que-ro vi-ver, quer-vo sam-bar a-te sen-tir a es-sen-cia da vi-

Em7 A7#9 Dm7

-da, me fal-ta ar. Que-ro sam-bar, que- ro vi-ver,

G7

[1.

E7 A7 D7 G7

depois do sam-ba, ta bem meu a-mor pos-so mor-rer. Que-ro vi-ver,

G7 C6 Gm7 C7 Gm7 C7 FM7 F6

mor, pos-so mor-rer. Quem qui-zer go-s tar de mim,

FM7 F6 Fm7 Bb7 Fm7 Bb7 EbM7 G7 N.C. CM7

Se qui-zer vai ser as sim va-mos vi-ver,

Em7 A7#9

va-mos sam-bar Se a fan-tas sia ras-gar, meu a-mor eu com-pro ou-

Dm7

tra. Va-mos sam-bar va-mos vi-ver o sam-ba e

G7 C6

livre, eu sou livre tam-bem, a-te mor-rer.

SATURDAY NIGHT FISH FRY

Words and Music by Ellis Walsh and Louis Jordan

Solid Beat Tempo

Verse

Bbm Bbm/Ab Gb7 F7

Now if you've ev-er been down to New Or-leans, then you can un-der-stand just

Gb9 F7

what I mean, We de-cid-ed we could use a lit-tle some-thing to eat, so we went to a house on

Bbm Bbm/Ab Gm7b5 G7 Bbm/F Gb7
SEÑOR BLUES

Moderate Latin Tempo

Senor Blues is what they call him,

way down Mexico City Way.

Senoritas fallin' for him

with the hope that he will stay.

By the time that they love him,

Senor Blues gone a way.

Well, he's tall and good lookin',

always knows just what to say.

Yes, he's tall and good lookin',

and he always knows just what to say.

I don't know why, don't know why, don't know why,

I'm so tired and lonely and

CODA
**SENTIMENTAL JOURNEY**

Words and Music by Bud Green, Les Brown and Ben Homer

Easy Swing

```
C    D7    G7
Gonna take a Sentimental Journey,
Gonna set my heart at ease.

C    F9    C    G7
Got my bag, I got my reservation,
spent each dime I could afford.

FM7    CM7
Gonna make a Sentimental Journey, to renew old memories.
Like a child in wild anticipation, long to hear that "All a board."

D7    G7    Dm7    G7    Cdim7    G7/D G7
Seventy, that's the time we leave, at seventy, I'll be waitin' up for
Heaven, countin' every mile of railroad track that takes me back.

C    D7    G7
Never thought my heart could be so yeam-y. Why did I decide to roam?

C    F9    C    G7    C
Gotta take this Sentimental Journey, Sentimental Journey home.
```
SEPTEMBER SONG
From The Musical Play "KNICKERBOCKER HOLIDAY"

Words by Maxwell Anderson
Music by Kurt Weill

VERSE
Ad Lib F7 Fdim7 Gm Cm7 Fdim7 Gm Cm7 Fdim7
(Male) When I was a young man courting the girls I played me a wait-ing game. If a maid re-fused me with
Gm Gdim7 Am7/5 F9/5 Bb Gm7 Cm7/5 F F7 Gm
tossing curls, I let the old earth take a cou-ple of whirls, while I plied her with tears in lieu of pearls. And as
Cm Fdim7 Gm Cm7 F7 Bb6 Moderately Slow, with much expression
time came around, she came my way, as time came around she came. Oh, it's a long, long, while
Cm7 Bbm7 Bb6 C7 Cm7/5 F7/9 Bbm7
from May to De-cem-ber, but the days grow short, when you reach Sep-tem-ber--
Bbm6 G7 Bbm7 Bb6 C7

N.C.
When the au-tumn weath-er turns the leaves to flame one has n't got time
Cm7/5 F7/9 Bbm7 Eb6 Edim7
for the wait-ing game. Oh, the days dwindle down to a pre-cious few--
Eb6 Edim7 Bb N.C. Bbm6 G7 Bbm7
Sep-tember, No-vem-ber! And these pre-cious days I'll spend with you,
Bb6 C7 Cm7/5 Bm7 Bb6
these pre-cious days I'll spend with you.

SERMONETTE

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By Jon Hendricks & Julian Adderley

Moderately F F6 D7/5/F4 C/G C7 Am/C A7/C#
I heard a Ser-mon-ette, have you heard it yet with that
Dm F/A Bb F/A Gm7 Fdim7 G G7 C7 F
soul-ful mes-sage that you won't soon for-get? It tells a-bout real, true love--
SERENADE TO A BUS BEAT

By Clark Terry

Medium Swing

F6 D7#5/F# C/G C7 Am/C A7 C# Dm Bb F/A Gm7

people lost sight of through their sinful living 'n'
scornin' heav'n a bove. It tells you to love one noth er, to feel that each man's your
brother, live right 'cause you know that you reap what you sow. And so to have
no regret and to find what you're missin', bow your head an, listen to this Ser mon ette. I heard me a
SEVEN COME ELEVEN

By Benny Goodman and Charlie Christian

Bright tempo  Ab

1.

2.

G7

C7

F7

Bb 7

Eb 7

Ab

SHAKE, RATTLE AND ROLL

Words and Music by Charles Calhoun

Moderately  C7

Get out  from that kitch-en and rattle those pots and pans.  Get out

F9

C6

Edim7  Dm7

— from that kitch-en and rattle those pots and pans.  Well, roll my break-fast, 'cause —

G9

C6

§ C7

I'm a hun-gry man.  Shake Rat-tle And Roll,  Shake Rat-tle And Roll.
Shake Rattle And Roll
ne'er do nothin' to save your dog-gone soul.
never do nothing to save your dog-gone soul.

Wearin' those dresses, your hair done up so right.
look so warm, but your heart is cold as ice.

SHAWNUFF
By Charlie Parker and John 'Dizzy' Gillespie

Moderate Swing

- 1948 ATLANTIC MUSIC CORP.
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SHE'S FUNNY THAT WAY
(I Got A Woman, Crazy For Me)

Words by Richard A. Whiting
Music by Neil Moret

Moderately

Bb7  Eb  Bb7  Eb  Bb7  Eb  Bb7  Gm7b5  C7

I'm not much to look at, nothin' to see, just glad I'm livin' and lucky to be,
never had nothin; no one to care, that's why I seem to have more than my share.

Ab  Abm  Eb  F9  Fm7  Bb7  Eb  Bb7

I got a woman, crazy for me, She's Funny That Way. I can't save a dollar,
I got a woman, crazy for me, She's Funny That Way. When I hurt her feelings.

Eb  Bb7  Eb  Bb7  Gm7b5  C7  Ab

ain't worth a cent, she doesn't hol ler, she'd live in a tent, I got a woman,
once in a while, her only answer is one little smile, I got a woman,

Abm  Eb  Fm7  Bb7  Eb  Abm  Eb  Bb7  Eb

crazy for me, She's Funny That Way. Tho' she loves to work and slave for me ev'ry day,
crazy for me, She's Funny That Way. I can see no other way and no better plan,

Abm  Eb  Cm  Cm7  F7  Fm7  Bb7  Eb  Bb7

she'd be so much better off if I went away; but why should I leave her,
end it all and let her go to some better man; but I'm only human,

Eb  Bb7  Eb  Bb7  Gm7b5  C7  Ab

why should I go, she'd be unhappy without me I know, I got a woman,
coward at best, I'm more than certain she'd follow me west, I got a woman,

Abm

1. Eb  Fm7  Bb7  Eb  Bb7

crazy for me, She's Funny That Way. 1 She's Funny That Way.

2. Eb  Fm7  Bb9  Eb

crazy for me, She's Funny That Way.
THE SHEIK OF ARABY

Words by Harry B. Smith and Francis Wheelier
Music by Ted Snyder

I'm the Sheik of Araby, your love belongs to me.
At night when you're asleep into your tent I'll creep.
The stars that shine above, will light our way to love.
You'll rule this land with me; The Sheik of Araby.

SHOO FLY PIE AND APPLE PAN DOWDY

Words by Sammy Gallop
Music by Guy Wood

Slow bounce - solid beat

Shoo-Fly Pie And Apple Pan Dowdy makes your eyes light up, your
Heavens are cloudy, Shoo-Fly Pie And Apple Pan Dowdy, I
never get enough of that wonderful stuff, Mama! when you bake,
Mama! I don't want cake; Mama! for my sake.

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F F/F F/Bb C7 F C7/F C7/F A7
C7  F# dim7  Gm7  C7  F  F/A

go to the oven and make some ever-lovin' sh, Shoo-Fly Pie And
Bb  C7  F  G7  C7  F  F/A

Apple Pan Dowdy makes your eyes light up, your tum, my say "how-dy," Shoo-Fly Pie And
Bb  F/A  F  Bb  F/C  C7  F6

Apple Pan Dowdy, I never get enough of that wonderful stuff.

SIDE BY SIDE

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Words and Music by Harry Woods

Moderately  Eb

Oh! we ain't got a barrel of money, maybe we're ragged and funny, but we'll

Ab  Ab

Don't know what's comin', tomorrow, maybe it's trouble and sorrow, but we'll

Adim7  Eb/Bb  C7  F7  Bb7  Eb  G7#5  G7

travel along singin' a song Side By Side. Thru all kinds of weather

C7  F7  Bb7  Bbdim7

travel the road starin' our load Side By Side.

what if the sky should fall? Just as long as we're together, it doesn't matter at

Ab  Eb

all. When they've all had their quarrels and parted, we'll be the same as we

Ab  Ab  Ab

start-ed, just trav'lin' along singin' a song Side By Side. Oh! we Side.

337
SISTER SADIE

By Horace Silver

Medium blues

Dm7/G

Sis-ter Sa-die was a mean chick
Sis-ter Sa-die nev-er wor-ried.

As9#11 Dm7/G

As9#11 Dm7/G

She hasn’t been the same since Al-phon-so put her down.

C13

G13

C13

She just paces a-round the floor.

A13

Ab13

As9#11 Dm7/G

As9#11

She doesn’t have any mind no more.

As9#11 Dm7/G

To Coda ⊗

As9#11

Dm7/G

Al-ways had a-lots a mon-ey,

D.C. al Coda ⊗ CODA Dm7/G

hasn’t been the same since Al-phon-so put her down.

Dm7/G

C9 B9 Bb9 A9 N.C.

Bb9 A9 As9 G9
SKYLARK

Lyric by Johnny Mercer
Music by Hoagy Carmichael

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Moderately

E♭6  F♭m7  G♭m7  A♭M7  E♭M7  G♭m7  A♭M7  G♭m7  C♭m7

Sky - lark, have you an - y - thing to say to me?  Won't you tell me where my

Sky - lark, have you seen a val - ley green with spring, where my heart can go a

love can be?  Is there a mead - ow in the mist where some - one's wait - ing to be kissed?

jour - ney - ing o - ver the sha - dows and the

rain to a blos - som cov - ered lane?  And in your lone - ly flight, have - n't you heard the mu - sic

A♭M7  D♭m7♭5  G♭m7♭5  C7  F♭m7

in the night?  Won - der - ful mu - sic, faint as a "will - o' the wisp," craz - y as a loon,

G6  E♭m7  A7  D7  G  B♭7  E♭6  F♭m7

sad as a gyp - sy ser - e - na - ding the moon.  Oh, Sky - lark,

G♭m7  A♭M7  E♭M7  G♭m7  A♭M7  G♭m7  C♭m7  F♭m7

I don't know if you can find these things, but my heart is rid - ing on your wings.

F♭7  B♭7  E♭  E♭6  B♭7♭5  E♭6

So, if you see them an - y - where, won't you lead me there?
SKYLINER


Words by Stephen Sondheim
Music by Jule Styne

Small world
rather than settling down. Funny, 'cause I'd love to go trav'ling. Small World,
isn't it? We have so much in common, it's a phe-nom-e-non.

We could pool our re-sources by join-ing forces from now on.

Lucky, you're a girl who likes children, that's an im-port-ant sign. Lucky, 'cause I'd love to have children. Small World, isn't it? Funny, isn't it? Small and funny and fine.

SNOWFALL

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Lyrics by Ruth Thornhill
Music by Claude Thornhill

Moderately slow

Snow-fall, softly, gently drift down.
Snow-flakes whisper 'neath my window.

Covering trees misty white, velvet breeze
'round my doorstep. Gently, softly, silent

Snow-fall!
SMOKE RINGS

Words by Ned Washington
Music by H. Eugene Gifford

Moderately Slow

Where do they go—the Smoke Rings I blow each night?
Where do they end—the Smoke Rings I send on high?

What do they do—those circles of blue and white?
Oh! why do they seem to picture a dream?

They've kissed the world good-bye?
Oh! I'd give my life to laugh at this strife above?

Then why do they fade my phantom parade of love?
I'd be a king, I'd follow each ring I blow.

Puff, puff, puff, puff your cares away.
Puff, puff, puff night and day.

Blow, blow them into air, silky little rings.
Blow, blow them everywhere, give your troubles wings.

What do they tell and what is the spell they cast?
Some of them fall and seem to recall the past.

But most of them rise away to the skies of blue.
Oh, little Smoke Rings I love, please take me above, take me with you!
SMOKE GETS IN YOUR EYES

Moderately

Eb Gm7 Gdim7 Fm7 Bb7

They asked me how I knew my true love was true?
They said some-day you'll find, all who love are blind.

Gm7 Cm7 Fm7 Bb7

I of course replied, "Something inside, cannot be denied."

Gm7 Cm7 Fm7 Bb7

So I chaffed them and I gayly laughed, to think they could doubt my love.

Cm7 Cdim7 Cm7 F7

Yet today, my love has flown away, I am without my love.

Gm7 Cm7 Fm7 Bb7

Now laughing friends deride, tears I cannot hide, so I smile and

Gm7 Cm7 Fm7 Bb7

say, "When a love's flame dies, Smoke Gets In Your Eyes."

SOLAR

Medium Swing

Cm Gm7 C7 FM7

Fm7 Bb7 Em7 A7 Dm7

1. Dm7#5 G7#5 B9

2. Dm7#5 G7#5 B9 Cm

343
A SMOOTH ONE

Medium bounce

Bdim7 Bb6 F6/A F6 Bdim7 Bb6 F6/A F6 Bdim7 Bb6

F6/A F6 G9 C9 C9#5 F6 F6 F7

Bb6 Bdim7 F6 Cm7 F9

Bb6 Bdim7 F6 D7b9

Gm7b5 C7 Bdim7 Bb6 F6/A F6 Bdim7 Bb6

F6/A F6 Bdim7 Bb6 F6/A F6 G9 C9 C9#5 F6

SO NICE
(Summer Samba)

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Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY

Moderately

F

Bm7 E7

Some-one to hold me tight, that would be very nice. Some-one to love me right that would be very nice.

BbM7 Bb6 Eb9

Some-one to un-der-stand each lit-tle dream in me. Some-one to take my hand, to be a team with me.

Am7 D7b9 Gm7 Em7b5 A7#5 Dm11 G7

So Nice, life would be So Nice. If one day I'd find some-one who would

344
SO WHAT

By Miles Davis

Medium Swing

Fast

Bass Solo 8va

Ensemble etc.
SOLITUDE

Words and Music by Duke Ellington, Eddie De Lange and Irving Mills

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Smoothly EbM7 Cm7 F7 Fm7 Bb9 Bb7 #9 To Coda EbM7 Fm7 Bb7 #5

In my solitude you haunt me with reveries of days gone by.
In my solitude you taunt me with memories that never
tend to send back my

I'm praying, dear Lord above,

E♭ Eb7 AbM7 Adim7 Eb/Bb Bbm7 Eb7
die.

I sit in my chair, I'm filled with despair, there's no one could be so sad.

With

AbM7 Adim7 Eb/Bb C7 Fm7 Bb7 #5 CODA EbM7

gloom everywhere, I sit and I stare, I know that I'll soon go mad.

In my love.

SOFT WINDS

By Benny Goodman

Medium swing tempo

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Ab7/C D♭ 6 Ab 6/♭Bb Ab 6

Ab7/C D♭ 6 Ab 6/♭Bb Ab

Ab 9 D♭ 9

Ab 9

Ab 9

Eb7 Ab7/C D♭ 6 Ab/♭Bb Ab 6

Ab 9 D♭ 9

D♭ 9

346
SOME ENCHANTED EVENING
(From "SOUTH PACIFIC")

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Copyright renewed.

Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

C

G7

C

Some En-chanted Evening you may see a stranger, you may see a stranger,
Some En-chanted Evening someone may be laughing, you may hear her laughing.

Gm7 C7#5 FM7 A7#9 Dm7 Dm/C Bm7#5 E7 Am C7/G

FM7 F/E Dm7 G7 C Am7 Dm9 G7 G7/D C C G7/D C G7/C6 G7/D C

Who can explain it? Who can tell you why? Fools give you reasons, wise men never try.

C

G7

C

Some En-chanted Evening when you find your true love, when you hear her call you,

Gm7 C7#5 FM7 A7#9 Dm7 Dm/C Bm7#5 E7 Am C7/G

FM7 F/E Dm7 Dm7/G G7 C G7/D C

G7 C6 G7/D C Dm7 Dm7/G C6

never let her go. Once you have found her, never let her go!
SOLO FLIGHT
By Benny Goodman, Charlie Christian and Jimmy Mundy

Moderate jump tempo

C  Cdim7  G7  C
F dim  G9  G/B  F/A  G
F  Em7  Dm  Cdim7 G7/D  G7b9  C6  C7

1.  Bb7b9  Ab7b9  G13  2.  C7  Bb7b9  Ab7b9  G13

SOME DAY MY PRINCE WILL COME
Words by Larry Mory
Music by Frank Churchill

Moderately Slow

FM7  A7#5  BbM7  Am7  D7  Gm7  D7#5  Gm9

Some Day My Prince Will Come, some day I'll find my

C9  FM7/A  A7dim7  Gm7  C7  FM7/A

love, and how thrilling that moment will be, when the Prince of my

A7dim7  Gm7  C7  FM7  A7#5  BbM7  Am7  D7  Gm7

dreams comes to me. He'll whisper, "I love you." And

D7#5  Gm9  C9  CM7  F7  Bs

steal a kiss or two, though he's far away. I'll find my love some

Bdim7  FM7  Fdim7  Gm7  C7  F6  C7

day, some day when my dreams come true. true.
SONGBIRD
(Thank You For Your Lovely Song)

Words and Music by Loonis McGlohon

Slowly

D7   Es M7   Bb m7 /Eb   Eb 7   Ab M7   Fm7

Songbird, thank you for your lovely song! You've lighted all the corners of the day.

Dm7   G7   Cm7   F7

But tell me how a tiny Songbird learned so much of life and love and all the games we play?

Es m7   Ab 7   Cm7   F7   Fm7   Bb 7   D7   Eb M7

Songbird, thank you for your hymn to joy! I listened and you changed my life for me.

Cm7   F7   Dm7   D7   Gm7   Eb m7   Ab 7

For in your song I see a world more beautiful, more gentleness in every face I see.

Db M7   B9   Bb 7 b9   Eb m7   Ab 7   D7   Fm7   F7   Bb m7

Oh, who can ever count the lovely songs you've sung or know about the many old hearts you have made young?

Gm7   C7 9   C 9   Cm7/F   Fdim7   Fm7   Bb 7 b9   D7   Eb M7

Songbird, thank you for your love song, and if you ever have to fly away, I know that I'll remember every song you sang, as

Bb m7   Eb 7   Ab M7   Ab m7/D 6   Eb 9

well as I remember them today.
SOMETIMES I'M HAPPY

Words by Clifford Grey and Leo Robin
Music by Vincent Youmans

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Moderately Fast and Rhythmic

Some-times I'm Happy, some-times I'm blue,
my dis-position de-pends on you.
I never mind the rain from the skies,
if I can find the sun in your eyes.

Some-times I love you, some-times I hate you;
between hate you, it's 'cause I love you. That's how I am so what can I do?

I'm happy when I'm with you.
THE SONG IS YOU

Broadly

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Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II
Music by Jerome Kern

I hear music when I look at you; a beautiful theme of every dream I ever knew. Down deep in my heart, I hear it play; I feel it start, then melt away. I hear music when I touch your hand; a beautiful melody from some enchanted land. Down deep in my heart, I hear it say, is this the day? I alone have heard this lovely strain, I alone have heard this glad refrain: Must it be for ever inside of me, why can't I let it go, why can't I let you know, why can't I let you know the song my heart would sing? That beautiful rhapsody of love and youth and spring, the music is sweet, the words are true. The Song Is You.

SONG OF THE ISLANDS

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Words and Music by Chas. E. King

Slowly

F Fdim7 C7/G C7 G7 C7 F

Hawaiian Isles of beauty where skies are blue and love is true. Where balm-y
valleys with their rainbows your mountains green, the azure sea. Your fra-grant
airs and golden moonlight caress the waving palms of Honolulu. Your flow'er's enchanting music unite and sing aloha oe to me.
SONNY BOY

Moderately

When there are gray skies I don't mind the gray skies, you make them blue, Son-ny Boy.

Friends may for-sake me, let them all for-sake me, you'll pull me through, Son-ny Boy.

You're sent from heaven, and I know your worth. You've made a heaven for

me right here on earth: {And then the angels grew lone-ly, dear, took you 'cause they're lone-ly now

I love you so, Son-ny Boy.

I'm lone-ly too, Son-ny Boy.

SOUTHERN COMFORT

Medium

By Wayne Henderson

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SOUTH OF THE BORDER

Moderately

South Of The Border down Mexican way, that's where I fell in love when
picture in old Spanish lace, just for a tender while I

Stars above came out to play. And now as I wander my thoughts ever stray
kissed the smile upon her face. For it was fiesta and we were so gay

South Of The Border down Mexican way, She was a way. Then she
South Of The Border down Mexican way.

Sighed as she whispered "manana," never dreaming that we were parting. And I lied as I whispered "manana," for our tomorrow never came. South Of The Border I rode back one day.

There in a veil of white by candlelight she knelt to pray. The mission bells told me

South Of The Border down Mexican way. Ay! Ay! Ay!

Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!
SPEAK LOW

Words by Ogden Nash
Music by Kurt Weill

Rhumba or Baguine

Gm9 C9

Gm9 C9

Gm9 C9

Speak Low when you speak, love our summer day withers away too
darling, Speak Low love is a spark lost in the dark too

soon, too soon. Speak Low when you speak, love,
soon, too soon, I feel whenever I go

Our moment is

that tomorrow is

swift, like ships a drift, we're swept a drift, too soon Speak

near, to-morrow is here and always too

soon.____

Time is so old and love so brief, love is pure gold and

time a thief. We're late darling, we're late the curtain de-

scends, ev'rything ends too soon too soon I wait darling, I

wait will you Speak Low to me, speak love to me and soon.
SPAIN

* 1973 Litha Music

Moderately fast, in 2

N.C.

\[ \text{Em7} \quad \text{F}^\#\text{sus} \quad \text{GM7} \]

\[ \text{F7} \quad \text{Em7} \quad \text{A7+9} \quad \text{DM7} \quad \text{GM7} \quad \text{C}^\#7 \quad \text{F7} \quad \text{Bm} \]

N.C. or unison

To Coda \( \phi \)

\[ \text{F}^\#\text{sus} \quad \text{G} \quad \text{Asus} \quad \text{Bm} \]

\[ 1. \quad 2. \quad \text{GM7} \]

\[ \text{Em7} \quad \text{A7} \quad \text{DM7} \quad \text{GM7} \]

\[ \text{C}^\#7 \quad \text{F7} \quad \text{Bm} \quad \text{B7+9} \quad \text{D.S. al Coda} \quad \phi \quad \text{CODA} \]

\[ \text{GM7} \quad \text{D/Bb} \quad \text{Bsus} \quad 8va \]

ST. THOMAS

* 1963 Prestige Music

Latin/Calypso

\[ \text{C} \quad \text{A7} \quad \text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{G7} \quad \text{C} \quad \text{A7} \]

\[ \text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{Em7+5} \quad \text{A7} \quad \text{Dm7} \quad \text{G7} \quad \text{C7} \quad \text{F} \quad \text{F7 dim7} \quad \text{C/G} \quad \text{G7} \quad \text{C} \]

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SPRING CAN REALLY HANG YOU UP THE MOST

Verse: Rubato

C  Bbm7  C  C6/9  C  Bb7  CM7  Bbm7  Eb7 9  A6/4

Once I was a sentimental thing, threw my heart away each spring. Now a spring romance has n't got a chance, promised my first dance to winter, all I've got to show's a splinter

Dm7  A7 9  D9  D9 5  G7  G7  Am7  Dm7  G7  Fm7  G7

In tempo, slowly

Em7  A7 9  Fm7  Bm7  CM7  Bb7  CM7  A7

for my little fling! For my little fling! Spring this year has got me feeling like a horse that never left the post; I lie in my room, staring up at the ceiling, so they won't hear it breaking

CM7  G7 5  CM7  Bb7  CM7  Bb7  CM7  Am7  Dm7  G7

Spring Can Really Hang You Up The Most! Morning's kiss wakes trees and flowers, and to them I'd like to drink a toast; I walk in the park, just to kill lonesome hours, I'm on the shelf, with last year's Easter bonnets.

Gm7  CM7/G  Gm7  CM7/G  Gm7  CM7/G  Gm7  CM7

Spring Can Really Hang You Up The Most! All afternoon, those birds twitter twit, I know the tune: "This is love, this is it!"

Cm7  FM7/C  Cm7  FM7/C  Fm7  Em7  Am7  D7

Heard it before and I know the score; and I've decided that spring is a bore! Spring came a-long, a sea-son song;

GM7  FM7  CM7  Bb7  CM7  Am7  Dm7  G7  Em7  A7 9

Love seemed sure around the New Year, now it's April, love is just a ghost. Did n't doctors once prescribed a tonic: "sulphur and mon-las-ses" was the dose.

Fm7  Gm7  Cm7  Dm7  Gm7  Em7 5  A7 9

Spring ar-rived on time, on-ly what became of you, dear? Spring Can Really Hang You Up The Most! Help a bit, my con-

Dm7  G7  CM7  Bb7  Em7  Ab 7  Dm7  G7

Spring Can Really Hang You Up The Most! dication must be chronic, Spring Can Really Hang You Up The
Most!  All a lone, the par' ty's o v er, old man win ter was a gra cious host; but when you keep pray ing for snow to hide the clo ver; Spring Can Real ly Hang You Up The Most!

SPRING WILL BE A LITTLE LATE THIS YEAR

Moderately

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Spring Will Be A Lit tle Late This Year, a lit tle late ar riv ing in my lone ly world o ver here. For you have left me, and

where is our Ap ril of old? You have left me, and win ter con tin ues

cold. As if to say all things, so I need n't cling to this fear. It's mere ly that

Snow Will Be A Lit tle Late This Year.
STEEPLECHASE

By Charlie Parker

SQUEEZE ME

Words and Music by Clarence Williams and Thomas Waller

Moderate Blues Tempo
STAY AS SWEET AS YOU ARE

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Words by Mack Gordon
Music by Harry Revel

Moderately

C  G7\(\sharp\)9  C  G7\(\sharp\)9  C  Dm7  G7  C  E\(\flat\)dim7  Dm7  G7

Stay As Sweet As You Are, don't let a thing ever change you. Stay As Sweet As You Are, don't let a

C  E7\(\sharp\)9  FM7  Dm7  G7  Am  Am7/G  D7/F\(\sharp\)

soul rearrange you. Don't ever lose all the charm you possess, your loveliness,

D7  Dm7\(\sharp\)5  G7\(\sharp\)9  C  G7\(\sharp\)9  C  G7\(\sharp\)9  C  Dm7  G7

darling, the way you say "yes." Stay As Sweet As You Are, discreet as you are, you're divine, Dear.

C  E\(\flat\)dim7  Dm7  G7  C  Bm7\(\sharp\)5  E7  FM7  Em7

Stay as grand as you are and as you are, tell me that you're mine, Dear. Young and gay or old and gray,

Am7  D9  F  Bb7  C/E E\(\flat\)dim7  G7/D  G7  C

near to me or afar; night and day I pray that you'll always stay as sweet as you are.
STOCKHOLM SWEETNIN'

By Quincy Jones

STOMPIN' AT THE SAVOY

Word and Music by Benny Goodman, Andy Razaf, Chick Webb and Edgar Sampson

Medium Swing Tempo

F g, F, C9, F, F7dim7

Savo-y, the home of sweet ro-man-cer;
Sa-vo-y, just like a cling-ing vine;
Sa-vo-y, it wins you at a glance;
Sa-vo-y, your lips so warm and sweet as wine;
Sa-vo-y, your cheek.

F, Bb, C9, Gm7, C9, F, A7, Dm7, C9, F

gives hap-py feet a chance to dance.
so soft and close to mine, divine!
Your form

Bb, Bb7, Bb7, Es9, Bb7, Es9, Ab7, A7, Ab7

How my heart is sing-in’
while the band is swing-in’
Never tired of romp-in’
and

C7, C9, F, C9

stomp-in’ with you
at the Savoy.
What joy!
A per-fect hol-i-day!
Sa-vo-y,

F, Fdim7, Gm7, C9, F, Es9, E9, FM9

where we can glide and sway;
Sa-vo-y, there let me stomp a-way
with you.

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STORMY WEATHER  
(KEEPS RAININ' ALL THE TIME)

Words by Ted Koehler
Music by Harold Arlen

Slowly

\[ G \quad G\#dim7 \quad Am7 \quad D9 \quad G \quad E7 \]

Don't know why there's no sun up in the sky, Stormy Weather,

\[ Am7 \quad D9 \quad G \quad E7 \quad Am7 \quad D7\#5 \quad 9 \quad G \]

bare gloom and misery everywhere, Stormy Weather,

since my man and I ain't together, keeps rainin' all the time.

just can't get my poor self together, I'm wearin' all the time.

\[ Am7 \quad D9 \quad 2 \quad G \quad C \quad G \quad Bm7 \quad E7 \quad Am7 \quad D7\#5 \quad 9 \quad G \quad Dm7 \quad G7 \]

Life is time, the time, So wearin' all the time.

\[ CM7 \quad G/B \quad Am7 \quad GM7 \quad CM7 \]

When he went a way the blues walked in and met me. If he stays away old rockin' chair will get me. All I do is pray the Lord above will let me walk in the sun once more. Can't go on every thing I had is gone, Stormy Weather,

\[ A7 \quad Am7 \quad D7 \quad G \quad G\#dim7 \quad Am7 \quad D9 \quad G \quad E7 \]

since my man and I ain't together, keeps rainin' all the time.

\[ Am7 \quad D9 \quad G \quad E7 \quad Am7 \quad D7\#5 \quad 9 \quad G \]

Keeps rainin' all the time.
STRANGE FRUIT

Words and Music by Lewis Allan

Andante Moderato

Cm  G7/G5  G7  Cm

Southern trees bear a strange fruit, blood on the leaves and blood at the root, black body swinging in the southern breeze; Strange Fruit hanging from the poplar trees...

G7/D  Cm/Eb  Cm  Dm7b5  G7

Pastoral scene of the gallant South, the bulging eyes and the twisted mouth; scent of magnolia sweet and fresh, and the sudden smell of burning flesh!

G7  G7b9/F  G7b9/D  G7b9/B  G7b9  Cm  Cm

Here is the fruit for the crows to pluck, for the rain to gather, for the wind to suck, for the sun to rot, for a tree to drop.

Cm/G  G7  Cm  G7  D6/G  Cm  G7  Cm

Here is a strange and bitter crop.

STRANGERS IN THE NIGHT

Words by Charles Singleton and Eddie Snyder
Music by Bert Kaempfert

Moderately Slow

FM7

Strangers In The Night exchanging glances wonder in the night what were the chances

F/A  Adim7  Gm7  Eb/G  Gm6  Eb/G  Gm7

we'd be sharing love before the night was through. Something in your eyes was so inviting,

Gm7/C  C7b9  FM7

something in your smile was so exciting, something in my heart told me I must have you.
Am7b5
D7b9
Strangers In The Night, two lonely people we were Strangers In The Night up to the moment when we said our first hello. Little did we know love was just a glance away, a warm embracing dance away and ever since that night we've been together. Lovers at first sight,

F/A Asdim7 Gm C7b9 Gm7/C C7b9 F6

Stuffy

By Coleman Hawkins

Medium Swing

Fm7 Bb9 Es...
A STRING OF PEARLS

Words by Eddie DeLange
Music by Jerry Gray

Moderately

Of Pearls a-la Woolworth.
Of Pearls a-la Woolworth.

Wait 'til the stars peek above
wrapped in dreams and filled with love that old string of pearls a-la Woolworth.

I've got something just for you it's a string of kisses for baby.

'Til that happy day in Spring when I found a love so sublime, right in that

the wedding ring, please Of Pearls a-la Woolworth

old five and dime, with Of Pearls a-la

Woolworth.

STRUTTIN' WITH SOME BARBEQUE

Tempo di Strut

Strut'lin' With Some Barbecue, swing' in' with the band; like the happy

people do way down in Dixie land.

Hear that ol' trombone —

and the trumpet ad lib. Love to hear the lick while I do my

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STRUTTIN' WITH SOME BARBEQUE

Music by Louis Armstrong
Words by Don Raye

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Am7 D9 G7 CM7 G-

pick-in', pick-in' on a juicy rib. 'Cause I'm Strut-in' With Some Barbecue,

CM7 G7#5 C C9 Gm7 C7

feel-in' mighty grand; pass another help-in', please, of that

F6 F7
good ol' dixieland. And mister waiter, if you please, another

C Em7 A9 Dm7 Fdim7 Dm7/G

rib or two; and I'll go strut, strut, stat-tin', Strut-tin' With Some Barbecue

1. C As9 G7
   Strut-tin' With Some

2. C C7 F Fm6 C Ds9 C9

SUNNY SIDE UP

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Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Moderately Bright

C Fm G7 C C7#5 F F#dim7 C

Keep your Sunny Side Up. Up! Hide the side that gets blue.

G7/B C#dim7 G7/D Eb dim7 C/E C D7 Em7 Fdim7 D7/F# G7

If you have nine sons in a row, Baseball teams make money, you know!

C Fm G7 C C7#5 F E7 Am A7

Keep your Sunny Side up. Up! Let your laughter come thru, do!

Dm7 Dm7#5 C/G A7 D7 G7 C F G7#5 C

Stand up on your legs, be like two fried eggs, keep your Sunny Side Up!

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SUGAR

Moderately Slow

Words by Joe Young
Music by George W. Meyer

Moderately

VERSE Bb7

SUGAR FOOT STOMP

Lyric by Walter Meirose
Music by Joe Oliver

VERSE Bb7

Moderately

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A SUNDAY KIND OF LOVE

Moderately slow

I want A Sunday Kind Of Love
love that's on the square,
can't seem to find some - one to en -fold
to keep me warm when Mon - days are cold.

I'd like to know it's more than love at first sight
I'm on a lone - ly road that leads me no where
A love for all my life to have and to hold
I want A Sunday Kind Of Love
I need A Sunday Kind Of Love
I want A Sunday Kind Of Love.

I want A Sunday dreaming and all my Sun - day schem - ing ev'ry minute, ev'ry hour, of ev'ry day.
I'm hop - ing to dis - cov - er a cer - tain kind of lov - er.

Who will show me the way? My arms need

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Words and Music by Barbara Belle, Louis Prima, Anita Leonard and Stan Rhodes
SUMMERTIME

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Words by DuBose Heyward
Music by George Gershwin

Slowly

Am6 E7/B Am6/C E7/B Am6 E7/B Am6/C E7/B Am6 Dm F

Summer-time an' the liv-in' is easy, fish are jump-in';

FM7 Ddim E B7 E Em6 E7b5 Am6 E7/B Am6/C E7/B

an' the cotton is high. Oh, yo' daddy's rich, an' yo' ma is good.

Am6 E7/B Am D7 C Am D Dm7/G Am Am#7

look-in', so hush, little baby, don' yo' cry.

Am6 Am#7 D9 E+ Am6 E7/B Am6/C E7/B Am6 E7/B

One of these morn-in's you goin' to rise up sing-in',

Am6/C E7/B Am6 Dm F FM7 Ddim E B7 E Em6 E7b5

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

Am6 E7/B Am6/C E7/B Am6 E7/B Am D7 C Am Am

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

D Dm7/G Am D F C F9 Bb E13 Am

stand-in' by.

SUNRISE SERENADE

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Words by Jack Lawrence
Music by Frankie Carle

Slow Ballad Cm G7 Cm Bb7 Eb

Good morn-in' good morn-in' you sleep-y head, it's dawn-in', stop yawning, get out of that bed. Say the

Ebdim7 Eb Ebd7 C7 Gb9 F9 B9 Bb9 Fm7/Bb

air is soft as silk, it's time to get the morn-in' milk, come on. Wake up! Get up!
SWEET SUE—JUST YOU

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Words by Will J. Harris
Music by Victor Young

Moderately

Ev'ry star above knows the one I love, Sweet Sue, Just You.

And the moon up high knows the reason why Sweet Sue, it's you.

No one else it seems ever shares my dreams, and without you, dear, I don't know what I'd do. In this heart of mine you live all the time, Sweet Sue,

Just You. Ev'ry You.
THE SURREY WITH THE FRINGE ON TOP
(From "OKLAHOMA")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Lively

G   GM7   G6   G                       GM7   G6   G   GM7   G
Chicks and ducks and geese be-ter scur-ry
Watch that fringe and see how it flut-ters
when I take you out in the sur-rey, when I take you
when I drive them high step-pin' struts-ters.

G6   G   Em7   A7   1Am7   D7   2Am7   D7   Dm7   G7
Nosey pokes 'Il
out in The Sur-rey With The Fringe On Top!
peek thru their shot-ters and their eyes will
pop! The wheels are yel-ler, the up-

CM7   Am7   Dm7   G7   CM7   A7   D   Bm7
hol-ster's brown, the dash-board's gen-u-ine leather,
with is-in-glass cur-tains, you can roll right down, in

Em9   A7   Am7   D7   G   GM7   G6   G   GM7
case there's a change in the weather.
Two bright side-lights wink-in' and blink-in',
ain't no fin-er

G6   G   GM7   G6   G   Am   E7/9   Am   Bdim7   Am/C
rig I'm a think-in'.
You can keep your rig if you're think-in' 'at I'd keer to swap fer that

G/D   Am7   D7   G6   C   G6
shin-y, lit-tle sur-rey with the fringe on the top.

SWEET AND LOVELY

Words and Music by Gus Arnheim, Harry Tobias and Jules Lemare

Moderately Slow

C7                             Gm7   C7   F7
Sweet, And Love-ly sweet-er than the ros-es in May ___

BbM7   CM7   G7   C   C7
Love-ly heav-en must have sent her my way ___

Gm7   C7   F7   BbM7
Skies a-bove me

nev-er were as blue as her eyes ___ and she loves me,
CM7 G7 C Fm7 Bb7 C

who would want a sweeter surprise
When she nestles in my arms so tenderly

Fm7 Bb7 C Am7 Db7 Eb

there's a thrill that words cannot express
in my heart a song of love is taunting me

A7 G7 C7

melody haunting me
Sweet And Lovely sweeter than the roses in May

Gm7 C7 F7 Bb M7 CM7 G7 C

and she loves me there is nothing more I can say

---

SWING HOUSE

By Gerry Mulligan

Medium Swing

D7 G7 D7 G7 D7 Eb7 D7 G

Db7 Gb7 Db7 Gb7 Db7 D7 Db7 Gb C7 F7

C7 F7 C7 Db7 C7 F Bb

Fine

1. 2

---

Bb F/A Bb/Ab Eb/G Gb M7 F7 Bb Edim7 F7 Bb A7 D.S. al Fine
SWINGING SHEPHERD BLUES

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Words by Rhoda Roberts and Kenny Jacobson
Music by Moe Koffman

SLOWLY

\[\text{C6} \]
\[\text{Dm7 D# dim7 C/E A7 Dm7 G7} \]
\[\text{C C9/E F6 A7/Gb G7 C6} \] To next strain
\[\text{G7 C6 Fine} \]
\[\text{C6} \]
\[\text{F9 C6} \]
\[\text{D9 G7 C6 D.S. al Fine} \]

SWEET ELOISE

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Moderately

\[\text{c C7 F Fm6 C} \]
\[\text{G7 C A7 D9 G7 E7 A7 D7 G7} \]

Sweet E - l o - ise, sing the birds in the trees. When she is near you can
hearthem sing - ing sweet mel - o - dies, they're just for my E - l o - ise
Sweet El-o-ise is a beautiful sight;
ole mis-ter moon comes a-round to look at her ev-ery
night.

Her smile's a warm sum-mer breeze,
the smile of El-o-ise.
And tho' there
may be clouds in the skies
there's al-ways sun shine deep in her eyes.
In case you
didn't know,
roses grow hop-pin some day
they'll be pressed and ca-ressed in her bou-quet.

Sweet El-o-ise is so love-ly to love;
you will a-gree she's the on-ly girl that you're dream-in'
of.

But you'll be was-tin' your time,
'cause El-o-ise is all mine.

SWINGIN' UNTIL THE GIRLS COME HOME

By Oscar Pettiford

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Medium Swing

Bb

Cm7 Dm7 D7 Cm7 F7 Bb D7 Cm7 F7

Cm7 F7

(Repeat for Solos)
SWINGIN' THE BLUES

Music by Count Basie & Ed Durham
Lyrics by Ed Durham

Every time blues bring sadness, chase 'em away with gladness.
Soon as I feel 'em coming, right away I start humming.
Cry and those blues 'ill grieve you.
Every things free and easy.

Swingin' 'The Blues' 'ill do it. The blues mean sadness, they can't stand gladness, stop crying, 'cause tears can lead to madness.

When the blues come round, don't feel bad, just swing the blues, you'll feel glad.

Blues can't cause you trouble that's when they go way mad.

You get the blues, you pay the dues, you gotta swing 'em, or you're really gonna lose.

Swingin' 'The Blues' is my way. Everyone gets blues one time, swing and enjoy 'em some time. Really ain't nothin' to it, Swingin' 'The Blues' 'ill do it!
T'AINT NOBODY'S BIZ-NESS IF I DO

Moderate Blues tempo

There ain't noth-in' I can do, nor noth-in' I can say,
That folks don't crit i-
cize me; but I'm gon-na do just as I want to an - y - way,
I don't care
talk - in,' oft-en-times the ones that talk will get down on their knees,
And beg your

If they all de-spise me.
If I should take a no - tion to jump in -
par - don for their squawk - in.'
If I dis-like my lover and leave her

to the o - cean,
for an - other,
Tain't No-bod - y's Biz - ness If I Do.

Rather than per - sec - tme, I choose that you would shoot me,
If I go to church on Sun - day,
Then cab - a - ret on Mon - day,
Tain't No-bod - y's Biz - ness If I Do.

Dance up - on the mine cell - in' to
and I say 'take all mine hon - ey,'
Tain't No-bod - y's Biz - ness If I Do.

If I let my best com - pan - ion drive me right in - to the can - yon,
If I give her my last nick el and it leaves me in a pick - le,
Tain't No-bod - y's Biz - ness If I Do.

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Words and Music by Porter Grainger and Everett Robbins

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T'AIN'T WHAT YOU DO
(It's The Way That Cha Do It)

Words & Music By Sy Oliver and James Young

Moderately

Moderately

Ab Ab7/C Db Eb7 Db Ab/C Bb m7 Eb7

Tain't What You Do, it's the way that cha do it, Tain't What You Do, it's the way that cha do it, tain't what you say, it's the way that cha say it,

Ab Ab7/C Db Eb7 Ab/C Bb m7 Eb7

Tain't What You Do, it's the way that cha do it, tain't what you say, it's the way that cha say it, that's what gets re-sults

Ab Ab7/C Db Eb7 D6 Ab/C Bm7 Eb7 Ab

Tain't What You Do, it's the time that cha do it, Tain't What You Do, it's the time that cha do it, tain't what you croon it's the way that cha croon it,

D6 Eb m7 Bm7 Eb7 Ab Ab7/C D6 Em7 Edim7 D/F

try hard don't mean a thing take it easy

Ab/Eb Eb dim7 Eb7 E9 Eb9 Ab Ab7/C D6 Eb7

then your jive will swing, so just blame your-self,

Tain't What You Do, it's the place that cha do it, Tain't What You Do, it's the place that cha say it,

D6 Eb7 Ab/C Bm7 Eb7 Ab Ab7/C D6 Eb7

Tain't What You Do, it's the time that cha do it, Tain't What You Do, it's the time that cha croon it, tain't what you croon it's the way that cha do it,

Ab/Eb Bm7 Eb7 1. Ab Bm7 Eb7 2. Ab Eb7 Ab

that's what gets re-sults.

that's what gets re-sults.
TAKE THE "A" TRAIN

By Billy Strayhorn and The Delta Rhythm Boys

C6 D7 95 Dm7 G7
You must take the "A" Train. To go to Sugar Hill way up in Harlem.
If you miss the "A" Train, You'll find you've missed the quickest way to Harlem.

Dm9 G9 G9 C6 Dm7 95
Hurry, get on now it's coming. Listen to those rails thrumming.
All 'board! Get on the "A" Train, soon you will be on Sugar Hill in Harlem.

A TASTE OF HONEY

Words and Music by Ric Marlow and Bobby Scott

Dm Dm7 Dm7 G6 Dm Dm7 Dm7
Winds may blow over the icy sea, I'll take with me the warmth of
leave behind my heart to wear and may it ever remind you
never came back to his love so fair, and so she died dreaming of his

G6 Dm Bb Am7 Dm Gm6 Dm
thee, A Taste Of Honey, a taste much sweet'er than wine.
of A Taste Of Honey, a taste much sweet'er than wine.
kiss. His kiss was honey, a taste much sweet'er than wine.

Dm7 G6 Dm7 G6 Bb Am7 Dm Gm6
I will return, I'll return, I'll come back for the honey and you.

Dm G6 Bb Am7 Dm Gm6
I'll He I'll come back for the honey and you.

Dm A7 9 Dm
I'll come back for the honey, honey and you.
THE TAILGATE RAMBLE

Moderately

Fm7 Bb 7 Fm7 Bb 7 Eb
Cm Fm7 Bb 7 Fm Bb 7

When wag-ons meet on the street, the traf- fic stops; - they have to call the cops,... you ain't heard
Eb Fm7 Gb dim7 Fm7 Bb 7 Fm7 Bb 7 Eb
Eb M7 Eb 7 Ab

noth-in' pops!.
The band that's loud draws the crowd, and that ain't all; - they tag a - long 'til they
Fm7 F9 Bb 9 Bb 7b9 Eb N.C. C7 F7

start the ball - down at the Eagle's Hall. - When the wag-on starts put the tail-gate down. Watch the bandpa-
Bb 7 Eb C7 F7

rude all a-round this town. Give the trom-bone man room to move his slide. And we'll sing and
Bb 7 Eb C7 F7

play 'round the coun-try side. Was - n't long a - go I was in my teens and we played that
Bb 7

way down in New Or - leans. When the wag-on leans. 

THAT'S ALL

Words and Music by Alan Brandt and Bob Haymes

Slowly, with expression

C Dm7 Em7 Fm7 G7 Em7 A9

I can on-ly give you love that lasts for - ever,... and the prom- ise to be near each time you
Dm7 G7 F#m7 b5 Fm7 Em7 Eb dim7

I can
call; and the on-ly heart I own, for you and you a - lone, That's All, That's All, That's All. I can

fall; and a love whose burn-ing light, will warm the win- ter night, That's All, That's All, That's All.
TENDERLY

Lyric by Jack Lawrence
Music by Walter Gross

Moderately

Em7 A7\9 Dm7 G7\9 C

All, That's All. There are those I am sure who have told you they would give you the world for a toy. All I

Am7 D9 GM9 E9 Am7 D9 Dm7 G7 C Dm7 Em7 Fm7 G7

have are these arms to enfold you and a love time can never destroy. If you're won-d'ring what I'm ask-ing in re-turn dear, you'll be

Em7 A9 Dm7 G7 Fm7\5 Fm7 Em7 Es dim7 Em7 A7\9 Dm7 G7\9 C

glad to know that my de-mands are small: say it's me that you'll a-dore, for now and ev-er-more, That's All, That's All.

Em7 A7\9 Dm7 G7\9 C

The evening breeze caressed the trees Tender-ly. The trembling trees embraced the breeze Tender-ly. Then you and I came wandering by and

Dm7 Es Gm7 Fm7 Es M7 Fm7\5 Bb7 Fm7\5 Bb7 Bdim7

lost in a sigh were we. The shore was kissed by sea and mist Tender-ly.

Cm7 F7 Fm9 Bb7 Es M7 Ab9 Es m7

I can't forget how two hearts met breath-less-ly. Your arms op-ened wide and closed me inside; you took my lips, you took my love so Tender-ly.
THAT'S ENTERTAINMENT
(From "THE BAND WAGON")

Words by Howard Dietz
Music by Arthur Schwartz

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Moodrately $ Bb$ Bb+ $ Cm7$ $ F7$ $ Bb$ $ Bdim7$ $ Cm7$

The clown — with his pants falling down — or the dance — that's a dream of romance —

$ D7$ $ D7 b 5$ $ D7 b 9$ $ Gm$ $ Gm b 5$ $ C$ $ Cm/Es$ $ D7 b 5$ $ 1$ $ Es 6$ $ Cm7$

—or the scene — where the villain is mean — That's Entertainment!

—or the ball — where she gives him her all —

$ F7$ $ Es 6$ $ F7$ $ Fm7$ $ Bb 9$ $ Eb$ $ Es +$ $ Es 6$

— The That's Entertainment! The plot can be hot, simply teeming with sex —

$ Fm7$ $ Bb 7$ $ Es$ $ Eb +$ $ Es 6$ $ C7$ $ F$ $ F +$

— a gay divorcee who is after her "ex." It can be

$ F6$ $ G9$ $ C7$ $ F$ $ Eb 6$ $ Dm7$

Oedipus Rex — where a chap kills his father, and causes a lot of

$ Cm7$ $ F7$ $ Bb$ $ Bb +$ $ Cm7$

bother. The clerk who is thrown out of work by the boss who is

$ Cm7$ $ D7$ $ D7 b 5$ $ D7 b 9$ $ Gm$ $ Gm b 5$ $ Gm7$

thrown for a loss by the skirt who is doing him dirt. The world is a

$ Cm7$ $ F7$ $ Bb$ $ G7$

stage, the stage is a world of entertainment —
THAT'S LIFE

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Music Group, Santa Monica, CA 90401)

Words and Music by Dean Kay and Kelly Gordon

Slow Blues Tempo

That's Life,

That's what people say.

You're rid-in' high in April,

shot down in May.

But I know I'm gonna change that tune,

when I'm back on top in June.

That's Life, funny as it seems.

Some people get their kicks, step-pin' on dreams; but I don't let it get me down,

'cause this ol' word keeps going around.

I've been a puppet, a pauper, a pirate, a poet, a pawn and a king.

I've been up and down and over and out and I know one thing:

each time I find myself flat on my face, I pick myself up and get back in the race.

That's Life, I can't deny it,

I thought of quitting, but my heart just won't buy it. If I didn't think it was worth a try, I'd roll myself up in a big ball and
die.

That's die.
THERE ARE SUCH THINGS

Words and Music by Stanley Adams, Abel Baer and George W. Meyer

Slow Ballad

CM7  C7#5  F6  
A heart that's true There Are Such Things A dream for two, There Are Such Things...

A7  Dm7  F# dim7  CM7  C/E  Es dim7  Dm7

Some one to whisper "Dar ling you're my guil ding star." Not car ing what you own

D9  Dm7  G7  Dm7/G  CM7  C7#5  F6  
but just what you are A peace ful sky There Are Such Things A rain bow high

B7  E7 sus  Em7b5  A7  Dm  Fm6  C  Em7

where heav en sings So have a lit tle faith and trust in what to mor row

A13  A7  D7  Dm7  G7  C6

brings, you'll reach a star be cause There Are Such Things

THERE WILL NEVER BE ANOTHER YOU

Music by Harry Warren
Lyric by Mack Gordon

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Easy Swing

EbM7  AbM7  Dm7#5  G7#9  Cm7  Bbm7

There will be many other nights like this, and I'll be stand ing here with some one new,

Eb7  AbM7  D#9  Eb6  Cm7  F7

There will be other songs to sing, an other fall, an other spring, but There Will Never

Fm7/Bb  Bb7  EbM7  AbM7  Dm7#5  G7#9  
Be An oth er You. There will be other lips that I may kiss, but

Cm7  Bbm7  Eb7  AbM7  D#9  Gm7  Cm7

they won't thrill me like yours used to do. Yes, I may dream a mil lion dreams, but how can they come

F#dim7  Eb6  D7#5  G7#5  C7#9  Fm7  Bb9  Eb6

ture, if there will nev er ev er be an oth er you?
THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK
(From "PORGY AND BESS")
Words by Ira Gershwin and DuBose Heyward
Music by George Gershwin

Sporting life
Bb  Cb9  EbM9  F9  Bb6  Bb7  Eb  Bb

There's A Boat Dat's Leavin' Soon _ For New York__ Come wid me, _ dat's where we be -
C7+5  F7  Bs  Gb9  EbM9  F9  Bb6  Bb7

long, _ sister, _ You an' me kin live dat high life in New York__ Come wid
Eb  Bs  Eb9  D  Gm  D7+5

me, _ dere you can't go wrong, _ sister _ I'll buy you de swell'est man-sion up on
Gm  D7+5  Gm  Eb  Gm  Eb  Gm

upper Ft'h Av-ren-ue, _ an' through Har lem we'll go strut-tin' _ we'll go a-strut-tin' _ an dere'll be
Eb  A7+5  D9  Gm  D7+5  Gm  A+9

nut-tin' too good for you. I'll dress you in silks and sat-tins in de lat-est Pa-ris styles. All de
D6  F7  Bbm  D6  Gb6  C7  F7

blues you'll be for-get-tin', _ you'll be forget-tin', _ there'll be no fret-tin' jes' noth-in' _ but smiles. _
 Eb  Gb9  EbM9  F9  Bb6  Bb7  Eb  Bb

Come a -
long wid me, _ dat's de place _ don't be a fool, _ come a - long, _ come a - long.__

There's A
Boat Dat's Leavin' Soon _ For New York__ Come wid me, _ dat's where we be -
C7+5b9  F7  Bb

long, _ sister, _ dat's where we be - long.

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THERE IS NO GREATER LOVE

Words by Marty Symes
Music by Isham Jones

With Emotion

\[ Cm7 \quad F7 \quad Bb \quad E7 \quad D7 \quad A9 \quad G7 \quad C7 \]

There Is No Greater Love than what I feel for you, no greater love, no heart so true.

\[ Cm7/F \quad F7 \quad Bb \quad D7\#9/A \quad D7\#9 \quad Gm \quad D7\#9/A \quad D7\#9 \quad Gm \quad D7\#9 \]

There is no greater thrill than what you bring to me, no sweeter song than what you sing to me.

\[ Gm7 \quad C7 \quad C7\#5/Gb \quad F7 \quad Bb \quad E7 \]

You're the sweetest thing I have ever known, and to think that you are mine alone!

\[ D7 \quad A9 \quad G7 \quad C7 \quad Cm7/F \quad F7 \quad Bb \quad Bb/D \quad D\#dim7 \quad Cm7 \quad Bb6/9 \]

There Is No Greater Love in all the world it's true, no greater love than what I feel for you.

THERE'LL BE SOME CHANGES MADE

Words by Billy Higgins
Music by W. Benton Overstreet

Easy swing

\[ G7 \]

For there's a change in the weather, there's a change in the sea,

\[ D7 \quad G7 \quad C9 \]

so from now on there'll be a change in me,

\[ Cm7 \quad F7 \quad G7 \quad C9 \]

My walk will be different my talk and my name,

\[ C9 \]

Noth'in' about me is goin' to be the same.

\[ Cm7 \quad F7 \quad G7 \quad C9 \]

I'm goin' to change my way of livin' if that ain't enough,

\[ C9 \]

then I'll change the way that I others do.

\[ C9 \]

goin' to change the number where
THERE'S A SMALL HOTEL
(From "ON YOUR TOES")

Words by Lorenz Hart
Music by Richard Rodgers

Moderately
GM7

There's a Small Hotel with a wishing well; I wish that we were there together.
GM7 Em9 Am7 D7 GM7

There's a bridal suite; one room bright and neat, complete for us to share together.
Am7 G#dim7 Am7 D7 G GM7 G7 CM7 Am7 Dm7 G7

Looking through the window you can see a distant steeple; not a sign of people, who wants people?
CM7 F#7b5 Bm7 E7 Am7 F#7b5 Bm7 E7 Dm7b5 E7

When the steeple bell says, "Good night, sleep well," we'll thank the small hotel.
Am7 G#dim7 Am7 D7 Bb G7 Cm7 F7

We'll creep into our little shell and we will thank the small hotel together.
G E7b9 Am7 D7 GM7 A9 GM9
THESE FOOLISH THINGS


Words by Hol Marvell
Music by Jack Strachey and Harry Link

Slow Ballad

Eb6            Cm7              Fm9              Bb7              Eb6            Cm7
F9             Bb7              Eb9              Eb7 #5           Ab6            C7            F7

A cigarette that bears a lipstick's traces, an airline ticket to roam

Fm7           Bb7            Eb6            Cm7              Fm9            Bb7              Eb

manic places, and still my heart has wings... These Foolish Things remind me of you.

F9             Bb7            Eb9            Eb7 #5           Ab            C7            F9            Bb7

A tinkling piano in the next apartment, those stumbling words that told you what my heart meant, a fairground's painted swings... These Foolish Things remind me of you.

Eb            D7            Gm7              Cm6              D9            Gm7            C9

You came, you saw, you conquer'd me;

Bb / F            Gm7            Cm7              F7            Bb7            Ebdim7            Fm7            Bb7

when you did that to me, I knew somehow this had to be.

Eb6            Cm7              Fm9            Bb7              Eb6            Cm7

The winds of March that makes my heart a dancer, a telephone that rings but

F9             Bb7              Eb9            Eb7 #5           AbM7            C7

who's to answer? Oh, how the ghost of you clings! These Foolish Things remind me of you.

F9             Bb7              Eb            Edim7            Fm7            Bb7


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THEY ALL LAUGHED

Words by Ira Gershwin
Music by George Gershwin

Medium Swing

G    Em    Am7    D7    Am7    D7\#9    G/B    A7    D7

They All Laughed at Christopher Columbus when he said the world was round.
They All Laughed at Rockefeller Center, now they're fighting to get in.

G    Em    Am7    D7    G6    Em7    Am7    D7

They All Laughed when Edison recorded sound.
They All Laughed at Whitney and his cotton gin.

D6    A7    D7

They All Laughed at Wilbur and his brother, when they said that man could fly.
They All Laughed at Fulton and his steam-boat, Hershey and his chocolate bar.

G7    B7    E7\#5

They told Marconi wireless was a phoney; it's the same old cry.
They laughed at Ford and his Lizzie kept the laughers busy; that's how people are.
They laughed at me wanting you, said I was reaching for the moon. But
me wanting you, said it would be hello, goodbye. But

G    Am7    D7    E7    D7    G    Em

oh, you came through now they'll have to change their tune. They all said we
oh, you came through now they're eating humble pie. They all said we'd

Am7    D7    B7    E7    A7    G    E7

never could be happy, they laughed at us and how! But ho, ho, ho!
ever get together; darling, let's take a bow. For ho, ho, ho!

Am7    D7

Who's got the last laugh now? He, he, he! Let's at the past laugh,

G/B    E7    Am7    D7    G

Ha, ha, ha! Who's got the last laugh now?
THEY CAN'T TAKE THAT AWAY FROM ME

Words by Ira Gershwin
Music by George Gershwin

Moderately

E6 Eb/G Gdim7 Fm7 Bb9 Fm7 Bb7 sus

The way you wear your hat, the way you sip your tea, the memory of all that

E6 Bbm7 Eb13 Ab C7 F7 Fm7/Bb E6

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

E6/G Gdim7 Fm7 Bb7 Fm7 Bb7sus Eb Bbm7 Eb13

the way you sing off key, the way you haunt my dreams, no, no! They

Ab Bb7 Eb6 Gm C7 D7is9 Gm C7 D7is9 Gm A7

Can't Take That Away From Me! We may never, never meet again on the bumpy road to

Am7 D7 Gm C7 D7is9 Gm Bbm C7 F7 Bb7 Fm7/Bb E6

love, still I'll always, always keep the memory of the way you hold your knife,

E6/G Gdim7 Fm7 Bb7 Fm7 Bb7sus Eb7 D7 Bbm7 Bb7

the way we danced till three, the way you changed my life, no, no! They

Ab Bb7 Cm Abm6 Eb Fm7 Bb7 Eb

Can't Take That Away From Me! No! They Can't Take That Away From Me!

THERMO

By Freddie Hubbard

Medium Swing

Intro Bb pedal

Ebm7 D7 Dbm7 Cm7is5 F7is9 Bb7is9 Ebm7 B7 Bb7 A7
THEY DIDN'T BELIEVE ME

Moderately

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Words by Herbert Reynolds
Music by Jerome Kern

And when I told them how beauti-ful you are, They Did-n't Be-lieve Me.

They Did-n't Be-lieve Me! Your lips your eyes, your cheeks, your hair are in a
class beyond com-pare; you're the love-ly est girl that one could see! And when I

tell them, and I cert-nly am goin' to tell them that I'm the man whose

wife one day you'll be. They'll never be-lieve me, they'll never be-lieve me

that from this great big world you've cho- sen me!
**THIS CAN'T BE LOVE**  
(From "THE BOYS FROM SYRACUSE")  
Words by Lorenz Hart  
Music by Richard Rodgers

Moderately

G6 C7 G Am7 D7 Am7 D7

This Can't Be Love because I feel so well, no sobs, no sorrows, no sighs;

G6 C7 G Am7 D7 G C7 G

This Can't Be Love, I get no dizzy spell. My head is not in the skies, my heart does

F#m7 B7 Em7 F13 E7#5 A9 D7#9 G

not stand still, just hear it beat! This is too sweet to be love. This Can't Be

C7 G6 Am7 D7 G D7 G

Love because I feel so well; but still I love to look in your eyes.

---

**THE THINGS WE DID LAST SUMMER**  
Words and Music by Sammy Cahn and Jule Styne

Slow Ballad

G E7 Am7 D7 G

The boat rides we would take, the moonlight on the lake, the way we danced and hummed our favorite

Bm7#5 E7#9 Am7 D7 G Em7 Am7 D7 G D7

song. The Things We Did Last Summer I'll remember all winter long. The

G E7 Am7 D7 G

midway and the fun, the kewpie dolls we won, the bell I rang to prove that I was strong; The

Am7 D7 G Em7 Am7 D7 G

Things We Did Last Summer I'll remember all winter long. The

Dm7 G7 Dm7 G7 C G7 C

early morn'ing hike. The rented tandem bike. The lunches that we used to pack: We
THIS LOVE OF MINE

Slowly

Dm7    G7    CM7    C7    C7#5    F6    G7#5

This Love Of Mine goes on and on, tho' life is empty since you have
C   Em7#5   A7   Dm   G7   G7#5   C   G+   C   Am7#5   D7   Am7
gone.    You're al-ways on my mind, tho' out of sight, it's lone-some thru the day,
D7   D7#5   G7   G7/F   Em7   A7#9   Dm7   G7   CM7   C7   C7#5

And oh! the night. I cry my heart out it's bound to break, since noth-ing
F6   G7#5   C   Em7#5   A7#9   Dm7   3   Dm7/C   Bm7/#5   E7#5   Am   Am7#7   Am7
mat-ters, let it break, I ask the sun and the moon, the stars that shine,
D7   Dmdim7   C/E   A7   Dm   Dd9   C6

What's to be-come of it, this love of mine.

THE THRILL IS GONE

Slowly

Dm6    G7    Gm9    C9    C7#5    FM7    EbM7    Em7#5

The Thrill Is Gone! The Thrill Is Gone! I can see it in your eyes, I can hear it
A7#5   Dm   Gm6   Bm7#5   BbM7   Gm   E7#5   A7#5   A7   Dm6

in your sighs, feel your touch and re-al-ize The Thrill Is Gone. The nights are cold
G7    Gm9    C9    C7#5    FM7    EbM7    Em7#5

for love is old, love was grand when love was new, birds were sing-ing,
A7#5   A7   Dm   Gm6   Bm7#5   BbM7   Gm7   Dm   A7#9   A7   Dm   Bm7#5

skies were blue. Now it don't ap-peal to you, The Thrill Is Gone. This is the end, so
Bb7#5   Dm/A   Gm7   Eb9#5   A7#5   A7   A7#9   Dm   E7   EbM7   Dm

why pre-tend and let it lin-ger on. The Thrill Is Gone!
TIN ROOF BLUES

Words by Walter Melrose
Music by New Orleans Rhythm Kings

I have seen the bright lights burning up and down old Broadway,

Ev'ry day my baby writes to me and says, Daddy, please,

Seen 'em in Havan-a, don't keep your mamma grievin'.

Tell me you'll soon be leavin', and please they just can't compare with

bring your dance shoes and my home-town New Orleans,

come on back home to me. 'Cause there you'll find the old Tin Roof Café,

where they play the blues 'til break of day. Fascinatin' babies hangin' round,

dancin' to the meanest band in town. Lawd, how they can play the blues,

and when that leader man starts playin' low, folks get up and start to

walk it slow. Do a lot of movements hard to beat. 'Til that old floor-man says

"Move your feet," Lawd, I've got those Tin Roof Blues.

TISHOMINGO BLUES

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Words & Music by Spencer Williams

Moderately G7

I'm goin' to Tishomingo be-cause I'm sad to-day,

G D7 G

I wish to linger 'way down old Dixie way.

Gdim7 D7/A

Oh my weary heart cries out in pain, oh how I wish that I was
back again with a race in a place Where they make you welcome all the time. 'Way down in Mississippi among the cypress trees, They get you dippy,
Tahominigo I wish to linger, where they play the weary blues. I'm blues.

TOGETHER

Words and Music by B.G. DeSylva, Ray Henderson & Lew Brown

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and Stephen Ballantine Music Publishing Company

Moderately Slow

We strolled the lane, Together
Laughed at the rain, Together
Sang love's refrain, Together
{ And we'd both pretend it would never end.
{ We knew long ago that our love would grow.

One day we cried Together
Cast love aside Together
Through storm and sun Together
Our hearts as one Together

You're gone from me, But in my memory We always will be To-

gatherer.

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'TIS AUTUMN

Moderately

Fm7  Bb7 #5  EbM7  Gm7  C7

Ole Father Time checked—so there'd be no doubt;
then cupped his hands so proudly to shout—
Ole Father Time it's just to help the mercury climb—

trees say they're tired, they've borne too much fruit;
Now, shedding leaves, they don't give a hoot;

Called on the north wind to come on out,
Charmed all the way-side there's no dispute.

La-de-da-de-da-de-dum—'Tis Autumn. The
Then the birds got together to chirp about the weather—

Mmm

AsM7  Cm7  F7  Cm7  F7

After making their decision in birdy like precision,
bee-line to the south. My holding you close really is no crime,

F7  Bb7  Fm7  Bb7 #5  EbM7  Gm7

and made a

C7  Fm7  AsM  EbM7  F7  Fm7  Bb7  Es6

Ole Father Time it's just to help the mercury climb—

La-de-da-de-da-de-dum—'Tis Autumn.

TONES FOR JOAN'S BONES

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Gently (Slow Swing)

Em7  Em7b5

Light & Lyrical (Medium Swing)

EbM7  DM7  BbM7b5/D

F7b9/D  F7  BbM7  AsM  GM7  F7  BbM7b5

AsM  AsM/G  Bb7b9/F

EM7  EbM7  GmM7  FM7  AsM7  CM7  EbM7
**TUXEDO JUNCTION**

*Words by Buddy Feyne
Music by Erskine Hawkins, William Johnson and Julian Dash*

Medium Swing

Way down south, in Birmingham, I mean south in Alabama's an old place where people go to dance the night away. They all drive or walk for miles to get jive that southern style, slow jive that makes you want to dance 'til break of day. It's a junction where the town folks meet.

At each function, in their tux they greet you. Come on down, forget your care. Come on down. You'll find me there. So long town! I'm headin' for Tuxedo Junc-
THE TOUCH OF YOUR LIPS

Words and Music by Ray Noble

Moderately slow, with expression

CM9 Am7 Dm9 G7#5 C6 Am7 Dm7 G7#5 CM7 Am7 Dm7 G7 G7/F Em7#5 A7#9

The Touch Of Your Lips up - on my brow; your lips that are cool and sweet. Such
dm7#5 G7b9 C Fm7#5 B7b9 E Fm7 B7 E G7 F/G Fm/G
tender - ness lies in their soft care, my heart for - gets to beat. The
CM9 Am7 Dm9 G7 C6 Am7 Dm7 G7#5 CM7 Am7 Dm7 G7 G7/F Em7#5 A7#9 Dm7#5
touch of your hands up - on my head, the love in your eyes a - shine; and now at last
G7#9 C Am7 D7 Fm7#5 G7 1C F Fm C Dm7 G9 2C F Fm C
the mo - ment di - vine, The Touch Of Your Lips on mine. The mine.

TOO DARN HOT

Words and Music by Cole Porter

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Moderately Fast

Em Bm7 Em B7 Em Bm7 Em B7 Em Em/D Em/C# C7 B7sus C7#5

It's Too Darn Hot, it's Too Darn Hot. I'd like to sup - with my ba - by to - night,
B7 Em Em/D Em/C# C7 B7sus C7#5 B7 E6 Cm7
and play the pup - with my ba - by to - night. I'd like to sup - with my
Fm7 B7 E6 C7 Fm7 B7 E E6dim7
baby to - night, and play the pup - with my ba - by to - night, but I ain't up - to my
Fm7 B9 Em Bm7 1 Em B7 2 Em
baby to - night, cause it's Too Darn Hot. It's Hot.
12TH STREET RAG

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By Eudy L. Bowman

Brightly

\[ \text{Eb} \]

\[ \text{Bb7} \]

1.

\[ \text{Es} \]

\[ \text{F9} \]

\[ \text{As/C} \]

\[ \text{B7} \]

\[ \text{E7/D#} \]

2.

\[ \text{Eb} \]

\[ \text{Bb7} \]

\[ \text{F9} \]

\[ \text{B7} \]

\[ \text{G7} \]

\[ \text{Ab} \]

\[ \text{Adim7} \]

\[ \text{Eb/Bb Cm7 F9} \]

\[ \text{Bb7} \]

\[ \text{Eb} \]

\[ \text{Bb7} \]

\[ \text{F7} \]

\[ \text{Bb7} \]

\[ \text{Eb7/D#} \]

\[ \text{As/C} \]

\[ \text{B7} \]

\[ \text{Eb/Bb Cm7 F9} \]

\[ \text{Bb7} \]

\[ \text{Eb} \]
TWISTED

By Annie Ross & Wardell Gray

Medium Swing

My analyst told me that I was right out of my head. The way he scribbled it, he said I'd be better dead than alive. I didn't listen to his jive. I knew all along that he was all wrong, and I knew that he thought I was crazy. But I'm out of his sight to be out of my mind. And he thought I was nuts, no more "fixes" or "ands" or "buts." Oh, no. My analyst said as a child I appeared a little bit wild with all my crazy ideas. But I knew what was happenin'; I knew I was a genius.

What's so strange when you know that you're a wizard at three? I knew that this was meant for me. I heard little children were supposed to sleep tight, that's why I drank a fifth of vodka one night. My parents got frantic, didn't know what to do; but

I saw some crazy scenes before I came to. Now, do you think I was crazy?

I may have been only three, but I was swing-in'. They all laughed at A. Graham Bell;
They all laughed at Edison and also at Einstein. So why should I feel sorry if they
just couldn't understand the reasoning and the logic that went on in my head?

I had a brain, it was insane. So, I just let them laugh at me when I refused to ride on all those
double decker buses; all because there was no driver on the top.

My analyst told me that I was right out of my head. The way he described it,
but I said, "Dear doctor, I think that it's better dead than live. I didn't listen
to his jive. I knew all along you instead. "Cause I have got a thing that's unique and new, it proves that I have the

he was all wrong and I knew that he thought last laugh on you. "Cause instead of one head I was crazy but I'm not. Oh, no.

My analyst huh, huh, I've got two." And you know, two heads are better than one.

TUNE UP

By Miles Davis

Medium Swing
TRAV'LIN LIGHT

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Words by Sidney Clare
Music by Harry Akst

Slowly

F/A A dim7 Gm7 C9 F9 F# dim7 F/A A dim7 Gm7 C7

I'm Trav'-lin' Light _ because my man _ has gone, _ and fromnow on _ I'm Trav'-lin' Light.

F F# dim7 C9/G F/A A dim7 Gm7 C9 F F# dim7 F/A A dim7 Gm7

He said "God-bye" _ and took my heart _ a-way. _ So from to-day

C7 Gm7 G# M7 F6 Gb9 F9 B9 Bb-M9 Am7 FM7 Am7 FM7 B9 F6/C Bb9 Am7

I'm Trav'-lin' Light _ No one to see _ I'm free _ as the breeze; _ no one but me

Ab7 Gm7 Gm7/C C9 F/A A dim7 Gm7 C9 F9 F# dim7

and my mem-ories _ Some lucky night _ he may come back _ a-gain.

F/A A dim7 Gm7 C7

but un-till then _ I'm Trav'-lin' Light _ I'm Trav'-lin' Light.

UN POCO LOCO

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By Earl Bud Powell

Bright Latin

Dm7 G7#9 Dm7 G7#9 Dm7 G7#9 C7#5

& E# M7#5 D# M7#5 C7#5 E# M7#5 D# M7#5 C7#5 D7

D7 C7#5 C7 To Coda

Fm7 Bb7 Dm7
UNDECIDED

Words by Sid Robin
Music by Charles Shavers

Moderately

C

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
If you've got a heart and if you're kind, then don't keep us apart. Make

To Coda

then you won't, when you go. You're undecided now, so what are you gonna do?
up your mind.

1. C A7 Dm7 G7

C

I've been sitting on a fence, and it doesn't make much sense, 'cause you

F

keep me in suspense and you know it. Then you promise to return. When you

Am7 D7

don't, I really burn. Well, I guess I'll never learn, and I show it.
UNDER A BLANKET OF BLUE

Slowly, with expression

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

Fm7 Bb7 5 Eb Gm7 C7 C7

Under A Blanket Of Blue, just you and I beneath the stars wrapped in the arms of
Bb7 Eb Gm7 C7 Fm7 Bb7 5 Eb Gm7 C7

sweet romance, the night is ours. Un - der A Blanket Of Blue, let me be thrilled by all your charms.
Fm7 Bb7 Eb Ab Eb 6 Eb 7 Bm 7 g g

Dar - ling, I know my heart will dance with in your arms. A sum - mer night's mag - ic
Ab F7 Cm7 F7 F7

en - thrill - ing me so; the night would be trag - ic if you were - n't here to
Bb7 5 Fm7 Bb7 5 Eb Gm7 C7

share it my dear. Cov - ered with heav - en a - bove, lets dream a dream of love for two,
Fm7 Bb7 Eb Ab m 6 g g

wrapped in the arms of sweet romance Un - der A Blan - ket Of Blue.

UNFORGETTABLE

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Words and Music By Irving Gordon

Moderately

G GM7 Gdim7 C CM7 A9 Em7

Un - for - get - ta - ble, that's what you are, Un - for - get - ta - ble, tho' near or far.
A9 F6 C Em7 5 B A7 D9

Like a song of love that clings to me, how the thought of you does things to me, nev - er be - fore
D 7 D 7 G GM7 Gdim7

has some - one been more Un - for - get - ta - ble, in every way,
VAN LINGLE MUNG

By David Frishberg
UNTIL THE REAL THING COMES ALONG

Words and Music by Mann Holiner, Alberta Nichols, Sammy Cahn, Saul Chaplin and L.E. Freeman

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Slowly, with expression

\[
\begin{align*}
E_b & \quad B_b7 \#5 & \quad E_bM7 & \quad C9 \\
& \quad Fm7 & \quad B_b7 & \quad 1. \quad E_b6/G & \quad G-dim7 & \quad Fm7 & \quad B_b7 \\
& \quad 2. \quad E_b & \quad A_b6 & \quad A_m7 \#5 & \quad D7 & \quad G & \quad G-dim7 & \quad A_m7 & \quad D7 & \quad G/B & \quad B_bdim7 \\
& \quad A_m7 & \quad D7 & \quad G & \quad G-dim7 & \quad A_m7 & \quad D7 & \quad G & \quad G-dim7 & \quad Fm7 & \quad B_b7
\end{align*}
\]

I'd work for you, I'd slave for you, I'd be a beggar or a knave for you; if
that is 'n't love, it will have to do until the real thing comes a long.

I'd

until the real thing comes a long.

With all the words, dear, at my command, I just can't make you

understand. I'll always love you, darling, come what may, my heart is yours, what more can I say? I'd
VIOLETS FOR YOUR FURS

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SALES CORPORATION, New York, NY

Words by Tom Adair
Music by Matt Dennis

Slowly

F C7 F Bbm7 Eb7 F

I bought you Violets For Your Furs, and it was spring for a while, remember?

C7 F

To Coda Am7 D7b9 Gm

I bought you Violets For Your Furs, and there was April in that December. The C7 F Gm7 G7 F6 C7

snow drifted down on the flowers, and melted where it lay; the snow looked like dew on the F G7 Gm7 C7 CODA

blossoms, as on a summer day.

You Bb Eb7 FM7 Am7b9 D7b9 Bbm7 C7b5

smiled at me so sweetly; since then one thought occurs; that we fell in love completely the day that I bought you Violets For Your Furs.

F6 A5dim7 Gm7 C7 F Gm7 F6/9
**VALSE HOT**

Medium Jazz Waltz

By Sonny Rollins

**VERY EARLY**

Lyric by Carol Hall
Music by Bill Evans
WAIT TILL YOU SEE HER

Words by Lorenz Hart
Music by Richard Rodgers

Moderately

Wait Till You See Her, see how she looks, Wait till you hear her laugh.

Painters of paintings, writers of books, Never could tell the half.

Wait till you feel the warmth of her glance, Pensive and sweet and wise.

All of it lovely, all of it thrilling; I'll never be willing to free her,

when you see her, you won't believe your eyes.

WALKIN'

By Richard Carpenter

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Easy

Fine

F7

Bb7

F7

Bb7

F7

C7

Bb7

F7
**WAGON WHEELS**


Slowly and evenly

\[
\begin{align*}
\text{Wagon Wheels, Wagon Wheels keep on a turn-in', Wagon Wheels.} \\
\text{Roll a long, sing your song, carry me over the hill.} \\
\text{Go 'long, mule, there's a steamer at the land-in' wait-in' for this cotton to load.} \\
\text{Go 'long, mule, the Boss is under-stand-in' there's a pasture at the end of each road.} \\
\text{sing your song, Wagon Wheels carry me home.} \\
\text{Wagon Wheels carry me home.}
\end{align*}
\]

**WALKIN' MY BABY BACK HOME**

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Words and Music by Roy Turk and Fred E. Ahlert

Moderately

\[
\begin{align*}
\text{Gee! It's great, after be-in' out late, Walk-in' My Baby Back Home.} \\
\text{Arm in arm, over meadow and farm, Walk-in' My Baby Back Home.} \\
\text{We go 'long harmonizin' a song, or I'm recit-ing a poem.}
\end{align*}
\]
Owls go by, and they give me the eye,
Owls go by, and they give me the eye,
Walk-in' My Baby Back Home.
Walk-in' My Baby Back Home.
She's
stop for a while, she gives me a smile, and snuggles her head to my chest.
'traid of the dark, so I have to park, outside of her door till it's light.
She
start in to pet, And that's when I get her tal-cum all over my vest.
says if I try to kiss her, she'll cry. I dry her tears all thru the night.

After I kind-a straight-en my tie, she has to borrow my comb.
Hand in hand to a bar-becue stand, right from her door-way we roam.

One kiss, then I con-tinue a gain.
Eats' and then it's a plea- sure a-gain.
Walk-in' My Baby Back Home.
Walk-in' My Baby Back Home.

WALKIN' SHOES

By Gerry Mulligan
heart is cold, may be just afraid, to be broken again, let someone

with a deep love to give. Give that deep love to you, and what magic you'll see; let someone give his heart, someone who cares like me.

THE WAY YOU LOOK TONIGHT

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Music group, Santa Monica, CA 90401)

Words by Dorothy Fields
Music by Jerome Kern

Slowly

Some day when I'm awfully low, when the world is cold, I will feel a glow just thinking

love, with your smile so warm and your cheek so soft; there is nothing for me but to

of love you, and just The Way You Look Tonight.

Oh, but you're With each word your tenderness grows,

tearing my fear apart, and that laugh that wrinkles your nose

touches my foolish heart. Love—ly, never—er change,

keep that breathless charm, won't you please arrange it. 'Cause I love you, just The Way You Look Tonight.

night. Mm mm mm mm, just The Way You Look Tonight.
'WAY DOWN YONDER IN NEW ORLEANS

By Henry Creamer and J. Turner Layton

Moderate Bounce

C7/G  C7  Gm7  C7  FM9  FM7

Way Down Yonder in New-Orleans, in the land of dreamy scenes, there's a garden of

C7/G  Fdim7  Gm7  C7#5  F  Fdim7  C7/G  C7  Gm9  C7  FM9

Eden that's what I mean, Creole babies with flashing eyes, softly whisper with

FM7  Cm7  F7  Cm7  F9  Bb 6  F7#5  Bb 6  A7  A6 7  G7

ten-der sights. "Stop! Oh, won't you give your lady fair a little smile," Stop! You bet your

Gm7  C7  Cdim  C7  F  Fdim7  F

life you'll linger there a little while.

There is Heaven right here on earth, with those beautiful

D7  F  Fdim7  Gm7  C  [1. F  Fdim7  Gm7  C7  2. F  Gm9  Gb M7 F6


WESTERN REUNION

By Gerry Mulligan

Fast

C  G7sus  F9  C  G7sus  F9  C  G7sus  F9

D7  D7/G  Dm7  Dm7/G/C  G7sus  F9  F7  E7  B7#5  E7  Em7  A9  Eb7/A  Em7  Eb7  D7

A9  Eb7  D7  G7sus  F9  C  G7sus  F9  C  G7sus  F9

C  G7sus  F9  D7  D7/G  Dm7  Dm7/G/C  D. S. al Coda

Solo Pick-ups

CODA  Cm7#11

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WEARY BLUES

Moderately

\[\text{C7} \quad \text{F} \]

Wish I could lose these Weary Blues, My ti-red heart can't love no
big, your love was small, and now I've got no love at
more, can't love the way it did before. My love was blues.
all. Wish I could lose these weary Blues.

[Image of musical notation]

Want-cha in the morn-in' and I want-cha in the evenin', yes I want-cha, yes I want-cha but it didn't do no good.

\[\text{C7} \quad \text{F} \quad \text{G7} \quad \text{Gdim7} \quad \text{G7} \quad \text{Gdim7} \quad \text{G7} \]

Miss ya when it's rain-in' and I miss ya when it's shin-in', and I wish that I could kiss ya and I
would if I could. But my heart can't for-get the run-a-round it used to get! oh, can't you

[Image of musical notation]

see I'm ti-red of this old un-fair one-sided love. Come back to

\[\text{G7} \quad \text{C} \quad \text{G7} \quad \text{C} \]

me, please don't re-fuse, and help me lose these Weary Blues.

WEED DOT

Fast swing

\[\text{F7} \quad \text{Bb} \quad \text{Cm7} \quad \text{F7} \quad \text{Bb} \quad \text{Bb7} \quad \text{Eb7} \quad \text{Bb5} \]

\[\text{Cm7} \quad \text{F7} \quad \text{Bb} \quad \text{Cm7} \quad \text{F7} \quad \text{Bb} \]

By J.J. Johnson

[Image of musical notation]
WE KISS IN A SHADOW
(From "THE KING AND I")

Slowly and Tenderly

We Kiss In A Shadow, we hide from the moon, our meetings are few and over too soon.

We speak in a whisper, afraid to be heard; when people are near, we speak not a word.

Alone in our secret, together we sigh for one smiling day to be free:

To kiss in the sunlight and say to the sky,

"Behold and believe what you see! behold how my lover loves me!"

WESTWOOD WALK

By Gerry Mulligan

Fast Tempo

Gm7 C7 F7 F7#5 BbM7 Gm9 C7 F6

Cm7 F9 Cm7 F7#9 Bb Bm7 Es7#9 Ab C7#5#9 F

D7#5 Gm7 G9#11 F D7#5 Gm7 G9#11

Cm7 F9 Cm7 F7#9 Bb C7#5#9 F D7#5 To Coda Gm7 Gm7/C

F Jazz Solo D.C. al Coda

CODA Gm7 Am7 Ab7 Gm7 C9 C7#9 F
WELL YOU NEEDN'T (IT'S OVER NOW)

Bright Bop

F7   Gb7   F7   Gb7
You're talkin' so sweet, well you needn't.
You say you won't cheat, well you needn't.
You're

F7
You're

Gb7
It's o-ver now, it's o-ver now.
You're

F7
You're

G7
dress in' with class, well you needn't.
You're hold-in' your sass, well you needn't.
You're

F7
You're

Gb7
It's o-ver now, it's o-ver now.
You're

F7
You're

As7
think you're a gas, well you needn't.
It's o-ver now, it's o-ver now.
It's

A7
It's o-ver now, it's o-ver now.
You had your fun, so take a bow.
You ought-a know, you lost the glow, the

A7
You had your day, a matinee, you

Ab7
beat is slow, the shadows grow, the lights are low, it's time to go, let's close the show down.
You're takin' off weight, well you

G7
needn't.
You say you won't lie, well you needn't.
You're

G7
needn't.

F7
You're

F7
You're

F7
You're now.
WEST END BLUES

By Clarence Williams & Joe Oliver

Medium Slow Blues

Verse

I got the blues from my head to my shoes, I'm blue today.
I've got a mean low-down feelin', my belly's full of bad gin.

I'm on my way to the West End, and that's where troubles will be.

My gal, my pal, low down mean hound; they're in town, they're cuttin' it up. Yes, they're runnin' round.

Soon I'm gonna take a walk and knock upon her door.

Now those folks in West End, folks in West End, they're gonna see some shootin' like they never saw before.

My gal and my best pal will never cheat in West End any more. I got the way to the West End to lose those West End Blues.
WHAT'S NEW

Words by Johnny Burke
Music by Bob Haggart

Slowly

What's New?  How is the world treating you? You haven't changed a bit;

Dm7s5  G7s9  C  Am7  Dm7  G7s9  C7s9  Fm6  Dm7s5  Gm7s5  C7s9

love-ly as ev-er, must ad-mit, What's New?

Em7  Ab7  Dm7  Bbm7  Gm7s5  C7s9  Fm6  Dm7s5  Gm7s5  C7s9

geel but it's nice to see you a-gain. What's New? What's New?

Em7  Ab7  Dm7  Bbm7  Gm7s5  C7s9  Fm6  Dm7s5  Gm7s5  C7s9

Prob-ably I'm bor-ing you, but see ing you is grand, and you were sweet to

Fm6  Dm7s5  G7  D7  C6  Bbm7  Eb7  AbM7  Fm7

of fer your hand: I un-der-stand, a-dieu! Pardon my ask-ing What's New.

Dm7s5  G7s9  Cm6  Am7s5  Dm7s5  G7s9  C  F9  C6/9

of course you could- n't know, I have- n't changed, I still love you so.

WHEN MY SUGAR WALKS DOWN THE STREET

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Words and Music by Gene Austin, Jimmie McHugh and Irving Mills

Upbeat

G  Bm7s5  E7  A7  D7  G  C6  G

When My Sugar Walks Down The Street, all the lit-tle bird-ies go tweet, tweet, tweet.

Bb dim7  D7/A  D7  D7/A  D7#5  G

And in the ev-ning when the sun goes down, it's nev-er dark when she's a-round.

Bm7s5  E7  A7  D7  G  C6  G  G7/F

She's so af-fec-tion-ate and I'll say this, that when she kiss-es me I sure stay kissed,

E7  Am  E7  Am/C  Am7  G/D  E7  A9  D7  G

When My Sugar Walks Down The Street, the lit-tle bird-ies go tweet, tweet, tweet.
WHAT A DIFF'RENCE A DAY MADE

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Lyric by Stanley Adams
Music by Maria Grever

Relaxed

Gm7 C7 Gm7 C75 C7 To Coda F F/A A7 Em7

What A Diff'ренce A Day Made, twenty-four little hours, brought the sun and the
makes, there's a rainbow before me, skies above can't be
flow-ers where there used to be rain, My yes-ter day was blue dear,
stormy since that mo-ment of
to-day I'm part of you dear, my lone-ly nights are thru dear, since you said you were mine,
CODA Gm7 C7 N.C. F7 BbM7

D.S. al Coda

what a diff'rence a bliss; that thrill-ing kiss. It's heav-en when you
find ro-man-ence on your men-u. What A Diff'ренce A

Gm7 C7 F

Day Made, and the diff'rence is you.

WHAT A WONDERFUL WORLD

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Words and Music by George David Weiss and Bob Thiele
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Slowly

F Am Bo Am Gm7 F A7 Dm

I see trees of green, red roses too, I see them bloom for me and you, and I
Ds Gm7/C C7 F F+ BbM7 C7 F Am Bo Am

think to myself What A Wonder-ful World. I see skies of blue and clouds of white, the
Gm7 F A7 Dm Ds Gm7/C C7 F Bo

bright bless-ed day, the dark sac-reed night, and I think to myself What A Won-der-ful World.
The colors of the rainbow, so pretty in the sky are also on the faces of people goin' by, I see friends shakin' hands, sayin', "How do you do?" They're really sayin'

I love you," I hear babies cry I watch them grow. They'll learn much more than I'll ever know... and I think to myself What A Wonderful World. Yes, I think to myself What A Wonderful World.

WHEN I FALL IN LOVE

Words by Edward Heyman
Music by Victor Young

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Moderately

When I Fall In Love it will be forever, or I'll never fall in love. in a restless world like this, love is ended before it's begun, and too many moonlight kisses seem to cool in the warmth of the sun. When I give my heart it will be completely or I'll never give my heart. And the moment I can feel that you feel that way too, is When I Fall In Love with you.
WHAT KIND OF FOOL AM I?
From The Musical Production -STOP THE WORLD, I WANT TO GET OFF

Words and Music by Leslie Bricusse and Anthony Newley

Slowly
EbM7
Edim7
Fm7
Bb7
Bb7/A6
Gm7

WHAT KIND OF FOOL AM I?
Who never fell in love; it seems that I'm the only

C7
Fm7
Bb7
Edim7
Cm7
F7

one that I have been thinking of. What kind of man is this?
An empty shell,

F7/Es
Dm7
G7s9
Cm7
F7
Fm9
Bb9
Fm7/Db
Bb7s9
EbM7

...a lonely cell in which an empty heart must dwell. What kind of lips are these
What kind of clown am I?

Edim7
Fm7
Bb7
Bb7/A6
Gm7
Gm7s5
C7s9
Bbm6

...that lied with every kiss? That whispered empty words of love that left me alone like this.
What do I know of life? Why can't I cast away the mask of play...and live my life?

C7
Es9s5
Ab6
Db9
EbM9
F7
Fm7

...Why can't I fall in love like any other man,
...Why can't I fall in love 'til I don't give a damn,

Fm7s5
Bb7s9
1.

kind of fool I am. What Kind Of am.

WHEN YOUR LOVER HAS GONE

Words & Music by E.A. Swan

Moderately
GM7
G6
C7
A7
F9

When you're alone who cares for star-lit skies? When you're alone the magic

G6
Em7
A7
Am7
D7#5

moon-light dies. At break of dawn there is no sunrise When Your Lover Has
WHERE FLAMINGOS FLY

By James Kennedy & Mascha Spoliansky

Very Slow

Walk the waterfront, hear the seagulls cry;

Watch that boat take my baby far away,

Where Flamingos Fly. Said he'd send for me,

If he don't I'll die; thousand miles to my baby,

To the place Where Flamingos Fly. "You broke the law," they told him.

"Gotta have passport to stay. You're shippin' back to the islands on a freighter that's leavin' to-day.

Now my baby's gone, hear the water sigh. Took my heart along with him to the place Where Flamingos Fly. Walk the min-gos Fly.
WHERE IS LOVE?
(From The Columbia Pictures-Romulus Film "OLIVER")

Words and Music by Lionel Bart

Slowly

C Dm7 G7 CM7 C6 C Dm7 G7 CM7 C6 Dm7 G7 C7 F7

Where _______ is Love? Does it fall from skies above? Is it underneath the
Where _______ is she who I chose my eyes to see? Will I ever know the

BbM7 Eb9 A±M7 Dm7 G7 C A7±9 Dm7 G7 CM7 F9 BbM7 Bb6

willow tree ______ that I've been dreaming of? Who can say where she may hide?
sweet "Hello," _______ that's meant for only me? Ev'ry night I kneel and pray:

Dm7 G7 C A7±9 Dm7 G7 CM7 F9 BbM7 Bb6

Must I travel far and wide? 'Til I am beside the
let tomorrow be the day when I see the face of

A A7 Dm7 G7 C

someone to? Where, _______ Where _______ Is Love? ______ Love?

WHISPER NOT

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By Benny Golson

Medium swing

Cm7 Cm7/Bb Am7±5 D7±9 Gm7 Gm7/F Em7±5 A7±9 Dm7

Sing low, ______ sing clear ______ sweet words ______ in my ear, not a whisper of despair,
until ______ you bring ______ back the thrill of a sentimental tune

[1] Em7±5 A7±9 Dm7 Em7 Fm7 Fm7/Bb Dm7±5 G7 [2] Em7±5 A7 Dm7 Em7 Fm7 Bb7

--- but love's own prayer. Sing on ______ that died ______ too soon.

[8] Am7±5

D7±9 Gm7 C7

Our harmony was lost ______ but you forgave, ______ I forgot ______ Whisper

Em7±5 A7±9 Dm7±5 G7±9 Cm7 Cm7/Bb Am7±5 D7±9

Not of quarrels past, you know we've had our last! So now ______ we'll be ______ on key.
WHERE OR WHEN
(From "BABES IN ARMS")

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately

\begin{align*}
&\text{\textbf{E}_b} & \text{\textbf{E}_b6} & \text{\textbf{E}_bM7} & \text{\textbf{F}_m7} \\
&\text{\textbf{F}_m7/\textbf{B}_b} & \text{\textbf{E}_bM7} & \text{\textbf{C}_m7} & \text{\textbf{F}_m7} & \text{\textbf{B}_b7} & \text{\textbf{E}_b} & \text{\textbf{E}_b6} & \text{\textbf{E}_bM7} \\
&\text{\textbf{F}_m7} & \text{\textbf{B}_b7} & \text{\textbf{E}_bM7} & \text{\textbf{D}_m7} & \text{\textbf{G}_7} & \text{\textbf{D}_m7} & \text{\textbf{G}_7} & \text{\textbf{C}_m} & \text{\textbf{F}_m7} & \text{\textbf{C}_m7} & \text{\textbf{F}_7} \\
&\text{\textbf{F}_m7} & \text{\textbf{B}_b7} & \text{\textbf{E}_b} & \text{\textbf{E}_b6} & \text{\textbf{E}_bM7} & \text{\textbf{E}_b745} & \text{\textbf{A}_b6} & \text{\textbf{G}_m7} & \text{\textbf{F}_m7} \\
&\text{\textbf{G}_m7} & \text{\textbf{C}_7} & \text{\textbf{F}_m7} & \text{\textbf{B}_b7} & \text{\textbf{B}_b749} & \text{\textbf{E}_b6} & \text{\textbf{A}_m} & \text{\textbf{E}_b} \\
\end{align*}

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Words by Lorenz Hart
Music by Richard Rodgers

Moderately

\begin{align*}
&\text{\textbf{G}_m7} & \text{\textbf{G}_m7/F} & \text{\textbf{E}_m745} & \text{\textbf{A}_749} & \text{\textbf{D}_m7} & \text{\textbf{E}_m745} & \text{\textbf{A}_7} & \text{\textbf{D}_m} \\
&\text{\textbf{C}_m} & \text{\textbf{C}_m7/B_b} & \text{\textbf{A}_m745} & \text{\textbf{D}_749} & \text{\textbf{G}_m} & \text{\textbf{G}_m7/F} \\
&\text{\textbf{E}_m745} & \text{\textbf{A}_7} & \text{\textbf{D}_m7} & \text{\textbf{E}_m7} & \text{\textbf{A}_7} & \text{\textbf{D}_m7} & \text{\textbf{E}_m7} & \text{\textbf{A}_7} & \text{\textbf{D}_m7} & \text{\textbf{E}_m7} & \text{\textbf{A}_7} \\
\end{align*}
WHO?

Words by Otto Harbach and Oscar Hammerstein II
Music by Jerome Kern

Who ______ stole my heart a-way? Who ______ makes me dream all day? Dreams I know can never be true, seems as tho' I'll never be blue. Who ______ means my happiness? Who ______ would I answer: "Yes," to?

Well, you ought to guess. Who, no one but you!

WHO'S GOT RHYTHM

By Gerry Mulligan

Fast

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WHO CAN I TURN TO
(When Nobody Needs Me)

From The Musical Production "THE ROAR OF THE GREASEPAINT-
THE SMELL OF THE CROWD"

Words and Music by Leslie Bricusse and Anthony Newley

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Slowly

EbM7  Gm7  C7  Fm7  Bb7  Fm7/Bb  Bb7  EbM7  Fm7

Who Can I Turn To when nobody needs me? My heart wants to know and
Gm7  AbM7  Bbm7  Eb9  AbM7  Am7♭/E  D7

so I must go where destiny leads me With no star to guide me, and
Gm7  Cm7  Bbm7  Eb7  AbM7  Dm7♭/E  Gm7  C7♭/E  Fm7  Bb9

no-one beside me I'll go on my way and after the day the darkness will hide me_
Bb7 sus Fb7  EbM7  Gm7  C7  Fm7  Bb7  Fm7/Bb  Bb7  EbM7  Fm7

And may be tomorrow I'll find what I'm after I'll throw off my sorrow,
Gm7  AbM7  Bbm7  Eb9  AbM7  Dm7♭/E  G7♭/E

beg steal or borrow my share of laughter With you I could learn to with
Cm7  Cm/Bb  Am7♭/E  AbM7  Eb6/9/G  Gbdim7  Fm9  Bb7  G7♭/E  Eb6/9

you on a new day but Who Can I Turn To if you turn away?

WHY DO I LOVE YOU?

Words by Oscar Hammerstein II
Music by Jerome Kern

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Tenderly

Ab  Bdim7  Eb7/B♭  Eb7  Ab  F7

Why Do I Love You Why do you love me Why should there be two
Bbm7  Eb7  AbM9  Ab/C  Bdim7  Bbm7  Eb7  Ab6

happy as we Can you see the why or where for I should be
Fm7  Bbm7  Eb7/B♭  Ab  Bdim7  Eb7/B♭  Eb7

the one you care for You're a lucky boy I am lucky too;
Ab  F7  Bm7  Eb7  A#M7  A7

All our dreams of joy seem to come true. May be that's because you

Dm7  G9  Ab  Bm7  Eb7  

love me; may be that's why I love you! you!

---

WILL YOU STILL BE MINE

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Words by Tom Adair
Music by Matt Dennis

Moderately

Bb  Bdim7  Cm7  F7  Bb  Bdim7  Cm7  F7

When lovers make no rendezvous to stroll along Fifth Avenue.
When glam girls have lost their charms, sirens just mean false alarms.

Gm  Gm7/F#  Gm7/F  Gm9/C  C9  Cm7x5  F7#5  F7/9  Bb6  Bdim7  Cm7  F7

When this familiar world is thru, Will You Still Be Mine?

Bb  Bdim7  Cm7  F7  D7  D9  D7/9  Gm7

When cabs don't drive around the park, no windows light the summer dark.

Gm  Gm7/F#  Gm7/F  C13  Gm7 C13  Cm7x5  F7#5  Fm7  Bb7  Bb7+5

When love has lost its secret spark, Will You Still Be Mine?
When moonlight

D.C. al Coda

EbM7  Eb6  A9  Bs6  Gm  G7  Cm7  F7

on the Hudson's not romance and spring no longer turns a young man's fancy.

CODA  Gm7/C  C13  Cm9  B7/9  Bs6

arms, Will You Still Be Mine?
WITH A LITTLE BIT OF LUCK
(From "MY FAIR LADY")

Words by Alan Jay Lerner
Music by Frederick Loewe

Brightly

C

The Lord above gave man an arm of iron so he could do his job and never shirk.
C7 F A7 F FM7/E D7 F D7

The Lord above gave man an arm of iron. But With A Little Bit Of Luck, With A
G G7 C E7 F Dm7 C/G G7 C G7

Little Bit Of Luck, { Someone else'll do the blink in' work. } With a little bit
C G7 C

with a little bit, With A Little Bit Of Luck, you'll never you won't be work. home.
The Lord a-
F C Cdim7 G/D D7 G

Oh, you can walk the straight and narrow, but With A Little Bit Of Luck you'll run a mok.
C

The gentle sex was made for man to marry; to tend his needs and see his food is cooked.
C7 F A7 F FM7/E D7 F D7/F#

The gentle sex was made for man to marry; But With A Little bit Of Luck, With A
G G7 C E7 F C/G G7 C G7

Little Bit Of Luck, you can have it all and not get hooked. With a little bit,
C G7 C

with a little bit. With A Little Bit Of Luck you won't get hooked. With a
G7 C C/G G7 C

little bit, with a little bit, with a little bit of blooming luck.
WITCHCRAFT

Moderately

F6 G7dim7 Gm7 C7

Those fingers in my hair, that sly, come-hither stare, that strips my conscience bare, it's

F6 F7 Bbm7 Bbm7

Witchcraft. And I've got no defense for it; the heat is too intense for it.

Ab6 G7#5 CM7 C7 FM9 F6 F

What good would common sense for it do? 'Cause it's Witchcraft wicked


Witchcraft. And although I know it's strictly taboo,

Am F/A Am6 F/A Am Gm

When you arouse the need in me, my heart says, "Yes, indeed" in me, proceed with

Eb/G Gm7 C7 G7 F6 G7dim7

what you're leadin' me to? It's such an ancient pitch, but one I

Gm7 C7 C7#9 F6

wouldn't switch 'Cause there's no nicer witch than you!

THE WORLD IS WAITING FOR THE SUNRISE

Slowly

C G7#5 Am G7#5 C Am E7 F Em7 A7 D7 Dm7 G7#5

Dear one, The World Is Waiting For The Sunrise; every rose is heavy with dew. The

C G7#5 Am G7#5 C Am E7 F Em7 A7 Dm7sus G7 C

thrush on high, his sleepy mate is calling and my heart is calling you.
WORK SONG

Words by Oscar Brown Jr.
Music by Nathaniel Adderley

Medium

Cm7

Break-in' up big rocks on uh chain gang, break-in' rocks an' serv-in' my time.
I com-mit the crime, Lawd o' need-in', crime o' be-in' hun-gry and poor.
Judge he say, 'Five years hard la-bor, on the chain-gang you goin' t' go.'
Wan-na see my sweet hon-ey ba-by, wan-na break this chain off an' run;

Break-in' rocks on' chere on the chain gang 'cause I been con- vic-ted o' crime.
Left the gro-cer store man a' bleed-in', when he caught me rob-bin' his store.
Heard the judge say 'Five years o' lab-or.' Heard my wo-man scream, 'Law-dy, no!'

Cm7

Hol' it ste-a-dy right there while I hit it. There I rec-kon that ought ta git it. Been

C7 F7 D7 G7#5 L3 Cm6 4 Cm6/9

work-in', an' work-in', but I still got so terri-ble long to go.____

WILLOW WEEP FOR ME

Words and Music by Ann Ronell

Slowly

G C7 G C7 G Am7 G/B G7 C9 Dk9 C9 Am7 D7 G F7 E7 Am7 D7

Wil-low Weep For Me, Wil-low Weep For Me, Bend your branch-es green, a-long the stream
that runs to sea. Listen to my plea, listen wil-low and weep for me.

G C7 G C7 G C7 G C7 G C7

Gone my lover's dream, love-ly sum-mer dream. Gone and left me here to weep my tears
in-to the stream. Sad as I can be, hear me wil-low and weep for me.
Whisper to the wind, and say that love has sinned to leave my heart a-breaking and making a moan, murmur to the night, to hide her starry light, so none will find me sighing and crying all alone. Oh weeping willow tree, weep, in sympathy, bend your branches down along the ground and cover me.

When the shadows fall, bend oh willow and weep for me.

YARDBIRD SUITE

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By Charlie Parker
WOULDN'T IT BE LOVERLY
From "MY FAIR LADY"

Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately

F    Bb   Gm7 C7    F   G7   C7   F   C7/E

All I want is a room some-where, far a-way from the cold night air, with one e-
Am7/E 5/E5 D7 Bbm/D6 F/C Fdim7 Gm7 Gm7/E C7 F Bb   Gm7   C7
nor-mous chair; oh, Would - n't It Be Lov-er-ly? Lots of choc'late for me to eat;
F          G7   C7    F       C7/E Am7/E 5/E5 D7 Bbm/D6 F/C C9
lots of coal mak- in' lots of heat; warm face, warm hands, warm feet, oh, Would - n't It Be
F          C    Cdim7   G7/D    G7   C   E7/B Am   E/G#    C7/G C6    E7
Lov-er-ly. Oh, so lov-er-ly sit- tin' ab-so-bloom-in'-late-ly still I would
Am   D7   G    Cdim7 Gm7   C7   F   Bb   Gm7   C7
ne- ver budge 'til spring crept o-ver the win-dow sill. Some-one's head rest-in' on my knee;
F          G7   C7    F       C7/E Am7/E 5/E5 D7 Bbm/D6 F/C Cm   Gm7   C7
warm and ten dem as he can be; who takes good care of me. Oh, Would - n't It Be
F          C7    F       Bb   F

WRAP YOUR TROUBLES IN DREAMS
(And Dream Your Troubles Away)

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Words by Ted Koehler and Billy Moll
Music by Harry Barris

Moderately Slow

C    G7   C6   G7    C6   E7   Am   D9   Am7   D9

When skies are cloud-y and gray, they're on-ly gray for a day, So Wrap Your Troubles In Dreams and
Dm7   G7    C    G9#5    C    G7    C6   G7    C6   E7   Am

dream your trou- bles a-way. Un-till that sun-shine peeps thru, there's on-ly one thing to do, just

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Wrap Your Troubles In Dreams and dream your troubles away. Your castles may tumble, that's Fate, after all, life's really funny that way. No use to grumble, just smile as they fall.

Were-n't you King for a day? Say! Just remember that sunshine always follows the rain. So Wrap Your Troubles In Dreams and dream your troubles away. When way.

YES INDEED

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Peppy

Words and Music by Sy Oliver

VERSE

Yes Indeed, Indeed Yes Indeed I've got that feelin' in me, Yes Indeed.

CHORUS

You will shout when it hits you Yes Indeed. You'll shout, when it out if it's in you Yes Indeed. Makes you shout, "Jack it" "Hallelujah."

Bbm6 F Dm7 Gm7 Gm7/C F Bb F

When it hits you, you'll hol-la "Yes Indeed."

F Bb F Dm7 Gm7 Gm7/C F Bb F

When it hits you, you'll hol-la "Yes Indeed."

Gm7 C13 F7#9 F7 B13 Bb13

F Bb F Dm7 Gm7 Gm7/C F Bb F

When it hits you, you'll hol-la "Yes Indeed."

Bbm6 F Dm7 Gm7 Gm7/C F Bb F

When it hits you, you'll hol-la "Yes Indeed."

It comes

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YOU CAME A LONG WAY FROM ST. LOUIS

By John Benson Brooks and Bob Russell

Moderately, with an even beat

You Came A Long Way From St. Lou - is, You climbed the ladder of suc - cess.

I've seen the Town and Coun - try Cars that were parked out in front of your fan - cy ad - dress.

You Came A Long Way From St. Lou - is, you broke a lotta hearts be - tween.

I've seen a gang of gloom - y guys who were do - in' all right —

'til you came on the scene.

You came here from the mid - dle

Well, ba - by, I got news for you, I'm from Mis - sou - ri, too, so natch - er - ly I

West, and cer - tain - ly im - pressed the pop - u - la - tion here - a - bouts.

N. C.

Well, ba - by, I got news for you, I'm from Mis - sou - ri, too, so natch - er - ly I

got my doubts. You got 'em drop - pin' by the way - side,

a feel - in' I ain't gon - na know.

You Came A Long Way From St.

Lou - is, but ba - by, you still got a long way to go.

You Came A Long Way From St.
**YESTERDAYS**

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Words by Otto Harbach
Music by Jerome Kern

*Slowly*  

Dm6 Bm715 Em715 A715 Dm BbM7 Em715 A715 Dm C Edm7 Dm/C G7/B Bb7 Dm/A Abdim7 C7/G F7 Bm715 E13

Yesterday, Yesterday, days I knew as happy, sweet sequestered days.

A715 D9 G715 C13 Cm7 F9 BbM9 Eb9 Dm Em11 Es9 Dm Dm/C Bb7 A7

Olden days, golden days, days of mad romance and love. Then gay youth was mine,

Dm F7 Bb7 A7 Dm Dm/C4 Dm7/C F9 Bm715 E7#5 E7 A7#5 D9

truth was mine, joyous free and flaming life, forsooth, was mine. Sad am I,

G715 C9#5 C9 Cm7 F9 BbM7 Eb9 Dm6 Em715 Es9 D6/9 G9 BbM7 Es9 #11 D6/9

glad am I for today I'm dreaming of Yesterday.

---

**YOU BETTER GO NOW**

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Words by Bickley Reichner
Music by Robert Graham

*Slowly*  

Bb7 Es Bb7#5 Es Edim7 Fm7 Bb7

You Better Go Now, because I like you much too much, you have a way with you.

Fm7 Bb7 Es Bb7#5 Es Edim7 Fm7 Bb7

You ought to know now, just why I like you very much. The night was gay with you.

Eb Edim7 Fm7 Bb7 Eb Fm Gm Ab Fm7 Bb7

There's the moon above and it gives my heart a lot of swing.

Es Edim7 Fm7 Bb7 Es F7 Fm7 Bb7

In your eyes there's love, and the way I feel it must be spring. I want you

Es Bb7#5 Es Edim7 Fm7 Bb7 Fm7 Bb7

so now, you have the lips I love to touch; You Better Go Now, you better

Es C7 Fm7 Bb7 Es Ab Eb

go, because I like you much too much.

---
YOU CALL IT MADNESS
(BUT I CALL IT LOVE)

Moderately

CM7   F9   GM9   C7   Bm7   E7
I can't forget the night I met you, that's all I'm thinking of; and
Am7   G#dim7   Am7   D7   G   C7   G   G7#5   CM7
now You Call It Madness, but I call it love. You made a promise to be
F9   GM7   C7   Bm7   E7   Am7   G#dim7   Am7   D7   G   C6
faithful by all the stars above; and now You Call It Madness, I still call it
G   G7   Dm7#5   G7   Dm7#5   G7   C   E7   Am7
love. My heart is beating, it keeps repeating for you constantly.
Bm7#5   E7   Bm7#5   E7   Am7   F9   D7   D#9
You're all I'm needing, and so I'm pleading, "Please, come back to me!" You made a
CM7   F9   GM9   C7   Bm7   E7   Am7   G#dim7
thing out of romance! What do you know of love? That's why You Call It
Am7   D7   G   C7   GM7
Madness, but I call it love.

YOU MADE ME LOVE YOU
(I Didn't Want To Do It)

Slowly

C   Em7   Em7   Dm7   G7   Dm7   G7
You Made Me Love You, I didn't wanna do it, I didn't wanna do it. You made me
Dm7   G7   C
want you, and all the time you knew it, I guess you always knew it. You made me hap-
YOU’D BE SO NICE TO COME HOME TO
(From “SOMETHING TO SHOUT ABOUT”)

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Words and Music by Cole Porter

YOU’D BE SO NICE TO COME HOME TO, you’d be so nice by the fire.

While the breeze on high, sang a lullaby, you’d be all that I could desire.

Under stars, chilled by the winter, under an August moon, burning above.

You’d be so nice, you’d be para-die to come home to and love.
YOU TURNED THE TABLES ON ME

Words by Sidney D. Mitchell
Music by Louis Alter

Moderately

YOU TURNED THE TABLES ON ME

Gm7 D7 Gm7 C7 C7#5 FM7
You Turned The Tables On Me, and now I'm falling for you.

D7 Gm7 D7 Gm7 C7 C7#5 F7

You Turned The Tables On Me I can't believe that it's true. I always

BbM7 Bbm6 Am7 Asus7
thought when you brought the lovely presents you bought why hadn't you brought me more. But

Gm7 G#dim7 Am7 D7 D#9 C7 D7 Gm7 D7
now if you'd come I'd welcome anything from the five and ten cent store. You used to call me the top;

Gm7 C7 C7#5 FM7
you put me up on a throne. You let me fall with a drop and now I'm out on my own.

Bbm6 FM7 G7

But after thinking it over and over, I got what was coming to me.

Am7b5 D7#9 Gm7 C7 F6 Bs7 F6
Just like the sting of a bee, You Turned The Tables On Me.

YOU'RE MY EVERYTHING

Words by Mort Dixon and Joe Young
Music by Harry Warren

Moderately

YOU'RE MY EVERYTHING underneath the sun; YOU'RE MY EVERYTHING rolled up into

G7 C A7#9 Dm7 G7 G#dim7 Am Am7 D7
one. You're my only dream, my only real reality; you're my idea of a perfect person.

Dm7 G7 G7b9 C
al- i- ty. You're My Ev- 'ry thing, ev- 'ry thing I need; you're the song I sing.
YOU'RE THE CREAM IN MY COFFEE
(From HOLD EVERYTHING)
Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Moderately

E₅ Eb/G Gdim7 B₇/F B₇ B₇/F B₇ B₇/F B₇

You're The Cream In My Coffee. You're the salt in my stew. You will always be

my necessity, I'd be lost without you. You're the starch in my collar,

B₇/F B₇ B₇/F B₇ B₇/F B₇ B₇/F B₇ B₇ F₇

you're the lace in my shoe. You will always be my necessity, I'd be lost without you.

Most men tell love tales and each phase dovetails. You've heard each

known way, this way is my own way. You're the sail of my love boat

you're the captain and crew. You will always be my necessity

I'd be lost without you.
YOUNG AT HEART

Words by Carolyn Leigh
Music by Johnny Richards

Slowly

Fairy tales can come true, it can happen to you if you're Young At Heart.

For it's hard, you will find, to be narrow of mind if you're Young At Heart.

You can go to extremes with impossible schemes, you can look at

laugh when your dreams fall apart at the seams and life gets more exciting with each passing day, and

love is either in your heart or on the way. Don't you belong alive, and here is the best part.

you have a head start if you are among the very Young At Heart.

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YOUNG AND FOOLISH

Words by Arnold B. Horwitt
Music by Albert Hague

Moderately Slow

Young And Foolish, why is it wrong to be Young And Foolish?

We haven't long to be. Soon enough the care-free days, the sunlit days go by.

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Soon e-nough the blue-bird has to fly. We were foolish, one day we fell in love. Now we wonder what we were dreaming of? Smiling in the sun-light, laughing in the rain, I wish that we were Young And Fool-ish a-gain!

**YOUNG LOVE**

By Errol Garner

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YOU'LL NEVER WALK ALONE

Moderately

C

G/B

F/A

C/G

When you walk through a storm hold your head up high and don't be afraid of the dark. At the end of the storm is a golden sky and the sweet silver song of a lark. Walk on through the wind, walk on through the rain, tho' your dreams be tossed and blown. Walk on, walk on with hope in your heart and you'll

C/G

E+F

FM7

F7

G

G7/F

C/E

E+F

G7

C

Fn6

C

YOUNGER THAN SPRINGTIME
(From "SOUTH PACIFIC")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

CM7
Dm7
G7
CM7

Young-er Than Spring-time are you, softer than star-light are you. Warm-er than winds of

Am7
D7sus
D7
GM7
G7
CM7

June are the gen-tle lips you gave me. Gay-er than laugh-ter are you,

Dm7
G7
CM7
Am7
D7sus
D7

sweet-er than mu-sic are you. An-gel and lov-er, heav-en and earth are you to

G
G#dim7
Am7
D7
GM7
Am7
D7
Gsus
G#dim7
Am7
D7

me. And when your youth and joy in-vade my arms and fill my heart as

GM7
Dm7
G7
CM7

now they do, then Young-er Than Spring-time am I, gay-er than laugh-ter

G7
CM7
Am7
D7
G7
C6

am I, an-gel and lov-er, heav-en and earth am I with you!