THE HAL LEONARD
REAL JAZZ BOOK

CONTENTS

17 Adios
19 Affirmation
22 After All
22 After the Rain
23 Aftermath (Part II)
22 Agua De Beber
(Water to Drink)
20 Agus De Marco
(Waters of March)
23 Ain't She Sweet
24 Air Dancing
24 Aisha
25 Aja
26 Alabama
26 Alfie
27 Alice in Wonderland
28 All Alone
28 Alone Too Long
29 And I Think About It
All the Time
30 Anthropology
30 Antigua
31 April in Paris
32 Are You Havin' Any Fun?
32 Armando's Rhumba
33 As Long as I Live
34 Ashes to Ashes
34 At Long Last Love
35 Aunt Hagar's Blues
36 Autumn in New York
37 Baja Bajo
36 Bark for Barksdale
38 Bass Desires
40 Beautiful Love
40 Before You Go
41 Besame Mucho (Kiss Me Much)
42 Besse's Blues
42 The Best Thing for You
43 Better Luck Next Time
44 Between the Devil and the Deep
Blue Sea
43 Big Nick
44 Bijou
45 Bill
46 Birk's Works
46 (What Did I Do to Be So)
Black and Blue
47 Black and Tan Fantasy
48 Black Coffee
49 Black Orpheus
51 Blackberry Winter
52 Blame It on My Youth
45 A Blossom Fell

47 Blue Flame
53 Blue Prelude
54 The Blue Room
53 Blue Star
52 Blue Train (Blue Trane)
55 Blueport
54 Blues for Alice
56 Blues for D.P.
57 Blues for Junior (Pyramid)
58 Blues for Rosalinda
55 Blues in Time
56 Blues March
63 Blues on Time
63 Bluish Grey
64 Booze Brothers
59 Born to Be Bad
57 Bossa Antigua
60 Both Sides of the Coin
51 Brazil
62 Breakin' Away
58 Broadway
65 Bullet Train
64 Buster's Last Stand
66 Byrd Like
78 C'est Si Bon (It's So Good)
71 Cake Walking Babies from Home
66 Call Me Irresponsible
67 Can't Take You Nowhere
72 Cannonball
69 Cantelope Island
68 Captain Fingers
73 Caravan
72 Careful
74 Carolina Shout
76 Cast Your Fate to the Wind
70 Catching the Sun
73 Cecilia Is Love
77 Chameleon
80 Change of Season
77 Change Partners
80 Chasin' the Trane
81 A Child Is Born
79 Christina
82 Chromozone
81 Cocktails for Two
83 Come Back to Me
84 Con Alma
84 Conception
85 Continental Blues
89 Copenhagen
85 Cousin Mary
86 The Crave
89 Crazology
90 The Creole Love Call

92 Cross My Heart
94 Crystal Silence
95 Cupcake
98 Curves Ahead
88 Dahomey Dance
91 Dancing on the Ceiling
91 Darling, Je Vous Aime Beaucoup
96 Dat Dere
90 The Dawn of Time
226 Days of Wine and Roses
93 Decepcion
100 Detour Ahead
100 Diminishing
103 Dindi
104 Dippermouth Blues
94 Doctor Jazz
106 Dolphin Dance
102 Dolphin Dreams
101 Don't Smoke in Bed
97 Don't Worry 'Bout Me
98 Don't You Know I Care
(Or Don't You Care to Know)
105 Down Hearted Blues
106 Down Under
108 Down with Love
99 Dream a Little Dream of Me
109 Dream Dancing
111 Drop Me Off in Harlem
110 East St. Louis Toodle-oo
112 Easy Does It
107 Easy Living
112 Easy Rider (I Wonder Where My
Easy Rider's Gone)
113 Easy Street
109 Eight
114 El Prince
115 Eleven Four
116 Emancipation Blues
117 The End of Innocence
116 Epistrophe
118 Equinox
119 Estate
118 Ev'rything I Love
120 The Face I Love
120 Falling Grace
121 Falling in Love
124 Feels So Good
122 Filthy McNasty
121 First Trip
123 500 Miles High
125 Flanagan
123 (Meet) The Flintstones
126 Fly with the Wind
126 The Folks Who Live on the Hill
| Page 255 | Nearly
| 254 | The Nearness of You
| 255 | Never Let Me Go
| 256 | New Orleans Blues
| 256 | The Next Time It Happens
| 260 | Nice Pants
| 259 | The Night Has a Thousand Eyes
| 260 | The Night Train
| 261 | Nobody Knows You When You're Down and Out
| 262 | Nobody's Heart
| 262 | Norwegian Wood
| 263 | (This Bird Has Flown)
| 264 | Now It Can Be Told
| 264 | Nuages
| 265 | O Morro Nao Tem Vez (Favela)
| 265 | (Somewhere in the Hills)
| 265 | Off Minor
| 266 | On Broadway
| 268 | On Green Dolphin Street
| 268 | On the Border
| 266 | Once I Loved (Amor Em Paz)
| 266 | (Love in Peace)
| 267 | One Finger Snap
| 267 | One for My Baby
| 268 | (And One More for the Road)
| 269 | The One I Love
| 269 | (Belongs to Somebody Else)
| 270 | Original Rays
| 271 | Out of Nowhere
| 271 | Parking Lot Blues
| 270 | Passion Dance
| 272 | Passion Flower
| 272 | Peace
| 273 | Penthouse Serenade
| 274 | People in Me
| 275 | Perfidia
| 276 | Peri's Scope
| 276 | Phoebe's Samba
| 277 | The Place to Be
| 278 | Please
| 279 | Please Send Me Someone to Love
| 282 | Poor Butterfly
| 280 | Potato Head Blues
| 282 | Prelude to a Kiss
| 284 | Pretend
| 285 | P.S. I Love You
| 281 | Pure Imagination
| 283 | Purple Orchids
| 286 | The Rainbow Connection
| 287 | Re: Person I Knew
| 287 | Red Clay
| 288 | A Remark You Made
| 290 | Remember
| 289 | Remind Me
| 290 | Resemblance
| 291 | Ridin' High
| 292 | Rifflide
| 292 | Right as the Rain
| 294 | Ring Dem Bells
| 293 | Ritmo De La Noche
| 295 | Riverboat Shuffle
| 298 | Rocker (Rock Salt)
| 296 | Rockin' in Rhythm
| 297 | St. Louis Blues
| 298 | Samba Cantina
| 299 | Say It Isn't So
| 300 | Searching, Finding
| 302 | Seems Like Old Times
| 300 | Segment
| 301 | Senor Carlos
| 303 | Senor Mouse
| 302 | Serengeti Walk
| 305 | (Slippin' in the Back Door)
| 305 | The Shadow of Your Smile
| 306 | Shaker Song
| 306 | A Ship Without a Sail
| 307 | Silhouette
| 306 | Silver Hollow
| 308 | Simple Samba
| 310 | The Single Petal of a Rose
| 311 | Sippin' at Bells
| 312 | Slaughter on Tenth Avenue
| 309 | A Sleepin' Bee
| 314 | Smile from a Stranger
| 311 | So Easy
| 313 | So in Love
| 315 | So You Say
| 316 | Soft Lights and Sweet Music
| 316 | Softly as in a Morning Sunrise
| 318 | Solea
| 317 | Some Skunk Funk
| 318 | Somebody Loves Me
| 326 | Someone to Light Up My Life
| 326 | (Se Todos Fossem Iguais a Voce)
| 319 | Something I Dreamed Last Night
| 320 | Somewhere Along the Way
| 320 | Song for Lorraine
| 322 | Song for Strayhorn
| 322 | Song from M*A*S*H
| 319 | Suicide Is Painless
| 321 | The Song Is Ended
| 321 | (But the Melody Lingers On)
| 323 | Songbird
| 324 | Sophisticated Lady
| 324 | Stablemates
| 325 | Stairway to the Stars
| 328 | Star Dust
| 327 | Stardreams
| 327 | Stella by Starlight
| 329 | Steppin' Out with My Baby
| 331 | Stereophonic
| 330 | Still Warm
| 330 | Stolen Moments
| 331 | Story of My Father
| 332 | Straight Life
| 332 | Straphangin'
| 333 | Strollin'
| 334 | Suddenly It's Spring
| 334 | Sun
| 336 | Sunday in New York
| 336 | Surf Ride
| 335 | Sway (Quien Sera)
| 338 | Swing 41
| 337 | Take a Walk
| 340 | Take Five
| 340 | Take Ten
| 338 | Tangera
| 339 | Teach Me Tonight
| 342 | Tell Me a Bedtime Story
| 344 | Thanks for the Memory
| 345 | That Old Black Magic
| 346 | That's Right
| 342 | There's a Mingus Amonk Us
| 343 | Things Ain't What They Used to Be
| 347 | Things to Come
| 347 | The Third Plane
| 348 | This Is All I Ask (Beautiful Girls
| 348 | Walk a Little Slower)
| 350 | This Masquerade
| 349 | This Year's Kisses
| 349 | Three Little Words
| 351 | Till the Clouds Roll By
| 350 | Time Was
| 352 | To Each His Own
| 352 | Toku-Do
| 353 | Too Close for Comfort
| 358 | Too Late Now
| 353 | Topsy
| 354 | Tourist in Paradise
| 356 | Triste
| 364 | Two Degrees East,
| 364 | Three Degrees West
| 355 | Two of a Mind
| 356 | Ultrafox
| 359 | Unless It's You
| 357 | The Very Thought of You
| 358 | Visa
| 357 | Walk Don't Run
| 360 | Waltz New
| 359 | Watermelon Man
| 360 | Wave
| 362 | We Three Blues
| 361 | We'll Be Together Again
| 362 | Wendy
| 363 | West Coast Blues
| 366 | What Do You See
| 364 | What Is There to Say
| 366 | What Will I Tell My Heart
| 370 | What'll I Do?
| 365 | When Sunny Gets Blue
| 367 | When the Sun Comes Out
| 369 | (There'll Be Bluebirds Over)
| 368 | Wholey Earth
| 369 | Why Don't You Do Right
| 368 | (Get Me Some Money, Too!)
| 368 | Why Was I Born?
| 370 | The Wind
| 371 | Windows
| 372 | Wintersong
| 372 | Without a Song
| 375 | Wives and Lovers (Hey, Little Girl)
| 376 | Woody'n' You
| 378 | You Are Too Beautiful
| 379 | You Brought a New Kind of
| 378 | Love to Me
| 378 | You Couldn't Be Cuter
| 380 | You Don't Know What Love Is
| 257 | You Gotta Pay the Band
| 381 | You Leave Me Breathless
| 382 | You Took Advantage of Me
| 373 | You're Blase
| 377 | You're Driving Me Crazy!
| 374 | (What Did I Do?)
| 374 | You're Everything
| 377 | You're Mine You
| 376 | You're Nearer
| 382 | You've Changed
| 380 | You've Made Me So Very
| 380 | Happy
COMPOSER/LYRICIST INDEX

Ewart G. Abner, Jr 148 Honest I Do
Kurt Adams 320 Somewhere Along the Way
Harold Adamson 205 A Lovely Way to Spend an Evening
Walter Afanasieff 138 Going Home
Milton Ager 23 Ain't She Sweet
Eden Ahbez 253 Nature Boy
Toshiko Akiyoshi 197 Kogun
Roy Alfred 152 The Hucklebuck
Steve Allen 140 Gravy Waltz
Mike Altman 322 Song from M*A*S*H (Suicide Is Painless)
Morgan Ames 359 Unless It's You
Fabian Andree 99 Dream a Little Dream of Me
Harold Arlen 33 As Long as I Live
44 Between the Devil and the Deep Blue Sea
108 Down with Love
143 Happy with the Blues
161 I Gotta Right to Sing the Blues
190 I've Got the World on a String
199 Last Night When We Were Young
267 One for My Baby (And One More for the Road)
294 Right as the Rain
309 A Sleepin' Bee
345 That Old Black Magic
367 When the Sun Comes Out
Louis Armstrong 280 Potato Head Blues
Sidney Ardin 214 Lazy River
Kenneth L. Ascher 286 The Rainbow Connection
Boyd Atkins 146 Heebie Jeebies
Lovie Austin 105 Down Hearted Blues
Burt Bacharach 26 Alfie
375 Wives and Lovers (Hey, Little Girl)
Joseph Barbera 123 (Meet) The Flintstones
Howard Barnes 45 A Blossom Fell
Ary Barroso 61 Brazil
Edgar Battle 353 Topsy
Jay Beckenstein 70 Catching the Sun
246 Morning Dance
304 Shaker Song
320 Song for Lorraine
Walter Becker 25 Aja
Louis Bellson 144 The Hawk Talks
Jorge Ben 233 Mas Que Nada
George Benson 235 Mimosa
Alan Bergman 213 Like a Lover (O Cantador)
Marilyn Bergman 213 Like a Lover (O Cantador)
Irving Berlin 28 All Alone
42 The Best Thing for You
43 Better Luck Next Time
77 Change Partners
149 How About Me?
151 How Deep Is the Ocean (How High Is the Sky)
189 I've Got My Love to Keep Me Warm
185 It Only Happens When I Dance with You
184 It's a Lovely Day Today
196 Lady of the Evening
198 Lazy
201 Let's Face the Music and Dance
263 Now It Can Be Told
290 Remember
299 Say It Isn't So
316 Soft Lights and Sweet Music
321 The Song Is Ended (But the Melody Lingers On)
329 Steppin' Out with My Baby
349 This Year's Kisses
370 What'll I Do?
Buddy Bernier 260 The Night Has a Thousand Eyes
Henri Betti 78 C'est Si Bon (It's So Good)
Albany Bigard 225 Mood Indigo
Joe Bishop 47 Blue Flame
53 Blue Prelude
Marc Blitzstein 242 Mack the Knife
Rube Bloom 97 Don't Worry 'Bout Me
146 Here's to My Lady
Jerry Bock 239 Mr. Wonderful
353 Too Close for Comfort
Luiz Bonfa 49 Black Orpheus
Jerry Brainin 260 The Night Has a Thousand Eyes
Julius Brammer 191 Just a Gigolo
Michael Brecker 60 Both Sides of the Coin
270 Original Rays
332 Straphangin'
337 Take a Walk
<table>
<thead>
<tr>
<th>Artist</th>
<th>Track</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>Randy Brecker</td>
<td>180</td>
<td>Inside Out</td>
</tr>
<tr>
<td></td>
<td>317</td>
<td>Some Skunk Funk</td>
</tr>
<tr>
<td></td>
<td>342</td>
<td>There's a Mingus Amonk Us</td>
</tr>
<tr>
<td>Elise Bretton</td>
<td>127</td>
<td>For Heaven's Sake</td>
</tr>
<tr>
<td>Leslie Bricusse</td>
<td>281</td>
<td>Pure Imagination</td>
</tr>
<tr>
<td>Bruno Brighetti</td>
<td>119</td>
<td>Estate</td>
</tr>
<tr>
<td>Harry Brooks</td>
<td>46</td>
<td>(What Did I Do to Be So)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Black and Blue</td>
</tr>
<tr>
<td>Shelton Brooks</td>
<td>112</td>
<td>Easy Rider (I Wonder Where My Easy Rider's Gone)</td>
</tr>
<tr>
<td>James Brown</td>
<td>160</td>
<td>I Got You (I Feel Good)</td>
</tr>
<tr>
<td>Lew Brown</td>
<td>174</td>
<td>I'm a Dreamer Aren't We All</td>
</tr>
<tr>
<td>Oscar Brown, Jr.</td>
<td>96</td>
<td>Dat Dere</td>
</tr>
<tr>
<td>Ray Brown</td>
<td>57</td>
<td>Blues for Junior (Pyramid)</td>
</tr>
<tr>
<td></td>
<td>140</td>
<td>Gravy Waltz</td>
</tr>
<tr>
<td></td>
<td>271</td>
<td>Parking Lot Blues</td>
</tr>
<tr>
<td>J. Tim Brymn</td>
<td>35</td>
<td>Aunt Hagar's Blues</td>
</tr>
<tr>
<td>Joe Burke</td>
<td>244</td>
<td>Moon Over Miami</td>
</tr>
<tr>
<td>Johnny Burke</td>
<td>184</td>
<td>It Could Happen to You</td>
</tr>
<tr>
<td></td>
<td>244</td>
<td>Moonlight Becomes You</td>
</tr>
<tr>
<td></td>
<td>334</td>
<td>Suddenly It's Spring</td>
</tr>
<tr>
<td>Sonny Burke</td>
<td>48</td>
<td>Black Coffee</td>
</tr>
<tr>
<td></td>
<td>327</td>
<td>Stardreams</td>
</tr>
<tr>
<td>Ralph Burns</td>
<td>44</td>
<td>Bijou</td>
</tr>
<tr>
<td>Nat Burton</td>
<td>369</td>
<td>(There'll Be Bluebirds Over)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The White Cliffs of Dover</td>
</tr>
<tr>
<td>Val Burton</td>
<td>273</td>
<td>Penthouse Serenade</td>
</tr>
<tr>
<td>Bill Byrd</td>
<td>58</td>
<td>Broadway</td>
</tr>
<tr>
<td>George Cables</td>
<td>145</td>
<td>Helen's Song</td>
</tr>
<tr>
<td>Irving Caesar</td>
<td>191</td>
<td>Just a Gigolo</td>
</tr>
<tr>
<td>Sammy Cahn</td>
<td>66</td>
<td>Call Me Irresponsible</td>
</tr>
<tr>
<td></td>
<td>142</td>
<td>Guess I'll Hang My Tears out to Dry</td>
</tr>
<tr>
<td></td>
<td>186</td>
<td>It's You or No One</td>
</tr>
<tr>
<td></td>
<td>339</td>
<td>Teach Me Tonight</td>
</tr>
<tr>
<td>Tom Canning</td>
<td>62</td>
<td>Breakin' Away</td>
</tr>
<tr>
<td>Truman Capote</td>
<td>309</td>
<td>A Sleepin' Bee</td>
</tr>
<tr>
<td>Bill Carey</td>
<td>382</td>
<td>You've Changed</td>
</tr>
<tr>
<td>John Carisi</td>
<td>181</td>
<td>Israel</td>
</tr>
<tr>
<td>Haagy Carmichael</td>
<td>133</td>
<td>Georgia on My Mind</td>
</tr>
<tr>
<td></td>
<td>159</td>
<td>I Get Along Without You Very Well (Except Sometimes)</td>
</tr>
<tr>
<td></td>
<td>177</td>
<td>In the Cool, Cool, Cool of the Evening</td>
</tr>
<tr>
<td></td>
<td>214</td>
<td>Lazy River</td>
</tr>
<tr>
<td></td>
<td>254</td>
<td>The Nearness of You</td>
</tr>
<tr>
<td></td>
<td>295</td>
<td>Riverboat Shuffle</td>
</tr>
<tr>
<td></td>
<td>328</td>
<td>Star Dust</td>
</tr>
<tr>
<td>Harry Carney</td>
<td>296</td>
<td>Rockin' in Rhythm</td>
</tr>
<tr>
<td>Lou Carter</td>
<td>100</td>
<td>Detour Ahead</td>
</tr>
<tr>
<td></td>
<td>166</td>
<td>I Told Ya I Love Ya Now Get Out</td>
</tr>
<tr>
<td>Ron Carter</td>
<td>56</td>
<td>Blues for D.P.</td>
</tr>
<tr>
<td></td>
<td>109</td>
<td>Eight</td>
</tr>
<tr>
<td></td>
<td>121</td>
<td>First Trip</td>
</tr>
<tr>
<td></td>
<td>208</td>
<td>Last Resort</td>
</tr>
<tr>
<td></td>
<td>218</td>
<td>Little Waltz</td>
</tr>
<tr>
<td></td>
<td>255</td>
<td>Nearly</td>
</tr>
<tr>
<td></td>
<td>347</td>
<td>The Third Plane</td>
</tr>
<tr>
<td>Leonello Casucci</td>
<td>191</td>
<td>Just a Gigolo</td>
</tr>
<tr>
<td>Dory Caymmi</td>
<td>213</td>
<td>Like a Lover (O Cantador)</td>
</tr>
<tr>
<td>Bill Champlin</td>
<td>182</td>
<td>Is It You?</td>
</tr>
<tr>
<td>Newell Chase</td>
<td>252</td>
<td>My Ideal</td>
</tr>
<tr>
<td>Billy Childs</td>
<td>117</td>
<td>The End of Innocence</td>
</tr>
<tr>
<td></td>
<td>125</td>
<td>Flanagan</td>
</tr>
<tr>
<td></td>
<td>188</td>
<td>Jazzmania</td>
</tr>
<tr>
<td>Kenny Clark</td>
<td>116</td>
<td>Epistrophy</td>
</tr>
<tr>
<td>Grant Clarke</td>
<td>236</td>
<td>Mandy Make Up Your Mind</td>
</tr>
<tr>
<td>Al Cohen</td>
<td>67</td>
<td>Can't Take You Nowhere</td>
</tr>
<tr>
<td>John Coltrane</td>
<td>22</td>
<td>After the Rain</td>
</tr>
<tr>
<td></td>
<td>26</td>
<td>Alabama</td>
</tr>
<tr>
<td></td>
<td>42</td>
<td>Bessie's Blues</td>
</tr>
<tr>
<td></td>
<td>43</td>
<td>Big Nick</td>
</tr>
<tr>
<td></td>
<td>52</td>
<td>Blue Train (Blue Trane)</td>
</tr>
<tr>
<td></td>
<td>80</td>
<td>Chasin' the Trane</td>
</tr>
<tr>
<td></td>
<td>85</td>
<td>Cousin Mary</td>
</tr>
<tr>
<td></td>
<td>88</td>
<td>Dahomey Dance</td>
</tr>
<tr>
<td></td>
<td>118</td>
<td>Equinox</td>
</tr>
<tr>
<td></td>
<td>130</td>
<td>Giant Steps</td>
</tr>
<tr>
<td></td>
<td>175</td>
<td>Impressions</td>
</tr>
<tr>
<td></td>
<td>231</td>
<td>Moment's Notice</td>
</tr>
<tr>
<td></td>
<td>253</td>
<td>Naima (Niema)</td>
</tr>
<tr>
<td>Leo Corday</td>
<td>47</td>
<td>Blue Flame</td>
</tr>
<tr>
<td>Chick Corea</td>
<td>32</td>
<td>Armando's Rhumba</td>
</tr>
<tr>
<td></td>
<td>37</td>
<td>Baja Bajo</td>
</tr>
<tr>
<td></td>
<td>94</td>
<td>Crystal Silence</td>
</tr>
<tr>
<td></td>
<td>123</td>
<td>500 Miles High</td>
</tr>
<tr>
<td></td>
<td>132</td>
<td>Friends</td>
</tr>
<tr>
<td></td>
<td>212</td>
<td>La Fiesta</td>
</tr>
<tr>
<td></td>
<td>303</td>
<td>Senor Mouse</td>
</tr>
<tr>
<td></td>
<td>371</td>
<td>Windows</td>
</tr>
<tr>
<td></td>
<td>374</td>
<td>You're Everything</td>
</tr>
<tr>
<td>Harold Cornelius</td>
<td>45</td>
<td>A Blossom Fell</td>
</tr>
<tr>
<td>Sam Coslow</td>
<td>81</td>
<td>Cocktails for Two</td>
</tr>
<tr>
<td></td>
<td>194</td>
<td>Just One More Chance</td>
</tr>
<tr>
<td></td>
<td>251</td>
<td>My Old Flame</td>
</tr>
<tr>
<td>Jimmie Cox</td>
<td>261</td>
<td>Nobody Knows You When You're Down and Out</td>
</tr>
<tr>
<td>Hoyt Curtin</td>
<td>123</td>
<td>(Meet) The Flintstones</td>
</tr>
<tr>
<td>Artist</td>
<td>Song Title</td>
<td>Page Numbers</td>
</tr>
<tr>
<td>------------------------</td>
<td>-------------------------------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>Tadd Dameron</td>
<td>Lady Bird</td>
<td>210, 311</td>
</tr>
<tr>
<td>Hal David</td>
<td>Alfie</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>Wives and Lovers (Hey, Little Girl)</td>
<td>375</td>
</tr>
<tr>
<td>Mack David</td>
<td>Don't You Know I Care</td>
<td>98</td>
</tr>
<tr>
<td></td>
<td>(Or Don't You Care to Know)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I'm Just a Lucky So and So</td>
<td>173</td>
</tr>
<tr>
<td>Charlie Davis</td>
<td>Copenhagen</td>
<td>89</td>
</tr>
<tr>
<td>Miles Davis</td>
<td>Sippin' at Bells</td>
<td>311</td>
</tr>
<tr>
<td>Sylvia Dee</td>
<td>Stardreams</td>
<td>327</td>
</tr>
<tr>
<td>Jack DeJohnette</td>
<td>Lydia</td>
<td>218</td>
</tr>
<tr>
<td></td>
<td>Silver Hollow</td>
<td>306</td>
</tr>
<tr>
<td>Vinicius de Moraes</td>
<td>Agua De Beber (Water to Drink)</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>O Morro Nao Tem Vez (Favela) (Somewhere in the Hills)</td>
<td>264</td>
</tr>
<tr>
<td></td>
<td>Once I Loved (Amor Em Paz) (Love in Peace)</td>
<td>266</td>
</tr>
<tr>
<td></td>
<td>Someone to Light Up My Life (Se Todos Fossem Iguals a Voce)</td>
<td>326</td>
</tr>
<tr>
<td>Aloysio de Oliveira</td>
<td>Dindi</td>
<td>103</td>
</tr>
<tr>
<td></td>
<td>If You Never Come to Me I n nutil paisagem)</td>
<td>170</td>
</tr>
<tr>
<td>Gene DePaul</td>
<td>Teach Me Tonight</td>
<td>339</td>
</tr>
<tr>
<td></td>
<td>You Don't Know What Love Is</td>
<td>380</td>
</tr>
<tr>
<td>Paul Desmond</td>
<td>Blues in Time</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td>Bossa Antigua</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>El Prince</td>
<td>114</td>
</tr>
<tr>
<td></td>
<td>Eleven Four</td>
<td>115</td>
</tr>
<tr>
<td></td>
<td>Late Lament</td>
<td>208</td>
</tr>
<tr>
<td></td>
<td>Samba Cantina</td>
<td>298</td>
</tr>
<tr>
<td></td>
<td>Take Five</td>
<td>340</td>
</tr>
<tr>
<td></td>
<td>Take Ten</td>
<td>340</td>
</tr>
<tr>
<td></td>
<td>Two of a Mind</td>
<td>355</td>
</tr>
<tr>
<td></td>
<td>Wendy</td>
<td>362</td>
</tr>
<tr>
<td></td>
<td>Wintersong</td>
<td>372</td>
</tr>
<tr>
<td>B.G. DeSylva</td>
<td>I'll Build a Stairway to Paradise</td>
<td>171</td>
</tr>
<tr>
<td></td>
<td>I'm a Dreamer Aren't We All</td>
<td>174</td>
</tr>
<tr>
<td></td>
<td>Somebody Loves Me</td>
<td>318</td>
</tr>
<tr>
<td>Ray Dewey</td>
<td>And I Think About It All the Time</td>
<td>29</td>
</tr>
<tr>
<td>Al di Meola</td>
<td>If We Meet Again, Part One</td>
<td>170</td>
</tr>
<tr>
<td></td>
<td>July</td>
<td>192</td>
</tr>
<tr>
<td></td>
<td>Purple Orchids</td>
<td>283</td>
</tr>
<tr>
<td></td>
<td>Ritmo De La Noche</td>
<td>293</td>
</tr>
<tr>
<td></td>
<td>Smile from a Stranger</td>
<td>314</td>
</tr>
<tr>
<td>Alberto Dominguez</td>
<td>Frenesi</td>
<td>131</td>
</tr>
<tr>
<td></td>
<td>Perfidia</td>
<td>275</td>
</tr>
<tr>
<td>Walter Donaldson</td>
<td>Little White Lies</td>
<td>203</td>
</tr>
<tr>
<td></td>
<td>Love Me or Leave Me</td>
<td>206</td>
</tr>
<tr>
<td></td>
<td>Makin' Whoopee!</td>
<td>220</td>
</tr>
<tr>
<td></td>
<td>My Baby Just Cares for Me</td>
<td>247</td>
</tr>
<tr>
<td></td>
<td>You're Driving Me Crazy! (What Did I Do?)</td>
<td>377</td>
</tr>
<tr>
<td>Lew Douglas</td>
<td>Pretend</td>
<td>284</td>
</tr>
<tr>
<td>Ervin Drake</td>
<td>Good Morning Heartache</td>
<td>139</td>
</tr>
<tr>
<td>Vernon Duke</td>
<td>April in Paris</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Autumn in New York</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>What Is There to Say</td>
<td>364</td>
</tr>
<tr>
<td>Eddie Durham</td>
<td>Topsy</td>
<td>353</td>
</tr>
<tr>
<td>Sherman Edwards</td>
<td>For Heaven's Sake</td>
<td>127</td>
</tr>
<tr>
<td>Edward Eliscu</td>
<td>Without a Song</td>
<td>372</td>
</tr>
<tr>
<td>Duke Ellington</td>
<td>Black and Tan Fantasy</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>Caravan</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>The Creole Love Call</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Don't You Know I Care</td>
<td>98</td>
</tr>
<tr>
<td></td>
<td>(Or Don't You Care to Know)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Drop Me Off in Harlem</td>
<td>111</td>
</tr>
<tr>
<td></td>
<td>East St. Louis Toodle-oo</td>
<td>110</td>
</tr>
<tr>
<td></td>
<td>I Ain't Got Nothin' but the Blues</td>
<td>154</td>
</tr>
<tr>
<td></td>
<td>I Didn't Know About You</td>
<td>158</td>
</tr>
<tr>
<td></td>
<td>I Got It Bad and That Ain't Good</td>
<td>157</td>
</tr>
<tr>
<td></td>
<td>I Let a Song Go out of My Heart</td>
<td>160</td>
</tr>
<tr>
<td></td>
<td>I'm Gonna Go Fishin'</td>
<td>175</td>
</tr>
<tr>
<td></td>
<td>I'm Just a Lucky So and So</td>
<td>173</td>
</tr>
<tr>
<td></td>
<td>In a Sentimental Mood</td>
<td>176</td>
</tr>
<tr>
<td></td>
<td>It Don't Mean a Thing (If It Ain't Got That Swing)</td>
<td>181</td>
</tr>
<tr>
<td></td>
<td>Love You Madly</td>
<td>219</td>
</tr>
<tr>
<td></td>
<td>The Mooch</td>
<td>240</td>
</tr>
<tr>
<td></td>
<td>Mood Indigo</td>
<td>225</td>
</tr>
<tr>
<td>Art Farmer</td>
<td>Blueport</td>
<td>55</td>
</tr>
<tr>
<td>Sammy Fain</td>
<td>Alice in Wonderland</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Are You Havin' Any Fun?</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>Here's to Your Illusions</td>
<td>148</td>
</tr>
<tr>
<td></td>
<td>Something I Dreamed Last Night</td>
<td>319</td>
</tr>
<tr>
<td></td>
<td>You Brought a New Kind of Love to Me</td>
<td>379</td>
</tr>
<tr>
<td>Ray Evans</td>
<td>Lonely Girl</td>
<td>210</td>
</tr>
<tr>
<td></td>
<td>Mona Lisa</td>
<td>222</td>
</tr>
<tr>
<td></td>
<td>Mr. Lucky</td>
<td>237</td>
</tr>
<tr>
<td></td>
<td>Never Let Me Go</td>
<td>255</td>
</tr>
<tr>
<td></td>
<td>To Each His Own</td>
<td>352</td>
</tr>
<tr>
<td>Donald Fagen</td>
<td>Aja</td>
<td>25</td>
</tr>
<tr>
<td>B.G. DeSylva</td>
<td>I'll Build a Stairway to Paradise</td>
<td>171</td>
</tr>
<tr>
<td></td>
<td>I'm a Dreamer Aren't We All</td>
<td>174</td>
</tr>
<tr>
<td></td>
<td>Somebody Loves Me</td>
<td>318</td>
</tr>
<tr>
<td>Ray Dewey</td>
<td>And I Think About It All the Time</td>
<td>29</td>
</tr>
<tr>
<td>Al di Meola</td>
<td>If We Meet Again, Part One</td>
<td>170</td>
</tr>
<tr>
<td></td>
<td>July</td>
<td>192</td>
</tr>
<tr>
<td></td>
<td>Purple Orchids</td>
<td>283</td>
</tr>
<tr>
<td></td>
<td>Ritmo De La Noche</td>
<td>293</td>
</tr>
<tr>
<td></td>
<td>Smile from a Stranger</td>
<td>314</td>
</tr>
<tr>
<td>Alberto Dominguez</td>
<td>Frenesi</td>
<td>131</td>
</tr>
<tr>
<td></td>
<td>Perfidia</td>
<td>275</td>
</tr>
<tr>
<td>Walter Donaldson</td>
<td>Little White Lies</td>
<td>203</td>
</tr>
<tr>
<td></td>
<td>Love Me or Leave Me</td>
<td>206</td>
</tr>
<tr>
<td></td>
<td>Makin' Whoopee!</td>
<td>220</td>
</tr>
<tr>
<td></td>
<td>My Baby Just Cares for Me</td>
<td>247</td>
</tr>
<tr>
<td></td>
<td>You're Driving Me Crazy! (What Did I Do?)</td>
<td>377</td>
</tr>
<tr>
<td>Lew Douglas</td>
<td>Pretend</td>
<td>284</td>
</tr>
<tr>
<td>Ervin Drake</td>
<td>Good Morning Heartache</td>
<td>139</td>
</tr>
<tr>
<td>Vernon Duke</td>
<td>April in Paris</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Autumn in New York</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>What Is There to Say</td>
<td>364</td>
</tr>
<tr>
<td>Eddie Durham</td>
<td>Topsy</td>
<td>353</td>
</tr>
<tr>
<td>Sherman Edwards</td>
<td>For Heaven's Sake</td>
<td>127</td>
</tr>
<tr>
<td>Edward Eliscu</td>
<td>Without a Song</td>
<td>372</td>
</tr>
<tr>
<td>Duke Ellington</td>
<td>Black and Tan Fantasy</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>Caravan</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>The Creole Love Call</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Don't You Know I Care</td>
<td>98</td>
</tr>
<tr>
<td></td>
<td>(Or Don't You Care to Know)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Drop Me Off in Harlem</td>
<td>111</td>
</tr>
<tr>
<td></td>
<td>East St. Louis Toodle-oo</td>
<td>110</td>
</tr>
<tr>
<td></td>
<td>I Ain't Got Nothin' but the Blues</td>
<td>154</td>
</tr>
<tr>
<td></td>
<td>I Didn't Know About You</td>
<td>158</td>
</tr>
<tr>
<td></td>
<td>I Got It Bad and That Ain't Good</td>
<td>157</td>
</tr>
<tr>
<td></td>
<td>I Let a Song Go out of My Heart</td>
<td>160</td>
</tr>
<tr>
<td></td>
<td>I'm Gonna Go Fishin'</td>
<td>175</td>
</tr>
<tr>
<td></td>
<td>I'm Just a Lucky So and So</td>
<td>173</td>
</tr>
<tr>
<td></td>
<td>In a Sentimental Mood</td>
<td>176</td>
</tr>
<tr>
<td></td>
<td>It Don't Mean a Thing (If It Ain't Got That Swing)</td>
<td>181</td>
</tr>
<tr>
<td></td>
<td>Love You Madly</td>
<td>219</td>
</tr>
<tr>
<td></td>
<td>The Mooch</td>
<td>240</td>
</tr>
<tr>
<td></td>
<td>Mood Indigo</td>
<td>225</td>
</tr>
<tr>
<td>Art Farmer</td>
<td>Blueport</td>
<td>55</td>
</tr>
<tr>
<td>Sammy Fain</td>
<td>Alice in Wonderland</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Are You Havin' Any Fun?</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>Here's to Your Illusions</td>
<td>148</td>
</tr>
<tr>
<td></td>
<td>Something I Dreamed Last Night</td>
<td>319</td>
</tr>
<tr>
<td></td>
<td>You Brought a New Kind of Love to Me</td>
<td>379</td>
</tr>
<tr>
<td>Ray Evans</td>
<td>Lonely Girl</td>
<td>210</td>
</tr>
<tr>
<td></td>
<td>Mona Lisa</td>
<td>222</td>
</tr>
<tr>
<td></td>
<td>Mr. Lucky</td>
<td>237</td>
</tr>
<tr>
<td></td>
<td>Never Let Me Go</td>
<td>255</td>
</tr>
<tr>
<td></td>
<td>To Each His Own</td>
<td>352</td>
</tr>
<tr>
<td>Donald Fagen</td>
<td>Aja</td>
<td>25</td>
</tr>
<tr>
<td>B.G. DeSylva</td>
<td>I'll Build a Stairway to Paradise</td>
<td>171</td>
</tr>
<tr>
<td></td>
<td>I'm a Dreamer Aren't We All</td>
<td>174</td>
</tr>
<tr>
<td></td>
<td>Somebody Loves Me</td>
<td>318</td>
</tr>
</tbody>
</table>
Dorothy Fields
28 Alone Too Long
289 Remind Me
378 You Couldn't Be Cuter

Carl Fischer
361 We'll Be Together Again
382 You've Changed

Dan Fisher
139 Good Morning Heartache

Marvin Fisher
162 I Keep Going Back to Joe's
365 When Sunny Gets Blue

Ralph Flanagan
150 Hot Toddy

Jimmy Forrest
259 Night Train

Frank Foster
64 Booze Brothers
73 Cecilia Is Love

David Foster
230 Mornin'

Ralph Freed
217 Love Lies
381 You Leave Me Breathless

Russ Freeman
98 Curves Ahead
167 I Watched Her Walk Away
'224 Morocco
354 Tourist in Paradise

Russell Freeman
370 The Wind

John Frigo
100 Detour Ahead
166 I Told Ya I Love Ya Now Get Out

Dave Frishberg
67 Can't Take You Nowhere
214 Listen Here
227 My Attorney Bernie

Walter "Gil" Fuller
232 Mambo a La Savoy
221 Manteca
347 Things to Come

Kenny G
128 Forever in Love
138 Going Home
107 Silhouette
123 Songbird

iammy Gallop
120 Somewhere Along the Way

Clarence Gaskill
155 I Can't Believe That You're in Love with Me

Lewis E. Gensler
203 Love Is Just Around the Corner

Don George
154 I Ain't Got Nothin' but the Blues

George Gershwin
171 I'll Build a Stairway to Paradise
318 Somebody Loves Me

Ira Gershwin
171 I'll Build a Stairway to Paradise

Andy Gibson
152 The Hucklebuck

Ray Gilbert
103 Dindi
120 The Face I Love
170 If You Never Come to Me (Inutil paisagem)
266 Once I Loved (Amor Em Paz) (Love in Peace)
120 The Face I Love

Dizzy Gillespie
30 Anthropology
46 Birk's Works
84 Con Alma
106 Down Under
221 Manteca
341 Tanga
347 Things to Come
376 Woody'n You

Haven Gillespie
40 Beautiful Love

Norman Gimbel
22 Agua De Beber (Water to Drink)
335 Sway (Quien Sera)

Jerry Gladstone
370 The Wind

John L. Golden
282 Poor Butterfly

Benny Golson
56 Blues March
324 Stablemates

Luciano Pozo Gonzales
221 Manteca

Irving Gordon
282 Prelude to a Kiss
366 What Will I Tell My Heart

Berry Gordy
380 You've Made Me So Very Happy

Stuart Gorrell
133 Georgia on My Mind

Steve Graham
292 Rifttide

Jay Graydon
62 Breakin' Away
230 Mornin'

Benny Green
95 Cupcake
140 Greens
260 Nice Pants
276 Phoebe's Samba
277 The Place to Be
346 That's Right

Johnny Green
174 I'm Yours
271 Out of Nowhere
377 You're Mine You

Frank Grillo (Machito)
232 Mambo a La Savoy

Don Grolnick
270 Original Rays

Dave Grusin
302 Serengeti Walk (Slippin' in the Back Door)

Vince Guaraldi
76 Cast Your Fate to the Wind

Hal Hackady
134 Gettin' Over the Blues

James S. Hall
72 Careful
308 Simple Samba
360 Waltz New

Ord Hamilton
373 You're Blase
Oscar Hammerstein II
45 Bill
126 The Folks Who Live on the Hill
220 Make Believe
258 The Next Time It Happens
316 Softly as in a Morning Sunrise
368 Why Was I Born?

Herbie Hancock
69 Cantelope Island
77 Chameleon
106 Dolphin Dance
228 Maiden Voyage
266 One Finger Snap
342 Tell Me a Bedtime Story
359 Watermelon Man

W.C. Handy
35 Aunt Hagar’s Blues
297 St. Louis Blues

William Hanna
123 (Meet) The Flintstones

E.Y. Harburg
31 April in Paris
108 Down with Love
148 Here’s to Your Illusions
150 How Are Things in Glocca Morra
174 I’m Yours
199 Last Night When We Were Young
294 Right as the Rain
364 What a There to Say

Bennie Harris
89 Crazyology

Eddie Harris
129 Freedom Jazz Dance

Lorenz Hart
54 The Blue Room
91 Dancing on the Ceiling
136 Glad to Be Unhappy
144 Happy Hunting Horn
168 I Wish I Were in Love Again
183 Isn’t It Romantic?
185 It’s Easy to Remember
206 Lover
249 Mountain Greenery
248 My Heart Stood Still
262 Nobody’s Heart
306 A Ship Without a Sail
378 You Are Too Beautiful
382 You Took Advantage of Me
376 You’re Nearer

Coleman Hawkins
163 I Mean You
292 Rifftide

Neal Hefti
’136 Girl Talk
’210 Lonely Girl

Ray Henderson
174 I’m a Dreamer Aren’t We All

Herb Hendler
150 Hot Toddy

Joel Herron
171 I’m a Fool to Want You

Edward Heyman
52 Blame It on My Youth
53 Blue Star
204 Love Letters
252 My Silent Love
271 Out of Nowhere
377 You’re Mine You

Irene Higginbotham
139 Good Morning Heartache

Bob Hilliard
27 Alice in Wonderland
178 In the Wee Small Hours of the Morning

Billie Holiday
197 Lady Sings the Blues

Frederick K. Hollander
381 You Leave Me Breathless

Patrice Holloway
380 You’ve Made Me So Very Happy

Brenda Holloway
380 You’ve Made Me So Very Happy

Larry Holofcener
239 Mr. Wonderful
353 Too Close for Comfort

Andre Hornez
78 C’est Si Bon (It’s So Good)

Freddie Hubbard
66 Byrd Like
179 The Intrepid Fox
217 Little Sunflower
287 Red Clay

Raymond Hubbell
282 Poor Butterfly

Alberta Hunter
105 Down Hearted Blues

Paul Jackson
77 Chameleon

Art Pepper
137 P.S. I Love You

Ray Noble
53 Blue Prelude
137 Good-Bye
285 This Is All I Ask (Beautiful Girls Walk a Little Slower)

Antonio Carlos Jobim
22 Agua De Beber (Water to Drink)
20 Agua De Marco (Waters of March)
30 Antigua
103 Dindi
170 If You Never Come to Me (Inutil paisagem)
207 Ligia
204 Look to the Sky
264 O Morro Nao Tem Vez (Favela) (Somewhere in the Hills)
266 Once I Loved (Amor Em Paz) (Love in Peace)
326 Someone to Light Up My Life (Se Todos Fossem Iguais a Voce)
356 Triste
360 Wave

Dominic John
45 A Blossom Fell

James P. Johnson
74 Carolina Shout

J.J. Johnson
211 Lament

Louie Johnson
302 Serengeti Walk (Slippin’ in the Back Door)

Arthur Johnston
81 Cocktails for Two
194 Just One More Chance
236 Mandy Make Up Your Mind
251 My Old Flame

Thad Jones
63 Bluish Grey
81 A Child Is Born

Alan Rankin Jones
113 Easy Street

Isham Jones
269 The One I Love (Belongs to Somebody Else)
<table>
<thead>
<tr>
<th>Irving Kahal</th>
<th>245</th>
<th>(There Ought to Be A) Moonlight Saving Time</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>379</td>
<td>You Brought a New Kind of Love to Me</td>
</tr>
<tr>
<td>Norman &quot;Tiny&quot; Kahn</td>
<td>67</td>
<td>Can’t Take You Nowhere</td>
</tr>
<tr>
<td>Gus Kahn</td>
<td>99</td>
<td>Dream a Little Dream of Me</td>
</tr>
<tr>
<td></td>
<td>206</td>
<td>Love Me or Leave Me</td>
</tr>
<tr>
<td></td>
<td>220</td>
<td>Makin’ Whoopee!</td>
</tr>
<tr>
<td></td>
<td>247</td>
<td>My Baby Just Cares for Me</td>
</tr>
<tr>
<td></td>
<td>269</td>
<td>The One I Love (Belongs to Somebody Else)</td>
</tr>
<tr>
<td>Bert Kalmar</td>
<td>349</td>
<td>Three Little Words</td>
</tr>
<tr>
<td>Bronislaw Kaper</td>
<td>180</td>
<td>Invitation</td>
</tr>
<tr>
<td></td>
<td>268</td>
<td>On Green Dolphin Street</td>
</tr>
<tr>
<td>Buddy Kaye</td>
<td>172</td>
<td>I’ll Close My Eyes</td>
</tr>
<tr>
<td>Nick Kenny</td>
<td>111</td>
<td>Drop Me Off in Harlem</td>
</tr>
<tr>
<td>Walter Kent</td>
<td>369</td>
<td>(There’ll Be Bluebirds Over) The White Cliffs of Dover</td>
</tr>
<tr>
<td>Jerome Kern</td>
<td>45</td>
<td>Bill</td>
</tr>
<tr>
<td></td>
<td>126</td>
<td>The Folks Who Live on the Hill</td>
</tr>
<tr>
<td></td>
<td>176</td>
<td>In Love in Vain</td>
</tr>
<tr>
<td></td>
<td>220</td>
<td>Make Believe</td>
</tr>
<tr>
<td></td>
<td>289</td>
<td>Remind Me</td>
</tr>
<tr>
<td></td>
<td>351</td>
<td>Till the Clouds Roll By</td>
</tr>
<tr>
<td></td>
<td>368</td>
<td>Why Was I Born?</td>
</tr>
<tr>
<td></td>
<td>378</td>
<td>You Couldn’t Be Cuter</td>
</tr>
<tr>
<td>Wayne King</td>
<td>40</td>
<td>Beautiful Love</td>
</tr>
<tr>
<td>Ted Koehler</td>
<td>33</td>
<td>As Long as I Live</td>
</tr>
<tr>
<td></td>
<td>44</td>
<td>Between the Devil and the Deep Blue Sea</td>
</tr>
<tr>
<td></td>
<td>97</td>
<td>Don’t Worry ‘Bout Me</td>
</tr>
<tr>
<td></td>
<td>161</td>
<td>I Gotta Right to Sing the Blues</td>
</tr>
<tr>
<td></td>
<td>190</td>
<td>I’ve Got the World on a String</td>
</tr>
<tr>
<td></td>
<td>367</td>
<td>When the Sun Comes Out</td>
</tr>
<tr>
<td>Eli Konikoff</td>
<td>130</td>
<td>Freetime</td>
</tr>
<tr>
<td>Manny Kurtz</td>
<td>176</td>
<td>In a Sentimental Mood</td>
</tr>
<tr>
<td>Frankie Laine</td>
<td>161</td>
<td>We’ll Be Together Again</td>
</tr>
<tr>
<td>Burton Lane</td>
<td>83</td>
<td>Come Back to Me</td>
</tr>
<tr>
<td></td>
<td>150</td>
<td>How Are Things in Gliocca Morra</td>
</tr>
<tr>
<td></td>
<td>158</td>
<td>I Hear Music</td>
</tr>
<tr>
<td></td>
<td>196</td>
<td>The Lady’s in Love with You</td>
</tr>
<tr>
<td></td>
<td>158</td>
<td>Too Late Now</td>
</tr>
<tr>
<td>Jacques Larue</td>
<td>164</td>
<td>Nuages</td>
</tr>
<tr>
<td>Frank LaVere</td>
<td>184</td>
<td>Pretend</td>
</tr>
<tr>
<td>Jack Lawrence</td>
<td>366</td>
<td>What Will I Tell My Heart</td>
</tr>
<tr>
<td>30b Leatherbarrow</td>
<td>195</td>
<td>Just the Way We Planned It</td>
</tr>
<tr>
<td>Peggy Lee</td>
<td>143</td>
<td>Happy with the Blues</td>
</tr>
<tr>
<td></td>
<td>175</td>
<td>I’m Gonna Go Fishin’</td>
</tr>
<tr>
<td>Gene Lees</td>
<td>326</td>
<td>Someone to Light Up My Life (Se Todos Fossem Iguais a Voce)</td>
</tr>
<tr>
<td>Jerry Leiber</td>
<td>265</td>
<td>On Broadway</td>
</tr>
<tr>
<td>John Lennon</td>
<td>262</td>
<td>Norwegian Wood (This Bird Has Flown)</td>
</tr>
<tr>
<td>Michael Leonard</td>
<td>172</td>
<td>I’m All Smiles</td>
</tr>
<tr>
<td>Alan Jay Lerner</td>
<td>83</td>
<td>Come Back to Me</td>
</tr>
<tr>
<td></td>
<td>358</td>
<td>Too Late Now</td>
</tr>
<tr>
<td>Edgar Leslie</td>
<td>244</td>
<td>Moon Over Miami</td>
</tr>
<tr>
<td>Oscar Levant</td>
<td>52</td>
<td>Blame It on My Youth</td>
</tr>
<tr>
<td>John Lewis</td>
<td>364</td>
<td>Two Degrees East, Three Degrees West</td>
</tr>
<tr>
<td>Abbey Lincoln</td>
<td>274</td>
<td>People in Me</td>
</tr>
<tr>
<td></td>
<td>331</td>
<td>Story of My Father</td>
</tr>
<tr>
<td></td>
<td>368</td>
<td>Wholey Earth</td>
</tr>
<tr>
<td></td>
<td>257</td>
<td>You Gotta Pay the Band</td>
</tr>
<tr>
<td>Jay Livingston</td>
<td>210</td>
<td>Lonely Girl</td>
</tr>
<tr>
<td></td>
<td>222</td>
<td>Mona Lisa</td>
</tr>
<tr>
<td></td>
<td>237</td>
<td>Mr. Lucky</td>
</tr>
<tr>
<td></td>
<td>255</td>
<td>Never Let Me Go</td>
</tr>
<tr>
<td></td>
<td>352</td>
<td>To Each His Own</td>
</tr>
<tr>
<td>John Jacob Loeb</td>
<td>302</td>
<td>Seems Like Old Times</td>
</tr>
<tr>
<td>Frank Loesser</td>
<td>158</td>
<td>I Hear Music</td>
</tr>
<tr>
<td></td>
<td>198</td>
<td>The Lady’s in Love with You</td>
</tr>
<tr>
<td></td>
<td>199</td>
<td>Let’s Get Lost</td>
</tr>
<tr>
<td></td>
<td>243</td>
<td>More I Cannot Wish You</td>
</tr>
<tr>
<td></td>
<td>198</td>
<td>The Lady’s in Love with You</td>
</tr>
<tr>
<td>Carmen Lombardo</td>
<td>302</td>
<td>Seems Like Old Times</td>
</tr>
<tr>
<td>Joe Lovano</td>
<td>90</td>
<td>The Dawn of Time</td>
</tr>
<tr>
<td></td>
<td>154</td>
<td>Hypnosis</td>
</tr>
<tr>
<td></td>
<td>177</td>
<td>In the Land of Ephesus</td>
</tr>
<tr>
<td></td>
<td>190</td>
<td>Josie and Rosie</td>
</tr>
<tr>
<td></td>
<td>202</td>
<td>Lines and Spaces</td>
</tr>
<tr>
<td>Ballard MacDonald</td>
<td>318</td>
<td>Somebody Loves Me</td>
</tr>
<tr>
<td>Enric Madriguera</td>
<td>17</td>
<td>Adios</td>
</tr>
<tr>
<td>Herb Magidson</td>
<td>229</td>
<td>(I’m Afraid) The Masquerade is Over</td>
</tr>
<tr>
<td></td>
<td>319</td>
<td>Something I Dreamed Last Night</td>
</tr>
<tr>
<td>Matt Malneck</td>
<td>325</td>
<td>Stairway to the Stars</td>
</tr>
<tr>
<td>Henry Mancini</td>
<td>226</td>
<td>Days of Wine and Roses</td>
</tr>
<tr>
<td></td>
<td>241</td>
<td>Moon River</td>
</tr>
<tr>
<td></td>
<td>237</td>
<td>Mr. Lucky</td>
</tr>
<tr>
<td>Johnny Mandel</td>
<td>305</td>
<td>The Shadow of Your Smile</td>
</tr>
<tr>
<td></td>
<td>322</td>
<td>Song from M<em>A</em>S*H (Suicide Is Painless)</td>
</tr>
<tr>
<td></td>
<td>359</td>
<td>Unless It’s You</td>
</tr>
<tr>
<td>Chuck Mangione</td>
<td>124</td>
<td>Feels So Good</td>
</tr>
<tr>
<td>Barry Mann</td>
<td>265</td>
<td>On Broadway</td>
</tr>
<tr>
<td>David Mann</td>
<td>178</td>
<td>In the Wee Small Hours of the Morning</td>
</tr>
</tbody>
</table>
Bob Marley
200 Lively Up Yourself

Herbert Martin
172 I'm All Smiles

Bruno Martino
119 Estate

Harvey Mason
77 Chameleon
302 Serengeti Walk (Slippin' in the Back Door)

Bennie Maupin
77 Chameleon

Percy Mayfield
279 Please Send Me Someone to Love

Paul McCartney
262 Norwegian Wood (This Bird Has Flown)

Joe McCoy
369 Why Don't You Do Right (Get Me Some Money, Too!)

Loonis McGlohon
51 Blackberry Winter

Jimmy McHugh
155 I Can't Believe That You're in Love with Me
199 Let's Get Lost
205 A Lovely Way to Spend an Evening

Teddy McRae
58 Broadway

Walter Melrose
89 Copenhagen
94 Doctor Jazz

Nilo Mendez
141 Green Eyes (Aquellos Ojos Verdes)

Johnny Mercer
226 Days of Wine and Roses
146 Here's to My Lady
164 I Remember You
165 I Thought About You
177 In the Cool, Cool, Cool of the Evening
234 Laura
241 Moon River
267 One for My Baby (And One More for the Road)
285 PS I Love You
338 Tangerine
345 That Old Black Magic

Don Meyer
127 For Heaven's Sake

George Meyer
236 Mandy Make Up Your Mind

Joseph Meyer
217 Love Lies

Bub Miley
47 Black and Tan Fantasy
110 East St. Louis Toodle-oo

Marcus Miller
132 Full House
223 Maputo

Irving Mills
73 Caravan
160 I Let a Song Go out of My Heart
176 In a Sentimental Mood
181 It Don't Mean a Thing (If It Ain't Got That Swing)
240 The Mooch
225 Mood Indigo
282 Prelude to a Kiss
294 Ring Dem Bells
295 Riverboat Shuffle
296 Rockin' in Rhythm
324 Sophisticated Lady

Thelonious Monk
116 Epistrophy
163 I Mean You
178 In Walked Bud
265 Off Minor

John L "Wes" Montgomery
124 Four on Six
363 West Coast Blues

Frank Morgan
58 Blues for Rosalinda
362 We Three Blues

Ferdinand "Jelly Roll" Morton
86 The Crave
238 Mr. Jelly-Lord
256 New Orleans Blues

Nelson Mota
213 Like a Lover (O Cantador)

Gerry Mulligan
36 Bark for Barksdale
298 Rocker (Rock Salt)
322 Song for Strayhorn

Oliver Nelson
116 Emancipation Blues
330 Stolen Moments

Portia Nelson
134 Gettin' Over the Blues
336 Sunday in New York

Henry Nemo
160 I Let a Song Go out of My Heart

Sammy Nestico
128 Freckle Face

Anthony Newley
281 Pure Imagination

Herbert Nichols
197 Lady Sings the Blues

James Noble
47 Blue Flame

Ray Noble
205 Love is the Sweetest Thing
357 The Very Thought of You

Pierre Norman
379 You Brought a New Kind of Love to Me

Joseph "King" Oliver
104 Dippermouth Blues
94 Doctor Jazz

Sy Oliver
112 Easy Does It

Jack Palmer
187 I've Found a New Baby (I Found a New Baby)

Eddie Palmieri
290 Resemblance

Rique Pantoja
366 What Do You See

Mitchell Parish
295 Riverboat Shuffle
324 Sophisticated Lady
325 Stairway to the Stars
328 Star Dust

Charlie Parker
30 Anthropology
54 Blues for Alice
300 Segment
358 Visa

Dorothy Parker
168 I Wished on the Moon

Cliff Parman
284 Pretend

Geoffrey Parsons
169 If You Go
John Patitucci
37 Baja Bajo
80 Change of Season
142 Growing
300 Searching, Finding

Art Pepper
221 Make a List (Make a Wish)
226 Mr. Big Falls His J.G. Hand
332 Straight Life
336 Surf Ride

G. Pingarilno
120 The Face I Love

Cole Porter
34 At Long Last Love
109 Dream Dancing
118 Ev'rything I Love
156 I Am in Love
248 Most Gentlemen Don't Like Love
291 Ridin' High
313 So in Love

Neville Potter
123 500 Miles High
374 You're Everything

Miguel Prado
350 Time Was

Ralph Rainger
107 Easy Living
168 I Wished on the Moon
165 If I Should Lose You
195 June in January
278 Please
344 Thanks for the Memory

David Raksin
234 Laura

Milton Raskin
272 Passion Flower

Don Raye
380 You Don't Know What Love Is

Andy Razaf
46 (What Did I Do to Be So)
Black and Blue
196 Keepin' out of Mischief Now

John Redmond
160 I Let a Song Go out of My Heart

Jimmy Reed
148 Honest I Do

Billy Reid
172 I'll Close My Eyes

Django Reinhardt
100 Dimunishing
234 Manoir De Mes Reves
(Django's Castle)

Emelia Renaud
318 Somebody Loves Me

Harry Richman
245 (There Ought to Be A)
Moonlight Savings Time

Lee Ritenour
65 Bullet Train
68 Captain Fingers
92 Cross My Heart
102 Dolphin Dreams
182 Is It You?

Leo Robin
107 Easy Living
165 If I Should Lose You
176 In Love in Vain
195 June in January
203 Love Is Just Around the Corner
252 My Ideal
278 Please
344 Thanks for the Memory

William “Smokey” Robinson
250 My Girl

Richard Rodgers
54 The Blue Room
91 Dancing on the Ceiling
136 Glad to Be Unhappy
144 Happy Hunting Horn
168 I Wish I Were in Love Again
183 Isn't It Romantic?
185 It's Easy to Remember
206 Lover
249 Mountain Greenery
248 My Heart Stood Still
258 The Next Time It Happens
262 Nobody's Heart
306 A Ship Without a Sail
312 Slaughter on Tenth Avenue
378 You Are Too Beautiful
382 You Took Advantage of Me
376 You're Nearer

Sigmund Romberg
316 Softly as in a Morning Sunrise

William Rose
372 Without a Song

Harry Ruby
349 Three Little Words

Pablo Beltran Ruiz
335 Sway (Quien Sera)

Bob Russell
158 I Didn't Know About You

Leon Russell
350 This Masquerade

S.K. Russell
61 Brazil
350 Time Was

Joe Sample
34 Ashes to Ashes
59 Born to Be Bad

David Sanborn
132 Full House
147 Hideaway
186 It's You

-arturo Sandoval
162 I Left This Space for You

Victor Schertzinger
164 I Remember You
338 Tangerine

Lalo Schifrin
219 Mission: Impossible Theme

Tom Schuman
130 Freetime

Wilbur Schwandt
99 Dream a Little Dream of Me

Arthur Schwartz
28 Alone Too Long

John Scofield
315 So You Say
330 Still Warm

Jerry Seelen
78 C'est Si Bon (It's So Good)

Jack Segal
162 I Keep Going Back to Joe's
365 When Sunny Gets Blue

Artie Shaw
311 So Easy

George Shearing
84 Conception
246 Lullaby of Birdland

Bruce Sievier
373 You're Blase

Carl Sigman
217 Love Lies
<table>
<thead>
<tr>
<th>Artist Name</th>
<th>Track Number</th>
<th>Song Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frank Signorelli</td>
<td>325</td>
<td>Stairway to the Stars</td>
</tr>
<tr>
<td>Horace Silver</td>
<td>122</td>
<td>Filthy McNasty</td>
</tr>
<tr>
<td></td>
<td>222</td>
<td>Me and My Baby</td>
</tr>
<tr>
<td></td>
<td>272</td>
<td>Peace</td>
</tr>
<tr>
<td></td>
<td>333</td>
<td>Strollin’</td>
</tr>
<tr>
<td>Lewis C. Simpkins</td>
<td>259</td>
<td>Night Train</td>
</tr>
<tr>
<td>Frank Sinatra</td>
<td>171</td>
<td>I'm a Fool to Want You</td>
</tr>
<tr>
<td>Sunny Skylar</td>
<td>41</td>
<td>Besame Mucho (Kiss Me Much)</td>
</tr>
<tr>
<td>Chris Smith</td>
<td>71</td>
<td>Cake Walking Babies from Home</td>
</tr>
<tr>
<td>Johnny Smith</td>
<td>357</td>
<td>Walk Don’t Run</td>
</tr>
<tr>
<td>Anna Sosenko</td>
<td>91</td>
<td>Darling, Je Vous Aime Beaucoup</td>
</tr>
<tr>
<td>Charles Spivak</td>
<td>327</td>
<td>Stardreams</td>
</tr>
<tr>
<td>Mike Stern</td>
<td>18</td>
<td>After All</td>
</tr>
<tr>
<td></td>
<td>40</td>
<td>Before You Go</td>
</tr>
<tr>
<td></td>
<td>82</td>
<td>Chromozone</td>
</tr>
<tr>
<td></td>
<td>216</td>
<td>Little Shoes</td>
</tr>
<tr>
<td></td>
<td>270</td>
<td>Original Rays</td>
</tr>
<tr>
<td>Mike Stoller</td>
<td>265</td>
<td>On Broadway</td>
</tr>
<tr>
<td>Billy Strayhorn</td>
<td>90</td>
<td>The Creole Love Call</td>
</tr>
<tr>
<td></td>
<td>272</td>
<td>Passion Flower</td>
</tr>
<tr>
<td>Jule Styne</td>
<td>142</td>
<td>Guess I’ll Hang My Tears out to Dry</td>
</tr>
<tr>
<td></td>
<td>186</td>
<td>It’s You or No One</td>
</tr>
<tr>
<td>Dana Suesse</td>
<td>252</td>
<td>My Silent Love</td>
</tr>
<tr>
<td>Steve Swallow</td>
<td>120</td>
<td>Falling Grace</td>
</tr>
<tr>
<td>Eric Tagg</td>
<td>92</td>
<td>Cross My Heart</td>
</tr>
<tr>
<td></td>
<td>182</td>
<td>Is It You?</td>
</tr>
<tr>
<td>Jean &quot;Toots&quot; Thielemans</td>
<td>55</td>
<td>Blues on Time</td>
</tr>
<tr>
<td>Claude Thornhill</td>
<td>64</td>
<td>Buster’s Last Stand</td>
</tr>
<tr>
<td>Bobby Timmons</td>
<td>96</td>
<td>Dat Dere</td>
</tr>
<tr>
<td>Pete Tinturin</td>
<td>366</td>
<td>What Will I Tell My Heart</td>
</tr>
<tr>
<td>Juan Tizol</td>
<td>73</td>
<td>Caravan</td>
</tr>
<tr>
<td>Bobby Troup</td>
<td>136</td>
<td>Girl Talk</td>
</tr>
<tr>
<td>Henry Troy</td>
<td>71</td>
<td>Cake Walking Babies from Home</td>
</tr>
<tr>
<td>Roy Turk</td>
<td>236</td>
<td>Mandy Make Up Your Mind</td>
</tr>
<tr>
<td>Thomas Turrentine</td>
<td>194</td>
<td>June Bug</td>
</tr>
<tr>
<td>McCoy Tyner</td>
<td>24</td>
<td>Aisha</td>
</tr>
<tr>
<td></td>
<td>126</td>
<td>Fly with the Wind</td>
</tr>
<tr>
<td></td>
<td>270</td>
<td>Passion Dance</td>
</tr>
<tr>
<td></td>
<td>301</td>
<td>Senor Carlos</td>
</tr>
<tr>
<td>Adolfo Utrera</td>
<td>141</td>
<td>Green Eyes (Aquellos Ojos Verdes)</td>
</tr>
<tr>
<td>Marcos Valle</td>
<td>120</td>
<td>The Face I Love</td>
</tr>
<tr>
<td>Paulo Valle</td>
<td>120</td>
<td>The Face I Love</td>
</tr>
<tr>
<td>Egbert Van Alstyne</td>
<td>40</td>
<td>Beautiful Love</td>
</tr>
<tr>
<td>Jimmy Van Heusen</td>
<td>66</td>
<td>Call Me Irresponsible</td>
</tr>
<tr>
<td></td>
<td>165</td>
<td>I Thought About You</td>
</tr>
<tr>
<td></td>
<td>184</td>
<td>It Could Happen to You</td>
</tr>
<tr>
<td></td>
<td>244</td>
<td>Moonlight Becomes You</td>
</tr>
<tr>
<td></td>
<td>334</td>
<td>Suddenly It’s Spring</td>
</tr>
<tr>
<td>Consuelo Velazquez</td>
<td>41</td>
<td>Besame Mucho (Kiss Me Much)</td>
</tr>
<tr>
<td>Dick Voynow</td>
<td>295</td>
<td>Riverboat Shuffle</td>
</tr>
<tr>
<td>Fats Waller</td>
<td>46</td>
<td>(What Did I Do to Be So) Black and Blue</td>
</tr>
<tr>
<td></td>
<td>191</td>
<td>Jitterbug Waltz</td>
</tr>
<tr>
<td></td>
<td>196</td>
<td>Keepin’ out of Mischief Now</td>
</tr>
<tr>
<td>George Wallington</td>
<td>135</td>
<td>Godchild</td>
</tr>
<tr>
<td></td>
<td>215</td>
<td>Lemon Drop</td>
</tr>
<tr>
<td>Ned Washington</td>
<td>153</td>
<td>A Hundred Years from Today</td>
</tr>
<tr>
<td></td>
<td>254</td>
<td>The Nearness of You</td>
</tr>
<tr>
<td></td>
<td>268</td>
<td>On Green Dolphin Street</td>
</tr>
<tr>
<td></td>
<td>327</td>
<td>Stella by Starlight</td>
</tr>
<tr>
<td>Oscar Washington</td>
<td>259</td>
<td>Night Train</td>
</tr>
<tr>
<td>Ernie Watts</td>
<td>29</td>
<td>And I Think About It All the Time</td>
</tr>
<tr>
<td></td>
<td>65</td>
<td>Bullet Train</td>
</tr>
<tr>
<td></td>
<td>85</td>
<td>Continental Blues</td>
</tr>
<tr>
<td></td>
<td>195</td>
<td>Just the Way We Planned It</td>
</tr>
<tr>
<td></td>
<td>268</td>
<td>On the Border</td>
</tr>
<tr>
<td></td>
<td>366</td>
<td>What Do You See</td>
</tr>
<tr>
<td>Paul Francis Webster</td>
<td>48</td>
<td>Black Coffee</td>
</tr>
<tr>
<td></td>
<td>157</td>
<td>I Got It Bad and That Ain’t Good</td>
</tr>
<tr>
<td></td>
<td>180</td>
<td>Invitation</td>
</tr>
<tr>
<td></td>
<td>305</td>
<td>The Shadow of Your Smile</td>
</tr>
<tr>
<td>Cynthia Weil</td>
<td>265</td>
<td>On Broadway</td>
</tr>
<tr>
<td>Kurt Weill</td>
<td>242</td>
<td>Mack the Knife</td>
</tr>
<tr>
<td>George David Weiss</td>
<td>246</td>
<td>Lullaby of Birdland</td>
</tr>
<tr>
<td></td>
<td>239</td>
<td>Mr. Wonderful</td>
</tr>
<tr>
<td></td>
<td>353</td>
<td>Too Close for Comfort</td>
</tr>
<tr>
<td>Carel Werver</td>
<td>76</td>
<td>Cast Your Fate to the Wind</td>
</tr>
<tr>
<td>Ronald White</td>
<td>250</td>
<td>My Girl</td>
</tr>
<tr>
<td>Richard A. Whiting</td>
<td>252</td>
<td>Myideal</td>
</tr>
<tr>
<td>Alec Wilder</td>
<td>51</td>
<td>Blackberry Winter</td>
</tr>
<tr>
<td>Ernest B. Wilkins</td>
<td>331</td>
<td>Stereophonic</td>
</tr>
<tr>
<td>Buster Williams</td>
<td>24</td>
<td>Air Dancing</td>
</tr>
<tr>
<td></td>
<td>79</td>
<td>Christina</td>
</tr>
<tr>
<td></td>
<td>93</td>
<td>Deceptacon</td>
</tr>
<tr>
<td></td>
<td>352</td>
<td>Toku-DO</td>
</tr>
<tr>
<td>Clarence Williams</td>
<td>71</td>
<td>Cake Walking Babies from Home</td>
</tr>
<tr>
<td>Paul Williams</td>
<td>286</td>
<td>The Rainbow Connection</td>
</tr>
<tr>
<td>Artist</td>
<td>Song(s)</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>---------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Spencer Williams</td>
<td>I've Found a New Baby (I Found a New Baby)</td>
<td></td>
</tr>
<tr>
<td>Frank E. Wilson</td>
<td>You've Made Me So Very Happy</td>
<td></td>
</tr>
<tr>
<td>P.G. Wodehouse</td>
<td>Bill</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Till the Clouds Roll By</td>
<td></td>
</tr>
<tr>
<td>Jack Wolf</td>
<td>I'm a Fool to Want You</td>
<td></td>
</tr>
<tr>
<td>Henri Woode</td>
<td>Broadway</td>
<td></td>
</tr>
<tr>
<td>Eddie Woods</td>
<td>Adios</td>
<td></td>
</tr>
<tr>
<td>Allie Wrubel</td>
<td>(I'm Afraid) The Masquerade Is Over</td>
<td></td>
</tr>
<tr>
<td>Jack Yellen</td>
<td>Ain't She Sweet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Are You Havin' Any Fun?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Something I Dreamed Last Night</td>
<td></td>
</tr>
<tr>
<td>Vincent Youmans</td>
<td>Without a Song</td>
<td></td>
</tr>
<tr>
<td>Jimmy Young</td>
<td>Easy Does It</td>
<td></td>
</tr>
<tr>
<td>Joe Young</td>
<td>A Hundred Years from Today</td>
<td></td>
</tr>
<tr>
<td>Victor Young</td>
<td>Beautiful Love</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blue Star</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A Hundred Years from Today</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Love Letters</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stella by Starlight</td>
<td></td>
</tr>
<tr>
<td>Josef Zawinul</td>
<td>Black Market</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cannonball</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A Remark You Made</td>
<td></td>
</tr>
<tr>
<td>Anne Zindars</td>
<td>How My Heart Sings</td>
<td></td>
</tr>
<tr>
<td>Earl Zindars</td>
<td>How My Heart Sings</td>
<td></td>
</tr>
</tbody>
</table>
ADIOS

Moderate Latin

Gm7 C7 F Gm7 C7 C+ F6

A - dios,
A - dios,
Leaving you, it grieves me to say A - dios,
Me voy lín da mo re ma le jos de
dios, ti
I'll be so lone ly, for you on ly I
sigh and cry my A - dios, A - dios to you.
lir te mo que tu ol vi des nues tro amor

Gm7 C7 F Gm7 C7 F

And in this heart,
Her mo sa flor

Gm7 C7 C+ Dm D+ Gm7 C6 C7 F

is mem'ry of what used to be dear for you and me set a part.
mi al ma cau ti vas te con la fra gan cia de to can dor

Bm7b5 E7 Am Dm F Bm7b5 E7 Dm6

Moon watch ing and wait ing a bove,
Tu e res to da mi i la sión

E7 Am A7 D7 G9 Gm7

Soon it will be bless ing our love.
Tu e res mi dul ce can ción

C7 Gm7 C7 F Gm7 C7 C+ F6

A - dios A - dios
for hap py end ings I'll re turn dear to
me voy lín da mo re na me voy de å

Gm7 D7 Gm C6 C7 F Gm7 C7

you With a love true, no more to bid you A - dios.
qui A llo rar mi tris te za le jos de ti

Gm7 C7 F Gm7 C7 Gm7 C7 F

A - dios A - dios
A - dios

Copyright © 1931 by Peer International Corporation
Copyright Renewed

English Words by EDDIE WOODS
Spanish Translation and Music by ENRIC MADRIGUERA
ÁGUAS DE MARÇO
(Waters of March)

Moderately

C/Bb

Am6

Fm6/Ab

A stick, a stone, it's the end of the road. It's the rest of a stump, it's a little alone.

C6/G

Gm7

C7

Am6/F#

It's a silver of glass, it is life, it's the sun, it is night, it is death.

Fm7

C6add9/G

C7/G

D7/F#

it's a trap, it's a gun. The oak when it blooms, a fox in the brush, the knot in the wood,

Fm6

C6add9/G

Gm7

C7

D7/F#

the song of thrush, the wood of the wind, a cliff, a fall, a scratch, a lump.

Fm7

Fm6

C6add9/G

C7/G

C7

it is nothing at all. It's the wind blowing free, it's the end of the slope.

Am6/F#

Fm6

C6add9/G

C7/G

It's a beam, it's a void, it's a hunch, it's a hope, and the river bank talks of the Waters of March.

Am6/F#

Fm6

C6add9/G

C/Bb

It's the end of the strain, it's the joy in your heart. The foot, the ground, the flesh and the bone.

Am6

Fm6/Ab

C6add9/G

C/Bb

the beat of the road, a sling-shot stone, a fish, a flash, a silver glow.

D7/F#

Fm6

C6add9/G

C/Bb

a fight, a bet, the range of a bow, the bed of the well, the end of the line.

Am6

Fm6/Ab

C6add9/G

C/Bb

the dismay in the face, it's a loss, it's a find. A spear, a spike, a point, a

Am6

Fm6/Ab

CM7/G

Gm9/C

nail, a drip, a drop, the end of the tale, a truck-load of bricks in the soft morning light,

D13/F#

Bb13/F

CM7/G

C/Bb

the shot of a gun in the dead of the night. A mile, a must, a thrust, a bump,
AFTERMATH (PART II)

Written by KEVIN EUBANKS

Moderately

Moderate

Eb7#9  A7#5  D7#9  C9#11
C#E  C#m/E  B9/D#  B/D#  Bm/D  C7#9(b13)  Asus

GM7#11  C7#9(b13)  C9/Bb  GM7#11  EbM7#5  DM7#5

CM7#5  N.C.  Es7#9  A7#5  D7#9  To Codan  F#m7

N.C.  1  F#m7  D.S. al Coda  CODA  GM7#11

AIN'T SHE SWEET

© 1927 WARNER BROS. INC.
© Renewed EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.
and WARNER BROS. INC.

Words by JACK YELLEN
Music by MILTON AGER

Moderato

Eb  A9  Bb7  Eb  A9  Bb7  Eb  G7
Ain't She Sweet?  See her coming down the street!  Now I ask you very
Ain't she nice?  Look her over once or twice.  Now I ask you very

C7  F7  Bb7  1  Eb  Bb7  2  Es7  A7  Eb
confidentially, Ain't She Sweet?  Just cast an eye in her direction

E7  A7  Eb  Fm7  Bb7  Es  A9  Bb7
Oh, me! Oh, my! Ain't that perfection. I repeat, don't you

Eb  A9  Bb7  Eb  G7  C7  F7  Bb7  Eb  Ab7  Eb
think that's kind of neat? And I ask you very confidentially, Ain't She Sweet?
AJA

Words and Music by WALTER BECKER and DONALD FAGEN

Moderately

CM7  Bb/C  CM7  FM7  Cm11  DbM7
1. Up on the hill people never stare, they just don't care.
2. (See additional lyrics)

Eb9  F7  AbM7  Bb/Ab  Ab  G7  E7  A7  Cm7  DbM7  GbM7  Fm7  D7b5  DbM7b5
Chinese music under banyan trees here at the dude ranch above the sea.
Aja, when all my dime dancin' is through I run to you.

CM9  Gm7  Fm7  Bb  Ab  Bb  Ab  Bb  Ab  Ab
Play 8 times

Bb  Ab  Gb  Ab  Gb  Dm7  Ab  DbM7  Play 3 times

Gm7  G  Ab  Bb  Ab  Dm7  Gb  GbM7  Ab  Bb  Ab  Ab
Play 3 times  D.S. al Coda I

CODA I
Gb  GbM7  Ab  Em7  Cm11  Play 7 times  Bm7  Cm7  Fm7

Instrumental

N.C.  Dm7  C13  DbM7  GbM7  Bm7  Cm11  Play 8 times  Bm7  Cm7

FM7  N.C.  Dm7  C13  DsM7  Cm7  D.C. al Coda II
CODA II
Gb  Cm11  Repeat and Fade

Additional Lyrics

2. Upon the hill they've got time to burn.
There's no return
Double Helix in the sky tonight.
Throw out the hardware
Let's do it right.

3. Upon the hill they think I'm okay.
Okay so they say.
Chinese music always sets me free.
Angular banjos sound good to me.
ALABAMA
By JOHN COLTRANE

Slowly, Pensively (Rubato)

Cm

Cm9 Cm7/G Cm/D Ab M7 Gm7 Cm

ALFIE
Theme from the Paramount Picture ALFIE
Words by HAL DAVID
Music by BURT BACHARACH

Copyright © 1966 (Renewed 1994) by Famous Music Corporation

Very slowly, rubato

CM9

What's it all about, Al-fie? Is it just for the moment we live? What's it all about when you sort it out, Al-fie? Are we meant to take more than we give, or are we meant to be kind? And if only fools are kind, Al-fie, than I guess it is wise to be cruel. And if life belongs only to the strong, Al-fie, what will you lend on an old golden rule? As sure as I believe there's a heaven above, Al-fie, I know there's something much more, something even non-believers
ALL ALONE

Moderately

F F/C C7 F C7#5

All A - lone, I'm so All A - lone. There is no one else but you.

FM7 F6 Em7#5 A7 Dm7 G13 A/E

All A - lone by the tele - phone wait - ing for a ring.

E7 Am7 Gm7 C7 Cm7 F7 Bb

All A - lone feel - ing blue, won - d'ring where you are.

Ab13 G7 C7 C7#5 F Cm7 F7

how you are and if you are, All A - lone too.

ALONE TOO LONG

from BY THE BEAUTIFUL SEA

Slowly

G6 G#dim7 Am7 D7 Am7 D7 Am7

I'd kiss you if I dared, my lips are much too still, I want to but I'm scared, my arms have lost their skill. I should have known I've been A - lone Too Long. My Long.

G Bm7 Am7 D7 G Bm7 Am7 G Em Em7 Em6 C7#5 B7

been A - lone Too Long. My Long. It's been years since I have whis-pered a fool - ish love - word, and I'd be afraid I'd sing you a fad - ed song. But if you smile and then say "dar - ling, try a - gain." I'll know you've known I've been A - lone Too Long.
APRIL IN PARIS

Copyright © 1932 by Kay Duke Music and Glocca Morra Music
Copyright Renewed
All Rights for Kay Duke Music Administered by BMG Songs, Inc.
All Rights for Glocca Morra Music Administered by The Songwriters Guild Of America

Words by E.Y. HARBURG
Music by VERNON DUKE

Moderately

Fm6/G CM7 Dm7b5 G7 CM7

A pril In Par is, chest nuts in blos som, hol i day ta bles un der the trees,

Gm7 C7 FM7 Bm7b5 E7 Am7 F#m7b5

A pril In Par is, this is a feel ing no one can ev er

B7b5 B7b9 Bm7 E7 Em7b5 A7 F#m7b5 Fdim C6/E Fm6 C/E

re prise. I nev er knew the charm of spring, nev er met it face to face.

Bm7b5 E7b9 Am Am/G F#m7b5 B7#5 B7 EM7 Dm7 G7 Fm6/G

I nev er knew my heart could sing, nev er missed a warm em brace, till A pril In Par is,

CM7 Em7b5 A7#5 D7 G7 C

whom can I run to, what have you done to my heart?
ARE YOU HAVIN' ANY FUN?
from GEORGE WHITE'S SCANDALS (1939 Edition)

Words by JACK YELLEN
Music by SAMMY FAIN

Moderately bright

Are You Hav-in' An-y Fun? What y' get-tin' out o' liv-in'? What good is what you've got if you're not hav-in' an-y fun? Are you hav-in' an-y laughs?

Are you get-tin' an-y lov-in'? If oth-er peo-ple do so can you; Have a lit-tle fun.

Aft-er the hon-ey's in the comb lit-tle bees go out and play; Even the old grey mare down home has got to have hay. Hey! Nuts! Better have a lit-tle fun.

you ain't go-na live for-ev-er; Before you're old and gray still o-kay.

Have your lit-tle fun, son! Have your lit-tle fun! Are You Hav-in' An-y fun!

ARMANDO'S RHUMBA

© Copyright 1976 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.

Moderately

N.C.
AS LONG AS I LIVE

© 1934 (Renewed 1962) TED KOEHLER MUSIC and S.A. MUSIC CO.  
All Rights for TED KOEHLER MUSIC Administered by FRED AHLERT MUSIC CORPORATION

Lyric by TED KOEHLER  
Music by HAROLD ARLEN

Moderately

FM7 – Em7♭5 – A7 – D7 – Am7 – D7

May be I can’ t live to love you as long as I want to, life isn’t long enough,

G7 – Gm7 – C7 – FM7 – Dm7 – Gm7 – C7

baby, but I can love you As Long As I Live.

FM7 – Em7♭5 – A7 – D7 – Am7 – D7

May be I can’t give you diamonds and things like I want to, but I can promise you,

G7 – Gm7 – C7 – FM7 – B♭7 – FM7

baby, I’m gonna want to As Long As I Live.

Cm7 – F7 – B♭M7 – B♭m7 – Eb7 – FM7 – Em7♭5 – A7

never cared, but now I’m scared I won’t live long enough, that’s why I

Dm7 – G7 – Gm7 – C7

wear my rub bers when it rains and eat an apple ev’ry day, then see a doctor any way.

FM7 – Em7♭5 – A7 – D7 – Am7 – D7

What if I can’t live to love you as long as I want to, ‘long as I promise you,

G7 – Gm7 – C7 – FM7 – B♭7 – F

baby, I’m gonna love you As Long As I Live.
AT LONG LAST LOVE
from YOU NEVER KNOW

Slowly

Words and Music by COLE PORTER

Copyright © 1937, 1938 by Chappell & Co.
Copyrights Renewed, Assigned to John F. Wharton, Trustee of the Cole Porter Musical and Literary Property Trusts
Chappell & Co. owner of publication and allied rights throughout the world

ASHES TO ASHES

© Copyright 1990 by MUSIC CORPORATION OF AMERICA, INC. and BLUE BALLET MUSIC
All Rights Controlled and Administered by MUSIC CORPORATION OF AMERICA, INC.

Music by JOE SAMPLE
AUNT HAGAR'S BLUES

Copyright © 1998 by HAL LEONARD CORPORATION
Words by J. TIM BRYMEN
Music by W.C. HANDY

Moderately
F7

Old Deacon Splivin', his flock was givin' the way of livin' right,
Bb7 C7 F7 Bb7
said he "No wing in', no rag-time singin' to night." Up jumped Aunt Hagar,
C7 F7
and shouted out with all her might: Oh, 'taint no use o' preachin',
Bb7
oh, 'taint no use o' teachin', each modulation of syncopation
F7 A7 D7 G7 C7
just tells my feet to dance and I can't refuse when I hear the melody they call the blues;
those ever lovin' blues. Just hear Aunt Hagar's children harmonizin' to that
F7 Db7 C7 F7 Db7 C7
old mournful tune, it's like a choir from on high broke loose. If the
F7 Db7 C7
debil brought it the good Lawd sent it right down to me, let the
F7 C7 F7 Db7 C7 F7 C7
congregation join while I sing those lovin' Aunt Hagar's Blues.
AUTUMN IN NEW YORK

Words and Music by VERNON DUKE

Brightly
Gm7 Am7 Bb6 C7 F6 Gm7 Am7 D7b9 Gm7 Am7

Autumn In New York, why does it seem so inviting?
Autumn In New York, the gleaming rooftops at sunset.
Autumn In New York, it spells the thrill of first nighting.
Autumn In New York, it lifts you up when you're rundown.

Bb6 C7 Am7b5 D7 Gm7 Bbm7 Eb7

AbM7 Dm7b5 Cm/G Dm7b5 G7b5 CM7 C7 C7b5 Gm7 Am7

canyons of steel, they're making me feel I'm home.
This is Autumn In New York, can you tell me that "it's divine!"

Bb6 C7 F6 Gm7 Am D7 Db7 Cm7 Dm7 Ebm6 F7

Bbm Abm7 GbM9 C7#9#11 Fm C7b5 Fm Ab7b5 DbM7 Ab7b5 DbM7 Abm6

Autumn In New York, that brings the promise of new love;
Autumn In New York you'll need no casualties in Spain.

Bbm Abm7 GbM9 C7#9#11 Fm C7b5 Fm Ab7b5 DbM7 Ab7b5 DbM7 Abm6

Gm7 Am7 Bbm6 C7b9 Fm C7b9 Am7 Bbm6 C7b9

Autumn In New York, it's good to live it again.

BARK FOR BARKSDALE

By GERRY MULLIGAN

Quickly
F Gm7 C7 F Bb7 G7 C7

F Bb Cm7 Bb Eb7 C7 F7 Bb

C7 F Gm7 C7 F Bb7 To Coda

D.C. al Coda CODA

G7 C7 F Bm7b5 Bbm7 Bb7 Ab7 G7 C7 F
BESSIE'S BLUES

Copyright © 1977 JOWCOL MUSIC
By JOHN COLTRANE

THE BEST THING FOR YOU
from the Stage Production CALL ME MADAM

Words and Music by
IRVING BERLIN

© Copyright 1950 by Irving Berlin
Copyright Renewed

Moderately

CM7 G7 CM7 C6 Dm7 G7 Em7 A7#9 F#m7 B7
Please let me say from the start,
I don't pretend to be smart.
I just suggest,

Dm7 G7 CM7 C6 Dm7 G7 Em7 A7#9 F#m7 B7
what I think best, having your interest at heart.
I only want what's The Best Thing For You and The Best Thing For You would be me.

Em7 A7#5 Dm7 G7 CM7 C6 Dm7 G7#9 C Bb9 Eb7 AbM7 Bb9
I've been convinced after thinking it through, that The Best Thing For You would be me.

Cm7 F7 Bb9 Gm7b5 C7b9 Fm9
Every day to myself I say point the way, what will it be.

F#m7 B7#9 Em7 A7 Dm7 G7 CM7 Dm7 CM7/E D7#11
I ask myself what's The Best Thing For You, and myself and I seem to agree.

D#dim7 Em7 A7 Dm7 G7 1 C Am7 Dm7 G7

that The Best Thing For You would be me.
BEFTER LUCK NEXT TIME
from the Motion Picture Irving Berlin's EASTER PARADE

Words and Music by
IRVING BERLIN

Moderately

For ev'ry rose that withers and dies, another blooms in its stead. A new love waits to open its eyes after the old love is dead. That sounds all right in a careless rhyme,

but there's seldom a second time. Better Luck Next Time, that could never be, because there ain't gonna be no next time for me, no sirree. Made up my mind to make another start, I've made my mind up, but I can't make up my heart. I'd like a new lucky day that would be nice, but this comes just once in a lifetime, not twice. So don't say "Better Luck Next Time." That could never be, because there ain't gonna be no next time for me.

BIG NICK

By JOHN COLTRANE

Moderately slow

Copyright © 1977 JOWCOL MUSIC
BILL
from SHOW BOAT

Lyrics by P.G. WODEHOUSE and OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately

But a long came Bill, who's not the type at all. You'd meet him on the street and never
just my Bill, an ordinary boy. He hasn't got thing a that I can

no- tice him. His form and face, his manly grace are not the kind that you would
brag a- bout. And yet to be up on his knee so com-fy and roomy feels

find in a statue. And I can't ex-plain, it's sure-ly not his brain that makes me thrill. I
nat-u-ral to me. And I can't ex-plain, it's sure-ly not his brain that makes me thrill. I

love him be-cause he's won-der-ful, be-cause he's just old my Bill. He's my
love him be-cause he's I don't know, be-cause he's just my Bill.

A BLOSSOM FELL

Copyright Renewed and Assigned to Shapiro, Bernstein & Co., Inc., New York for U.S.A. and Canada

Slow Ballad

A Blos- som Fell from off a tree, it set-tled softly on the lips you turned to

me. The gyp-sies say, and I know why, a fall-ing blos-som only
touch-es lips that lie. A Blos- som Fell, and ver-y soon I saw you

kiss-ing some-one new be-neath the moon. I thought you loved me, you said you

loved me. We planned to-geth-er to dream for-ev-er. The dream has end- ed, for true love
died the night A Blos-som Fell and touched two lips that lied. A Blos-som lied.
BIRK'S WORKS

(Moderately)

Fm Gm7b5 C7 Fm Cm7b5 F7
Bbm7 Bbm7 Fm Fm
Abm7 Db9 Gm7b5 C7 Fm

(What Did I Do to Be So)
BLACK AND BLUE
from AIN'T MISBEHAVIN'

(Moderately)

Copyright © 1929 by Chappell & Co., EMI Mills Music Inc. and Razaf Music Co. in the United States
Copyright Renewed
All Rights for Razaf Music Co. Administered by The Songwriters Guild Of America
Words by ANDY RAZAF
Music by HARRY BROOKS and FATS WALLER

Moderately

Am Dm Am D7
C C#dim7 G7 G7 C C E7

What did I do to be so Black And Blue?

Am Dm Am D7
C C#dim7 G7 Ab7 G7 C F7 C

All my life thru I've been so Black And Blue.

Ab7 C Eb7

I'm white inside, it don't help my case.

Ab7 Am D7 F7 E7#5 E7

'cause I can't hide what is on my face, ooh!

Am Dm Am D7
I'm so forlorn life's just a thorn my heart is torn why was I born?

C C#dim7 G7 Ab7 G7 C F7 C

What did I do to be so Black And Blue?
BLACK AND TAN FANTASY

By DUKE ELLINGTON and BUB MILEY

Moderately

BLUE FLAME

© 1942, 1943 (Renewed) EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.

Lyric by LEO CORDAY
Music by JAMES NOBLE and JOE BISHOP

Moderately
BLACK COFFEE

Words and Music by PAUL FRANCIS WEBSTER and SONNY BURKE

Copyright © 1946 (Renewed) Webster Music Co. and Sondot Music Corporation

Slow Blues

I'm feelin' mighty lonesome, have n't slept a wink, I walk the floor and watch the door and
in between I drink Black Coffee. Love's a hand-me-down broom.
ne'er know a Sunday, pieces in this week's day room.
nerve have gone to pieces in this week's day room.
I'm never know a Sunday, pieces in this week's day room.
I'm never know a Sunday, pieces in this week's day room.

I'm feelin' mighty lonesome, have n't slept a wink, I walk the floor and watch the door and
in between I drink Black Coffee. Love's a hand-me-down broom.
ne'er know a Sunday, pieces in this week's day room.
nerve have gone to pieces in this week's day room.
I'm never know a Sunday, pieces in this week's day room.
I'm never know a Sunday, pieces in this week's day room.

hangin' out on Monday, my Sunday dreams to dry.
man is born to go a lovin', a woman's born to weep and
Fret, to stay at home and tend her oven, and drown her past regrets in

coffee and cigarettes! I'm moonin' all the mornin', and mournin' all the night, and
in between it's nicotine and not much heart to fight Black Coffee.:
Feel in' low as the ground,
Feel in' low as can be,
It's driv-in' me cra-z-y,
It's driv-in' me cra-z-y,
this wait'in' for my ba-by,
this wait'in' for my ba-by,

To may-be come a round.
To may-be come a round...

I'm

BLACK ORPHEUS

Copyright © 1968 by Chappell & Co.
Copyright Renewed

Words and Music by
LUIZ BONFA

Moderate Bossa Nova

Am
Bm7b5
E7b9
Am
Bm7b5
E7b9

Dm7
G7
CM7
C#dim7
A7b9

Dm7
G7
C6
FM7

Bm7b5
E7b9
Am
Bm7b5
E7b9

Am
Bm7b5
E7b9
Am
Bm7b5
E7b9

Em7b5
A7b9
Dm7

Dm
Dm7/C
Bm7b5
E7b9
Am
Am7/G
FM7

To Coda
D.S. al Coda

CODA

Am7
Dm7
Am7
Dm7
Am7
Dm7
Em7
Am7

Am7
Dm7
Am7
Dm7
Am7
Dm7
Em7
Am7
MODERATELY

To Coda ©

Play 1st time only

Repeat ad lib.

D.S. al Coda

CODA ©

N.C.
BLACKBERRY WINTER

Words and Music by ALEC WILDER
and LOONIS McGLOHON

Expressively

FM7  
Dm7  
Gm7  
C9sus  
F  
Gm7

Blackberry Winter comes without a warning,
just when you think that spring's a round to

Am7  
BbM7  
Am7  
Dm7  
Gm7  
C7sus

stay, so you wake up on a cold rainy morning,
and wonder what on earth became of

F  
Dm7  
Gm9  
Bb/C

I'll never get over losing you, but I've had to

May.

had.

learn that life goes on.
And the memories grow dim like a half-forgotten song 'til a

Cm7  
F7  
BbM7

Blackberry Winter reminds me you are gone. And I get so lonely

Bm7b5  
E7b9  
Am7  
A flat 13  
Gm7  
C7b9  
FM7  
Am7

most of all in spring time. I wish I could enjoy the first of May, but I know it means that

Am7  
Dm7  
Gm7  
C7  
F  
BbM7  
FM7

Blackberry Winter is not too far away.
BLAME IT ON MY YOUTH

Moderately

Words by EDWARD HEYMAN
Music by OSCAR LEVANT

If I expected love when first we kissed, Blame It On My Youth;

If only just for you I did exist, Blame It On My Youth;

I believed in every thing like a child of three. You meant more than anything, all the world to me! If you were on my mind all night and day, Blame It On My Youth;

If I forgot to eat and sleep and pray, Blame It On My Youth;

If I cried a little bit when first I learned the truth, don't blame it on my heart, Blame It On My Youth.

BLUE TRAIN
(Blue Trane)

Medium Blues

Copyright © 1957 (Renewed 1985) JOWCOL MUSIC

By JOHN COLTRANE
BLUE PRELUDE

Copyright © 1933 (Renewed) by Music Sales Corporation (ASCAP)

Words by GORDON JENKINS
Music by JOE BISHOP

Slow Blues

Let me sigh, let me cry when I'm blue. Let me go 'way from this
lonely town. Won't be long till my song will be thru, 'cause I
know I'm on my last go-round. All the love I could steal, beg or borrow
wouldn't heal all this pain in my soul. What is love, but a prelude to
sorrow with a heartbreak ahead for your goal. Here I go, now you
know why I'm leaving; Got the blues, what can I lose, good-bye.

BLUE STAR

Copyright © 1955 by Chappell & Co. Copyright Renewed

Words by EDWARD HEYMAN
Music by VICTOR YOUNG

Slowly

Blue Star when I am blue, all I do is look at you. For
I seem to find peace of mind, and I never get lonely when you
shine from afar. With you a way up there, I don't
dare to have a care. For I want to show that your glow let's me
know that you know that I'm not blue. Blue Star. Blue Star.

Gm7b5 C7b9 F13 A/Bb Abm6/Bb
1 Eb Fm7 Bb7
2 Eb
THE BLUE ROOM
from THE GIRL FRIEND

Words by LORENZ HART
Music by RICHARD RODGERS

Slowly, with expression

We'll have a blue room, a new room, for two room, where every day's a holiday because you're married to me. Not like a ballroom a small room, a hall room, where I can smoke my pipe away, with your knee. We will thrive on, keep alive on just nothing but kisses, with Mister and Missus on little blue chairs. You sew your trousers, and Robinson Crusoe is not so far from worldly cares as our blue room far away up stairs!

BLUES FOR ALICE

By CHARLIE PARKER

Moderately
BLUES FOR D.P.

Written by RON CARTER

Moderately slow

\[
\begin{align*}
G & \quad C7 & \quad G & \\
G9 & \quad C7 & \quad C#dim7 & \quad G/D & \quad Bb7/F \quad E9 & \\
A7b9 & \quad Bb-dim/D & \quad Am7/D & \\
G & \quad 1\text{Eb} & \quad D7 & \quad 2\text{Eb} &
\end{align*}
\]

BLUES MARCH

By BENNY GOLSON

Moderately

\[
\begin{align*}
Bb7 & \quad Eb7 & \quad Bb7 & \\
Eb9 & \quad A\text{b}13 & \quad Db9 & \quad Gb13 & \\
Gm7b5 & \quad A\text{b}13 & \quad A9 & \quad Bb9 & \quad G13 & \quad Cm7b5 &
\end{align*}
\]

To Coda \(\to\) Bb9 \quad Db9 \quad Gb9 \quad B9 \quad D.S. al Coda

CODA

\[
\begin{align*}
Bb9 & \quad Db9 & \quad Gb9 & \quad B9 & \quad Bb9 & \quad Db9 & \\
Gb9 & \quad Bb7b9 &
\end{align*}
\]
BLUES FOR ROSALINDA

By FRANK MORGAN

Slow Blues

C7  F7
Gm7  F#7  F7  F7  F#dim7
C7  F7  Em7  Bb7  A7#5  Dm7
C/G  G7b9  C7  C7/E  F  F#dim7  C/G  A7#5  D7  F/G

BROADWAY

Words and Music by BILL BYRD, TEDDY McRAE and HENRI WOODE

Copyright © 1940 by Intersong U.S.A., Inc.
Copyright Renewed

Brightly

EbM7
Ab7
Broad-way,  Broad-way,  ev-'ry-bod-y's  hap-py  and  gay  where  the  night  is
Fm7  Bb7  EbM7  Fm7  Bb7  EbM7
bright-er  than  day,  all  a-long  Broad-way.  Sweet-hearts  and  beaus
Ab7
Fm7
on  their  way  to  mo-vies  and  shows  dressed  up  in  their  Sun-day  best  clothes
Bb7  EbM7
up  and  down  Broad-way.
Bbm7  Eb7
Out  of  town,  I'm  low  down  when  I
AbM7
walk  a-long  the  main  street.
Abm7  Db7
Any-where,  I  don't  care,  but  I
GbM7  Fm7  Bb7  EbM7
al-ways  find  a  main  street  just  an-oth-er  plain  street.  Broad-way,  Broad-way,  take  a  lit-tle
Ab7  Fm7  Bb7  EbM7
time  out  for  play  where  the  joy  of  liv-ing  holds  sway  all  a-long  Broad-way.
CALL ME IRRESPONSIBLE
from the Paramount Picture PAPA'S DELICATE CONDITION

Copyright © 1962, 1963 (Renewed 1990, 1991) by Paramount Music Corporation

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Slowly

F   F6   F♯dim7   Gm   Gm6   G♯dim7   FM7/A   F/A

Call Me Irresponsible, call me unreliable, throw in

A7   D7♯5   Am7♯5   D7   Gm7   C7

unreliable too. Do my foolish alibis

Am7♯5   D7♯9   Dm7/G   G7   Gm7   C7   F   F6

bore you? Well, I'm not too clever. I just adore you. Call me

F♯dim7   Gm   Gm6   G♯dim7   FM7/A   F/A

unpredictable, tell me I'm impractical, rainbows

A7   D13sus   D7♯5   Gm7   C7

I'm inclined to pursue. Call Me Irresponsible,

Am7♯5   D9   Gm7   C7

yes, I'm unreliable, but it's undoubtedly

A7   D7♯9   Gm7   C7♯9   1   F   D7♯9   Gm7   C7♯9   2   F   FM13

true, I'm irresponsibly mad for you! you!
CAN'T TAKE YOU NOWHERE

Music by TINY KAHN and AL COHEN
Words by DAVE FRISHBERG

Loose Swing

G   G7   C  C#dim7   G
You knock back the schnapps,
you talk back to the cops,
you walk in the room, and con-
sa-tion at-ti-tude._ I Can't Take You No-where.

G7  D#9  C7
No, I Can't Take You No-where.

Bm7b5  E7  A7  Am7  D7sus  D7  G  Em7
You stag-ger, you sag,
mu-mble, you moan,
you're half in the bag,
you grum-ble, you groan,
you called Hon-o-lu-lu on my
tel-e-phone._ I Can't Take You No-where.

Am7  D7sus  G  G7  G/D  C#dim7  G/D  C9
No, I Can't Take You No-where.

G7  C7  G/D  C#dim7
I buy three or four,
you mooch plen-ty more.
The check comes a-round and you are
out the stay all door._ I Can't Take You No-where.

Am7  D7sus  G  A#dim7  G  G7  G/D  C#dim7  Cm  G/B  Bb#dim7  Am7  G  D7#9
wanna watch you fall on your face._

N.C.

G  A#dim7  G/B  Bb#dim7  Am7  G  D7#9
You're

2  Cb7  Bb7b9  Eb  Cm7  Fm7  F#dim7
Take You No-where.

Gm7  Cm7  Bbm7  Eb7  A#9  D#9  Eb/G
That's right!

Try not to get up-
tight,

Gm7  G#m7  Fm7sus  C7b9  D#9  C9  Cb7  Bb7  Am7b5  Abm
So have a real nice
day.

But I Can't Take You No-
where, 'cause I don't know a place
where you can

show your face, and an-
y-way, I'd just like to say,

So sad to see you

must be on your

1  Eb/G  G#m7  Fm7  Bb7b9
2  Eb/G  G#m7  Fm7
must be on your way.”

What a pit-y to say, “So long!”
CANTELOPE ISLAND

Copyright © 1964 (Renewed) by Hancock Music Co.

By HERBIE HANCOCK

Moderate Rock

Fm
CATCHING THE SUN

© 1980 Harlem Music, Inc. and Crossed Bear Music (BMI)
Administered by Harlem Music, Inc., 1762 Main Street, Buffalo, NY 14206

By JAY BECKENSTEIN

Moderately

F

Bb/F

F7

Bb/F

F

Bb/F

F7

Bb/F

F

Bb/F

F

Bb/F

F7

Bb/F

F

Bb/F

F

Bb/F

F

Bb/C

F

N.C.

Ebm7

A7sus

To Coda ©

A7

Dm

G7sus

G7

C

A7

G7

C

A7

Dm7

C

A7

Dm7

G7

C

A7

Dm7

Dm7/G

G7

Bb/C

C

Bb/C

C

D.C. al Coda
CAKE WALKING BABIES FROM HOME

Words and Music by HENRY TROY, CHRIS SMITH and CLARENCE WILLIAMS

Moderately

Here they come, look at 'em [dem stratin',] Go in' some,

— ain't they [dem strat in?] Talk of the town,

— easin' round, pickin' 'em up and layin' 'em down.

Dancin' fools, ain't they [dem strat in?]

They're in a class of their own. Now the only way

to win is to cheat 'em, you may tie 'em but you'll never

beat 'em. Strut your stuff, they're the Cake Walkin'

— Babies From Home, Strut your stuff, strut your

— Cake Walkin' Babies From Home.
CAST YOUR FATE TO THE WIND

Words and Music by VINCE GUARALDI and CAREL WERVER

Moderately, with a beat

C   C/F   Bb/F
A month of nights a year of days Octobers drifting into

F   C/F   Bb/F
Mays You set your sail when the tide comes in and you just

Bb C7 F Bb C Bb F Bb C Bb C/F
Cast Your Fate To The Wind You shift your course a

F   C/F   Bb/F   C/F
long the breeze won't sail upwind on memories The empty sky is

F   Bb C7 F   Bb C Bb F Bb C Bb
your best friend and you just Cast Your Fate To The Wind

F   C7 F   Bb C7 F
That time has such a way of changing a man throughout the

Bb C7 F   Bb C7 F
years And now you're rearranging your life thru all your

Bb C9 F   Bb C7 F   Bb C7 F
 tears alone alone

C/F   F   C/F   Bb/F
There never was there couldn't be a place in time for men to

F   C/F   F
be who'd drink the dark and laugh at day had you not

Bb C7 1 F Bb C Bb F Bb C Bb 2 F
wildest dreams blow a way Cast Your Fate To The Wind So
C'EST SI BON
(It's So Good)

English Words by JERRY SEELEN
French Words by ANDRE HORNEX
Music by HENRI BETTI

Moderately

Cm7  F7  BbM7

"C'est Si Bon," lovers say that in France,
when they thrill to romance,
it means that it's so good.

Bb6  F7  Cm7  F7

C'est Si Bon. so I say it to you,
C'est Si Bon. like the French people do,
C'est Si Bon. because it's so good.

BbM7  Cm7

Et puis de r'com-men-cer.
En chan-tant des chan-sons.
Every word,
every sigh,
every kiss, dear

GbM7  C7

Les pas-sant dans la rue, nous en
this, dear.
It's so good,
nothing else can re-

Cm7  F7  N.C.  Cm7  F7

Sans par-ler de c'que je n'peux pas
just your slight-est em-brace.

BbM7  Cm7

place,
yeux,
series of notes

F7  Dm7b5  G7b9

And if you on-ly would,
be my

Qui don-ne le fris-son.
C'est Si

C'est à moi pour de
C'est Si

C'est Si
Christina

By BUSTER WILLIAMS

Slowly

Cm7 Ebm6 Bbm7

own, Bon,

Bon,

for the rest of my days.

Ces petits sens saisons.

Et nous nous aimons.

I will whisper this phrase,

Tell' ment, tell' ment c'est bon.

Ca vaut mieux qu'un million,

C'est parce que C'est Si Bon.

1 Bb Cm7 F7 N.C.

C'est Si C'est Si

2 Bb Gm7 F7

I mean that it's so good.

when I say "C'est Si Bon."

And I say "C'est Si Bon."

Because it's oh, so good.

CHRISTINA

© 1983 Buster Williams Productions, Inc. (SESAC)
All Rights Administered by Sonoka Music Ltd.
A CHILD IS BORN

By THAD JONES

Slowly

C7 C7#5 C G7#5 C G7 Gdim7

In some secluded rendezvous
that overlooks the avenue

with some one sharing a delightful chat,
of this and that and

C C#dim7 G7

Cocksails For Two.

As we enjoy a ciga-Cocksails For Two.

C7 C7#5 C#7 F6 Bb9 Am7

My head may go reel-ing,

Adim7 Dm7 G7 Dm7 G7 C C#dim7

with intoxicating kisses

G7 C G7#5 C G7#5 C G7 Gdim7

Most any afternoon at five

G7 Dm7 G7 Dm7 G7 C6 Fm C

then may be fortune will complete her plan

C7 G7#5 C G7#5 C G7 Gdim7

that all began with Cocksails For Two.
COME BACK TO ME

from ON A CLEAR DAY YOU CAN SEE FOREVER

Copyright © 1965 by Alan Jay Lerner and Burton Lane
Copyright Renewed
Chappell & Co. and WB Music Corp., Publishers in the United States, its territories and possessions
by agreement with the heirs of Alan Jay Lerner and with Burton Lane
Chappell & Co. owner of publication and allied rights for the rest of the world

Lyrics by ALAN JAY LERNER
Music by BURTON LANE

Moderately fast

Gm7 C7 Gm7 C7 FM7 F6 Eb7#11
Hear my voice, where you are! Take a train; Must I fight Steal a car; Hop a freight; Grab a star; Come

Am7 D7#9 Gm7 C7 Gm7 C7
Back To Me! Catch a plane; Catch a breeze; On your hands; On your knees; Swim or Curse your

FM7 F6 Eb7#11 FM7 Bm7 E7#9 Am7 Bm7 E7
fly, on ly please, Come Back To Me! On a mule; Have you gone to the moon or the

Am Am6 Bm7 E7 Am7 D9#11 Gm7
hair in a net, in a towl ring ing wet, I don’t care, this is where you should be.
cor ner sa loon, and to rack and to “room”? Mad’moi selle, where in hell can you be?

C9 Gm7 C7 Am7#5 D7 G7
From the hills; From the shore; Ride the wind to my door. Turn the high way to dust;

Bb7#9 FM7 Dm7 Am7 Ab7 Gm7 C7#5 FM7
Break the law if you must; Move the world, on ly just Come Back To Me!

Bb13 1 FM7 2 F6#9
Come Back To Me! Come Back To Me!

Come Back To Me!
CON ALMA

Music by JOHN "DIZZY" GILLESPIE

Moderately

EM7  G°7/D°  C°m°7  B7  Bb7  Eb°M°7  Eb°m°7  Ab°7

Db°M°7  F°7/C  Bb°m°7  Ab°7  G7  CM7  Fine

Cm7°5  F°7°9  3  F°m°7  B7

EM7  Fm°7  Bb°7  D.C. al Fine

CONCEPTION

© 1950 (Renewed 1978) SCREEN GEMS-EMI MUSIC INC.

By GEORGE SHEARING

Moderately

Eb°m°7°5  Ab°7°9  Db°M°7  Bm°7  AM°7  Ab°M°7  Ab°m°7

Db°7  Gb°7  F°7  Bb°7  A°7  Ab°7  G°7

F°m°7  B°7  EM°7  AM°7  3  Eb°m°7  Ab°7

1,2  Db°M°7  Fine  2  Db°M°7  F°m°7  A°7°9  B°7°5

EM°7  F°m°7  Ab°m°7  3  Db°7  Gm°7  3  C°7

F°m°7  B°7  Em°7  A°7  D.C. al Fine
DAHOMEY DANCE

Copyright © 1977 JOWCOL MUSIC

By JOHN COLTRANE

Moderate

G
F/G
G9
G/F
F7

G9
G/D
F/D
G9
DANCING ON THE CEILING
from SIMPLE SIMON

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

\[F\]
\[A7\#5\] Bb\#M7 Bdim Am7 Ab\#dim7 Gm7 C7\]

He dancers o - ver - head on the ceil - ing, near my bed, in my
I try to hide in vain un - der - neath my coun - ter - pane; There's my

\[Am7\#5\] D7\#9 Gm7 C7 F6 Gm7 C7 FM7\]

sight, love through the night. I whisper, "Go a-way, my love - er, it's not fair,"
but I'm so grateful to dis - cov - er he's still there. I love my

\[A7\#5\] Bb\#M7 Bdim Am7 Ab\#dim7 Gm7 C7 F\]

ceiling more since it is a danc - ing floor just for my love.

DARLING, JE VOUS AIME BEAUCOUP
from LOVE AND HISSES

Words and Music by ANNA SOSENKO

Moderately

\[F\]
\[Cm7\] F7 Bb Bb\#m6 F Dm7 G7 C7\]

Darling, Je Vous Aime Beau - coup, Je ne sais pas. What to do, you know you've com -
pleely stolen my heart. Morn - ing, noon and night - time too, Tou - jours won - dering

\[F\] C9 D7 Gm7 C7 F Cm7 F7 Bb Bb\#m6\]

what you do. That's the way I've felt right from the start. Ah, Cher - iel my

\[Bb\#6\] Bb\#m7 FM7 C7 F C7\]

love for you is tré, tré, fort; Wish my French were good e - nough, I'd
tell you so much more. But I hope that you com - pre all the things you mean to me.

\[G9\] C7 F Cm7 F7 Bb Bb\#m F\]

Darling, Je Vous Aime Beau - coup, I love you! Aime Beau - coup, I love you, yes, I do.
With a beat
Em7   GM7   A6   F#7
You asked me all about my past,
my other love

Bm7   Em7   GM7   A

"Cause you're not sure, though this love will last, 'bout

A/B   A6   Em7   GM7
if I'd ever leave you.
You saw me with an

A6   F#7   Bm7
other girl, only one.
Why won't you think that I'm untrue,
For

Em7   GM7   A   GM7   G/A   BM7
all the gold that was in the world done,
I would never trade your love,

| Cross My Heart, |
\| I'd never deceive you. | Cross My Heart, |

Em7   G   A6   Em7   G   A6   F#7/A#

So Cross My Heart, I would

Bm7

\{ never tell you lies. | Cross My Heart, |
\{ I'd never deceive you.

Em7   G   A6   Em7   G

I'd never deceive you.

So Cross My Heart, I would

G9   G/A   BM7   GM7

You don't have to worry 'bout me,
DOCTOR JAZZ
from JELLY'S LAST JAM

Moderately

\[ \text{Eb \ Abm \ Eb \ Fm7b5 \ Eb \ C7 \ Bb7 \ Eb6} \]

\[ \text{Cdim \ Eb \ Abm \ Eb \ Fm7b5 \ Eb \ Cb7 \ Bb7 \ Eb6} \]

\[ \text{Eb \ E7} \]

Oh, Hel-lo Cen-tral, give me Doc-tor Jazz, he's got just what I need, I'll say he has.

\[ \text{Ab} \]

\[ \text{Cdim \ Eb \ D7 \ Db7 \ C7} \]

\[ \text{F7} \]

\[ \text{Gdim \ F7 \ A7} \]

When the world goes wrong, and I got the blues, he's the man who makes me get out both my danc-ing shoes. The more I get, the more I want, it seems.

\[ \text{Ab} \]

\[ \text{Ab7 \ G7} \]

\[ \text{C7} \]

I page old Doc-tor Jazz in all my dreams. When I'm trou-ble bound and mixed,

\[ \text{F7} \]

\[ \text{Bb \ Bb7} \]

\[ \text{Cb7 \ Bb7 \ Eb \ Ab7 \ Eb6} \]

he's the guy that gets me fixed. Hel-lo, Cen-tral, give me Doc-tor Jazz.

CRYSTAL SILENCE

Slowly

\[ \text{Am \ Em \ FM7\#11} \]

\[ \text{Bm7 \ BbM7} \]

\[ \text{Am} \]

\[ \text{1 \ Bm \ C \ D7sus \ E7\#9} \]

\[ \text{Am \ BbM7\#11} \]

\[ \text{2 \ Dm \ E7\#9} \]

\[ \text{Dm \ E7\#9 \ FM7} \]

\[ \text{G7sus} \]

\[ \text{Am \ D \ Am} \]

\[ \text{Am} \]

\[ \text{D} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{D} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{D} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{Am} \]

\[ \text{Am} \]
DAT DERE

Moderately

Hey, dad-dy, what Dat Dere? 'N' why dat un-der dere? 'N' oh, dad-dy, oh,
Hey, dad-dy hey look it ob-er dere. Hey, where dey go-in' dere? 'N'
what dey do in dere? 'N' dad-dy, can I ha' dat big ele-phant ob-er dere?

Am7b5 D7 Gm3 Cm7 Am D7
Hey, an-ny thing hid, he's for-ev-er de-mand-ing to know who, 'n' what 'n' why 'n' where.

Dm G7 D7 G7 Cm Cm/Bb3 Am D7 Gm7
In-qui-sa-tive child and some-times the ques-tions are wild, like dad-dy can

D7 G7 Cm Cm7 Cm7/Bb
I ha' dat big ele-punt ob-er dere? Don' wan-na comb my hair 'n'

Am7b5 AbM7 Am7b5 D7
where my ted-dy bear? 'N' oh, dad-dy, oh, hey look a dat cow-boy com-in' dere!

D7 G7 Cm Cm7 Cm7/Bb
Hey, can I hab a pair o' boots like dat to wear? 'N' dad-dy, can

D7 G7 Cm Cm AbM7 To Coda
I ha' dat big ele-punt ob-er dere? The time will march, the

Am7b5 AbM7 Am7b5 D7 Dm7b5 G7
years will go, the lit-tle fel-la's go-na grow. I got ta tell him what he

Am7b5 AbM7 Am7b5 D7 Dm7b5 Cm Cm7
trudg-in', he'll need to know some rea-sons why. I don't have all the an-swers
DON'T WORRY 'BOUT ME
from COTTON CLUB PARADE

Lyric by TED KOEHLER
Music by RUBE BLOOM

Moderately

Don't Worry 'Bout Me, I'll get along; Forget a bout me,

be happy, my love. Let's say that our little show is over and so, the story ends;

Why not call it a day the sensible way, and still be friends. "Look

out for yourself" should be the rule; Give your heart and your love to whom

ever you love, don't be a fool. Darling, why should you cling to some fading thing that

used to be? If you can forget, Don't Worry 'Bout Me.
DON'T YOU KNOW I CARE
(Or Don't You Care to Know)

Words by MACK DAVID
Music by DUKE ELLINGTON

Slowly

\[ \text{EbM7 Bb7b9 Bb m7 Eb7 F7-3 Bb7 EbM7 Fm7 E7 EbM7 C7b9} \]

Don't You Know I Care or don't you care to know? If you know I care

\[ \text{Fm7-3 Bb7b9 EbM7 Fm7 Bb7 EbM7 Bb7b9 Bb m7 Eb7 F7-3 Bb7} \]

how can you hurt me so? Darling, you are part of ev'ry breath I take,

\[ \text{EbM7 Fm7 E7 EbM7 C7b9 Fm7-3 E7 EbM7 Am7b5 D7 Gm7} \]

will you break my heart or give my heart a break? I can't figure out what

\[ \text{Am7b5 D7 Gm7 F7b7 BM7} \]

love's all about and where I fit into your scheme.

\[ \text{Am Ebm7 Adim7 B7 Fm7 Bb7 EbM7 Bb7b9 Bb m7 Eb7} \]

I wasting time please tell me 'cause I'm down to my last dream? Won't you please be fair,

\[ \text{F7 Bb7 EbM7 Fm7 E7 EbM7 C7b9 Fm7-3 Bb7b9 Eb6} \]

love me or let me go. Don't You Know I Care or don't you care to know?

\[ \text{CURVES AHEAD} \]

Copyright © 1991 Songs Of PolyGram International, Inc. and Who's Hacking Music

By RUSS FREEMAN

Moderate Latin Rock

\[ \text{BbM9 Cm11 BbM9 EbM7 BbM9 Cm11 BbM9 Cm9 F11 BbM9 Cm11 BbM9 EbM7} \]

\[ \text{BbM9 Cm9 F11 BbM9 Cm11 BbM9 Cm9 EbM7} \]

\[ \text{BbM9 Cm11 BbM9 EbM7 Ebm9} \]

\[ \text{BbM9 Cm11 BbM9} \]
DREAM A LITTLE DREAM OF ME

Words by GUS KAHN
Music by WILBUR SCHWANDT
and FABIAN ANDREE

Moderately

Stars shining bright above you, night breezes seem to whisper, "I love you," birds singing in the

Just hold me tight and tell me you'll miss me; While I'm alone and blue as can be,

Dream A Little Dream Of Me. Stars fading, but I linger on, dear, still craving your

Sweet dreams till sunbeams find you, sweet dreams that leave all worries behind you,

but in your dreams what ever they be, Dream A Little Dream Of Me. Me.
DETOUR AHEAD

Copyright © 1948 (Renewed 1976) by Woodrow Music Inc.

By HERB ELLIS,
JOHN FRIGO and LOU CARTER

Slowly

A♭M7 D♭9♯11 Cm7 B♭m7 Adim7

Smooth road, wake up, clear day, but why am I the only one traveling this way? How strange the road so clown.

B♭m9 Eb13 A♭7sus Ebm7 A♭7 D♭M7 E

way? Can there be a Detour Ahead? The farther you travel, the hard to unravel the web he spins around you.

A♭M7 G7♭9 Cm7 Dm7♭5 G7

head? The farther you travel, the harder to unravel the web he spins around you.

A♭M7 Fm7 B♭m7 Eb7 2 A♭M7 F7♭9 B♭m7 Eb7♭9

can't you see the Detour Ahead? Turn back while there's time, can't you see the danger sign; soft shoulders surround you.

A♭M7 D♭9♯11 Cm7 B♭m7 Adim7

Smooth road, clear night; oh, lucky me, that suddenly I saw the light.

B♭m7 Eb7sus Eb7♭9 A♭7sus Ebm7 D7 D♭M7 E

I'm turning back away from all this trouble.

A♭M7 Fm7 C♯m7 F♯7 Cm7 F7 B♭m7 Eb7♭9 A♭M7

Smooth road, smooth road, no Detour Ahead.

DIMINISHING

Copyright © 1958 (Renewed) by Publications Francis Day S.A.
All Rights in the U.S.A. and Canada Controlled by Jewel Music Publishing Co., Inc.

By DJANGO REINHARDT

Moderately slow

Moderately slow

D9♯5 D♭9♯5 C6/9
DON'T SMOKE IN BED

By WILLIARD ROBINSON

Slowly

She left a note on her dresser and her old wedding ring. With these few goodbye words,

sadly she sings: Goodbye old sleepy head, I'm packing you in. Like I said, take care of
ev-ry-thing. I'm leaving my wedding ring. Don't look for me, I'll get ahead.

Remember, darling, Don't Smoke In Bed. Goodbye old Don't Smoke In Bed.
E♭M7

Sky, so vast is the sky, with far away clouds just wandering by. Where do they go?

Am9

Oh, I don't know, don't know; Wind that speaks to the leaves, telling stories that no one believes.

D♭M7

Stories of love belong to you and me. Oh, Dindi, if I

D♭M7

only had words I would say all the beautiful things that I see when you're with me.

E♭M7

Oh, my Dindi. Oh, Dindi, like the song of the wind in the tree's, that's how my heart is singing Dindi, happy Dindi, when you're with me.

Gm

I love you more each day, yes, I do, yes, I do; I'd let you go away if you

Fm

take me with you. Don't you know, Dindi, I'd be running and searching for

E♭M7

you like a river that can't find the sea, that would be me without you, my Dindi.
DOWN HEARTED BLUES

Words by ALBERTA HUNTER
Music by LOVIE AUSTIN

Moderately

\[ \text{Eb} \quad \text{C7} \quad \text{F7} \quad \text{Bb7} \quad \text{Eb} \]

Gee, but it's hard to love someone when that someone don't love you. I'm so disgust-ed,

If I could only find the man oh how happy I would be.

To the Good Lord ev-

\[ \text{C7} \quad \text{F7} \quad \text{Bb7} \quad \text{Eb7} \]

heart-broken, too. I've got those Down Heart-ed Blues.

Once I was crazy

'ry night I pray. Please send my man back to me.

I've almost wor-ried my

\[ \text{Ab} \quad \text{G7} \quad \text{F7} \]

'bout a man. He mis-treat-ed me all the time.

The next man I get he's got to

self to death won d'ring why she went a-way.

But just wait and see he's gon-na

\[ \text{Bb} \quad \text{C7} \quad \text{F7} \quad \text{Bb} \quad \text{Bb7} \quad \text{Eb} \quad \text{Ab} \quad \text{Bb7} \]

prom-ise me to be mine, all mine.

1. Trou-ble, trou-ble, I've had it all my

want me back some sweet day.

2. world in a jug.

3. Stopper's in my

\[ \text{Eb} \quad \text{Eb7} \quad \text{Ab} \quad \text{Bb7} \quad \text{Eb} \]

days.

Trou-ble, trou-ble, I've had it all my days.

Got the world

Going to

\[ \text{Bb7} \quad \text{Eb} \quad \text{Ab} \quad \text{Eb} \quad \text{Bb7} \quad \text{Eb} \quad \text{Ab} \quad \text{Eb} \]

seems that trou-ble's going to fol-low me to my grave.

Got the

Additional Choruses (Ad lib.)

Chorus 3: Say, I ain't never loved but three men in my life.

No, I ain't never loved but three men in my life,

'Twas my father, brother, mother, sister and the man who wrecked my life.

Chorus 4: 'Cause he mistreated me and drove me from his door,

Ye, she mistreated me and drove me from her door,

But the Good Book says you'll reap just what you sow.

Chorus 5: Oh, it may be a week and it may be a month or two,

Yes, it may be a week and it may be a month or two,

But the day you quit me honey, it's coming home to you.

Chorus 6: Oh, I walked the floor and I wrung my hands and cried,

Yes, I walked the floor and I wrung my hands and cried,

Had the Down Hearted Blues and couldn't be satisfied.
EASY LIVING
Theme from the Paramount Picture EASY LIVING

Copyright © 1937 (Renewed 1964) by Famous Music Corporation
Words and Music by LEO ROBIN and RALPH RAINGER

Moderately

GM7
Abm7       Db7       Fm7       Bb7
Cm7         Cm7/B♭    Am7       D7
GM7         G7sus     A/G       G7sus
F7sus       G/F       F7sus     Em7       A7

Eb7         Am7       D7       Bm7       E7       Dm7
C#m7        F♯7       Bm7       Am7/B     Bm7      Am7/B

Bbm7        Bb7♭9     Bb7♭9     Dm7♭5     G7♭9

FM7         F♯dim7    Gm7       G♯dim7    FM7/A     Cm7      F7       B♭M7      Eb7

FM7         Dm7       Gm7       C7        A♭5       D9       G♯5       C9

DbM7        B♭m7     E♭m7      3        Ab7       Ab7/G♭     Fm7       B♭7♭9     E♭m7      Ab7       D♭M7      D♭/C♭     B♭m7     B♭m7/Ab

Gm7♭5       C7        FM7       F♯dim7    Gm7       G♯dim7    FM7/A     Cm7      F7

B♭M7        Eb7       FM7       Dm7       Gm7       C7♭9      F
DOWN WITH LOVE
from the Musical Production HOORAY FOR WHAT!

© 1937 (Renewed) GLOCCA MORRA MUSIC and S.A. MUSIC CO.

Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

Moderately

Dm7    G7    Dm7    G7    C
Down With Love, The flowers, and rice and shoes,

Dm7    G7    Dm7    G7    C7
Down With Love, The root of all midnight blues.

F6    F7    C6    Dm7
Down with things that give you that well known pain. Take that moon and wrap

G7sus    C6    A7/9    Dm7    G7    Dm7    G7    C7
it in cellulophane; Down With Love, let’s liquidate all its

C    Dm7    G7    Dm7    G7    C7
friends, Moon and June and roses and rainbow’s ends.

C    F6    F7    C6
Down with songs that moan about night and day;

Dm7    G7sus    C6    C9    FM7
Down With Love, yes, take it away, away, Away.

Fdim    C    C9    Am    Em    Am
— take it away. Give it back to the birds and the bees and the Vi

D7    G7    Dm7    G7    Dm7    G7    FM7    E7
nese. Down with eyes romantic and stupid. Down with sighs,

A7    Dm7    D7    G7    C6
Down with Cupid. Brother, let’s stuff that dove. Down With Love!
DREAM DANCING

Copyright © 1941 by Chappell & Co.
Copyright Renewed, Assigned to John F. Wharton, Trustee of the Cole Porter Musical and Literary Property Trusts
Chappell & Co. owner of publication and allied rights throughout the world

Words and Music by

COLE PORTER

Moderately

When day is gone and night comes on, un - til the dawn what do I do?

I clasp your hand and wan-der through slum-ber-land, Dream Danc-ing with you.

We dance be-tween a sky se-rene and fields of green, spark-ling with dew.

It’s joy sub-lime, when-er I spend my time, Dream Danc-ing with you.

Dream Danc-ing, oh, what a luck-y wind-fall! Touch-ing you, clutch-ing you

all the night through. So say you love me dear, and let me make my career, Dream

Danc-ing, to par-adise pranc-ing, Dream Danc-ing with you. When you.

EIGHT

Copyright © 1978 RETRAC PRODUCTIONS, INC.

Written by RON CARTER

Moderately fast

Dm

Dm
EAST ST. LOUIS TOODLE-OO

Moderately

Dm A7/E Dm/F A7/E Bdim7 Bb7 A Dm/F A7/E Dm

Dm Dm Gm Dm

A7 Dm Gm Dm F7/C Bb Gb7 F7 Bb F7/C Bb

C7 E9 Eb9 D9 Db9 C9 Dm/F A7/E Dm

Dm A7 Dm Edim Eb7 1 Dm 2 Dm

C7 F Dm/7 C7

F C7/G/F Bb D7/A Gm F A7dim C7 F/A C7/G/F A7dim7 C7

1 F A7dim7 C7/G C7 2 F Dm/F A7/E Dm

A7 Dm Gm Dm

Gm Dm F7/C Bb Gb7 F7 Bb F7/C Bb
DROP ME OFF IN HARLEM

Moderately

Bb M7 Bdim7 Cm7 F7 Dm7b5 D7 Cm7 F7 Bb M7

Drop Me Off In Harlem, any place in Harlem. There's

Am7b5 D7 Gm7 Fm7 Bb7 Eb M7 Cm7 F7 Bb M7

someone waiting there who makes it seem like Heaven up in Harlem.

Bb M7 Bdim7 Cm7 F7 Dm7b5 D7 Cm7 F7

I don't want your Dixie, you can keep your Dixie. There's

Am7b5 D7 Gm7 Fm7 Bb7 Eb M7 Cm7 Bb M7

no one down in Dixie who can take me 'way from my own Harlem.

Fm7 Bb7b5 Eb M7 Bb7b5 Eb7

Harlem has those southern skies, they're in my baby's smile. I

Ab7 D7 C7 F7

idolize my baby's eyes and classy uptown style. If

Bb M7 Bdim7 Cm7 F7 Dm7b5 D7 Cm7 F7

Harlem moved to China, I know of nothing finer than to

Am7b5 D7 Gm7 Fm7 Bb7 Eb M7 Cm7 F7 Bb M7

stow away on a 'plane some day and have them Drop Me Off In Harlem.
**EASY STREET**

By ALAN RANKIN JONES

Moderately slow

E₇M7 C7 Fm7 G7♭5 Cm7 B♭m7 E♭7Abm7 B♭7 Gm7 C7

Easy Street, I'd love to live on Easy Street, no body works on Easy Street,

Gm7 C7

just sit around all day, just sit and play the horses.

Cm7 B♭m7 E♭7 Abm7 B♭7 Gm7 C7 Fm7 B♭7 E♭7 E♭7M7

Easy Street, no weekly payments you must meet that make your hair turn grey!

B♭m7 E♭7 AbM7 Abm7 Db♭7

When opportunity comes knock in' you just keep on with your rock in', you know

E♭7M7 B♭m7 E♭7 AbM7 Abm7 Db♭7

your fortune's been made.

Fm7 E♭7M7 F7 Fm7 B♭7♭5 E♭7M7 C7 Fm7 G7♭5 Cm7 B♭m7 E♭7

Now, if the sun makes you perspire there's a fellow you can hire to plant

Fm7 B♭7♭5 E♭7M7 Ab7 E♭7 Abm7 B♭7 Gm7 C7 B♭7 B♭7♭5 E♭7M7 Ab7 E♭7M7

trees so you can have shade on Easy Street. I'm telling every one I meet

Abm7 B♭7 Gm7 C7 B♭7 B♭7♭5 E♭7M7 Ab7 E♭7M7

if I could live on Easy Street I wouldn't want no job today, so please go 'way.
EQUINOX

Moderately

Cm7

Fm7

Cm7

Ab7

G7

Cm7

EV'RYTHING I LOVE

Copyright © 1941 by Chappell & Co.
Copyright Renewed, Assigned to John F. Wharton, Trustee of the Cole Porter Musical and Literary Property Trusts
Chappell & Co. owner of publication and allied rights throughout the world

Words and Music by

COLE PORTER

Moderately

Eb

Eb+ AbM7 Fm7 Bb 13 Bb7#5 Eb

You are to me ev 'ry thing, my life to be, ev 'ry thing.

Eb6 Eb7#5 AbM7 Fm7 Abm7 Db7 GbM7 Fm7 Bb7

When in my sleep you ap pear, fair skies of deep blue ap pear.

Eb

Eb+ AbM7 Fm Bb7 D7 G7

Each time our lips touch a gain, I yearn for you, oh, so much a gain.

Cm7 Bbm7 Eb7b9 Ab C7 F7 Eb C7

You are my fav ri te star, my hav en in heav en a bove. You are

1 Fm Bb7 Eb Cm7 Fm7 Bb7#5 2 Fm7 Bb7 Eb

Ev 'ry thing I Love. Ev 'ry thing I Love.
ESTATE

Slowly

Dm       Gm7     A7     Dm
E-sta-te sei cal-da-co-me i baci che ho per-du-to sei

Gm7       C9       F       Bb       Gm7
pic-na di un a-mo-re che è pas-sa-to che il cuo-re mio vor-ra-bbe can-cel-

Em7     A7     Eb9     3     Dm       Gm7     A7     Dm
lar. O-dio l'e-sta-te! Il so-le che o-gni gi-o-no ci scal-da-va che

Gm7       C9       F       Bb       Gm7       Em7
splendi-di tramon-ti di pin-ge-va a-des-so bru-nia so-lo co-n fu-ror-

A7     A+     D
Tor-ne-rà un al-tro in-ver-no, ca-dranno mi-le pe-ta-li di ro-se la

Gm7       C9       F       Bb       Gm7
ne-ve co-prì-rà tut-te le co-se e forse un po' di pa-ce tor-ne-

Em7     A7     Eb9     3     Dm       Gm7     A7
rà! O-dio l'e-sta-te! che ha dato il suo profumo ad o-gni

Dm       Gm7     C9     F
fio-re, l'e-sta-te che ha creato il nostro a-mo-re per

Bb       Gm7       Em7     A7     Eb9     Dm
far-mi poi mor-ri-ro di do-lor! O-dio l'e-sta-te!

1 Gm7     A7     Dm
2 Gm7     A7     Dm

O-dio l'a-sta-tel! E- O-dio l'e-sta-te!
THE FACE I LOVE

Lyric by RAY GILBERT
Music by MARCOS VALLE
Portuguese Lyric by PAULO VALLE and G. PINGARILNO

Moderately bright

Just think of things like daffodils and peaceful sheep on clovered hills, the morning song of whip-poor-wills and you'll see the face that I love. Think of any old sky getting ready to cry, down comes the rain but it's raining con-fetti. Then think of things like far off isles, two blue green eyes and sunlit smiles, and in your hand a wishing star, the one you thought too far above.

Ev'ry lovely view introduces you to The Face I Love.

FALLING GRACE

By STEVE SWALLOW

Medium Swing (in 2)

Copyright © 1966 (Renewed 1994) WONDERBUNES, INC. (BMI)
All Rights Administered by CELESTIAL HARMONIES (BMI)
FILTHY McNASTY

Words and Music by HORACE SILVER

Moderately

N.C.  Ab13   A13   Bb13

Dm7♭5  G7♭9(♯5)  Cm7♭5  F7sus(♭9)  Bb7♭9  Ab13  A13  Bb13

Now Filth-y can play. He's lead-in' the way.

all of you guys please get wise to what he has to say. Get with it,

Ab13  A13  Bb13  B♭7

get with it. Well, he played his axe never get bored with Bla-key and Max.

played up some funk with Dizzy and Monk. And Bud was the first to

he plays a lick it always is slick. Miles Dav-is was one to

give out the news. give him a shot. that this cat could swing

that this cat could swing. They sure-did burn. and the music was hot.

F13  E13  Eb13  N.C.

soulful funk-y sound and he can really get down. (What is his name?) Filth-y Mc-Nas-ty.

1  |  2  | B♭7

You'll ty. You can't go wrong with good old Filth-y. He'll turn you

on most ev-ry set. He plays the blues like broth-er Mill-tie. He's

B♭7  F7  D.S. al Coda (with repeat)

swing-in' like The Mod-ern Jazz Quar- tet. He's play-in' the type of horn that kind-a

Eb7  Bb7/D  Eb6  Edim7  B♭6/F  N.C.

makes you think of dear old Charlie Park-er.

CODA

CODA

Ab13  A13  Bb13  N.C.  E13  F13  Gb13

Now Filth-y can play

He's lead-in' the way.

all of you guys please get wise to what he has to say. Get with it, get with it. Yeah.

Eb7  B♭7/D  Eb6  Edim7  B♭6/F  N.C.

Dm7♭5  G7♭9(♯5)  Cm7♭5  F7sus♭9  B♭7♭9  Ab13  A13  B♭13

Dm7♭5  G7♭9(♯5)  Cm7♭5  F7sus♭9  B♭7♭9  Ab13  A13  B♭13  A13  B♭13  B♭7♭11(♯9)
500 MILES HIGH

Medium Latin

(ROUTE ONE)

Some day, you'll look into her eyes,
then there'll be no good byes,
yesterday will have gone and you'll just one day
she's so tender and warm.
yesterday will have gone and you'll just one day
yes ter day will have gone and you'll just one day
re cog nize this is love, and you'll just one day
re al ize this is truth, and to -
F4 m7(5)

find your self in another space,
get her you're always stay
bove the skies you will always stay
cm11 - B7#9(5)

Five Hundred Miles High.

2. You'll

(MEET) THE FLINTSTONES

Copyright © 1960, 1962 by Barbera-Hanna Music
Copyright Renewed

Quickly

Flint stones, From the Meet The Flint stones, they're a mod ern stone age fam i ly.
Flint stones, From the Meet the Flint stones, they're a place right out of his to -
ry.

Let's ride with the fam:ly down the street, through the cour tesy of Fred's two

To Coda (D.C. al Coda (with repeat))

feet. When you're with the Flint-stones, have a ya ba da ba gay old time.

CODA

D.C. al Coda (with repeat)

have a ya ba da ba doo time, a ya ba doo time, you'll have a gay old time.
FLY WITH THE WIND

By McCoy Tyner

Moderate Afro-Latin Beat

C7sus  F7sus  Bbm7  Eb13b9  AbM7  C7#9  Fm7  Bb7sus  EbM7  Ab7sus  DbM7  G13b9

C7sus  DbM7#11

N.C.

C7sus  Eb(add9)(no3rd)  F7sus  Gm7  C7sus  N.C.

F7sus  A6  Eb(add9)(no3rd)  Fsus  N.C.

F  G  Eb  F  G  Db  Eb  F  G  Eb  F  G  Db  Eb

C7sus  F7sus  Bbm7  Eb13b9  AbM7  C7#9  Fm7  Bb7sus  EbM7  Ab7sus

DbM7  G13b9  C7sus  DbM7#11  C7sus  DbM7#11

Repeat and Fade

THE FOLKS WHO LIVE ON THE HILL

from HIGH, WIDE AND HANDSOME

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Copyright © 1937 PolyGram International Publishing, Inc.
Copyright Renewed

Slowly

CM7  C7  FM7  G11  C/E  Ebdim7  Dm6  Am/C  Em7  Am7

Some day we'll build a home on a hill-top high, you and I.
Shiny and new, a
cottage that two can fill.

Dm7  G7#5  CM7  C7  FM7  G7  Em7  A7b9

can any family will.

Dm7  G7  C  Am7  Dm7  G7  Em

― "The Folks Who Live On The Hill."
Our veranda
will command a view of meadows green,

the sort of view that seems to want to be seen.

And when the kids grow up and leave us,

we'll sit and look at that same old view,

just we two. Darby and Joan, who used to be Jack and Jill,

the folks who like to be called what they have always been called,

"The Folks Who Live On The Hill."

FOR HEAVEN'S SAKE

Words and Music by DON MEYER,
ELISE BRETTON and SHERMAN EDWARDS

Moderately

For Heaven's Sake let's fall in love; It's no mistake to call it love. An angel's

holding hands with me, how heavily Heaven can be. Here is romance for us to try,

Here is the chance we can't deny; While Heaven's giving us the break, let's fall in love, for Heaven's Sake.

Don't say a word, my darling. Don't break a spell like this;

Oh, what a lovely moment. Oh, what a night is this;

Just hold me tight, we're alone in the night, And Heaven is here in a Moon all a-glow, seems to want us to know,

That Heaven is here in a kiss, kiss, This pair of eyes can see a star; So Paradise can't be so far, since Heaven's

what we're dreaming of, For Heaven's Sake let's fall in love. For Heaven's love.
FREEDOM JAZZ DANCE

Copyright © 1965 by SEVENTH HOUSE MUSIC
Copyright Renewed
All Rights Administered by THE SONGWRITERS GUILD OF AMERICA

By EDDIE HARRIS

Medium Funk/Rock
FREETIME

Moderate Funk

G7

CM7

C11

C

FM7/C

CM7

C11

C

FM7/C

CM7

F/C

G/C

CM9

CM7

C11

C

FM7/C

CM7

F/C

G/C

CM9

Am

D11

Em

FM7

C13

B7

Bb11

F7

F♯7

G13

F7

F♯7

G13

G7 N.C.

A7♯11

Gb7♯11

Eb11

F11

G11

C13

B7

Bb11

F7

F♯7

G13

G7 N.C.

A7♯11

Gb7♯11

Eb11

G11

E/G♯

Am

F

Em

Am

Dm

Eb/D♭

C13

GIANT STEPS

Copyright © 1974 JOWCOL MUSIC

By JOHN COLTRANE

Fast Swing

BM7

D7

GM7

B♭7

EbM7

Am7

D7

GM7

B♭7

EbM7

F♯7

BM7

Fm7

B♭7

EbM7

C♯m7

F♯7

BM7

Fm7

B♭7

EbM7

C♯m7

F♯7

2

Fm7

B♭7

EbM7
Moderate Latin

FRENESÍ

Words and Music by ALBERTO DOMÍNGUEZ

Copyright © 1939 by Peer International Corporation
Copyright Renewed

It was Fiestas down in Mexico, And so I stopped a while to see the show,
Quiero que vivas sólo para mí y que tú vas por donde de yo voy.

I knew that Frenesi meant "please love me"

And I could say Frenesi.

A love-ly seño-rita

And I could say Frenesi.

A love-ly seño-rita

caught my eye,

tu mírar y la an-si-dad que en-tre tus la bios vi,

And nev-er knowing that it came from me

es-a locu-ra de vi-vir y a-mar, que es más que a-mor, frenesi.

She stopped and raised her eyes to mine,

Hoy en el beso que te di,

kissed,

Her lips just plead-ed to be

Her eyes were soft as can-dle-shine,

so how was I to re-

sísti? And now with-out a heart to call my own, A great-er hap-pi-ness I've

nev-er known Because her kiss-es are for me a lone,

Who would n't say Frenesi.

It was Fiestas down in

si, who would n't say Frenesi!
GEORGIA ON MY MIND

Copyright © 1930 by Peermusic Ltd.
Copyright Renewed

Words by STUART GORRELL
Music by HOAGY CARMICHAEL

Slowly

F

Georgia, Georgia, the whole day through,
Just an old sweet song keeps Georgia On My Mind
(Georgia On My Mind).

Am7 D7 Gm7 C7 Am7 D7♭9 Gm7 C7+

Georgia, Georgia, a song of you Comes as sweet and clear as moonlight through the pines.

Gm7 G9 C13 F Eb9 F A7 Dm Gm6 Dm Bb7

Other arms reach out to me;

Dm Gm6 Dm7 G7 Dm C♭dim7 F6/C Bm7♭5 E7 Am7 F♭dim7

Other eyes smile tenderly;

Gm7 C7 F A7 Dm Dm/C G/B B♭m6

Still in peaceful dreams I see the road leads back to you, Georgia, Georgia, no peace I find,

Am7 D7 Gm7 G9 C13

Just an old sweet song keeps Georgia On My Mind.
GETTIN' OVER THE BLUES

Words and Music by PORTIA NELSON
and HAL HACKADY

Copyright © 1963 (Renewed 1991) Atlantic Music Corp.

Moderately slow

GM9  Em9  Am7  D7
There's a song note that I no longer read,
there's a cocktails I won't drink alone.

GM9  Em9  Am7  D7  G
There's a smile and a face that I fool

G+  C

try to erase,

Bm7  E7b9  Am7  D7♯5(♭9)
and a number I try not to phone.

Am7  G6  GM7  G6  GM7  C9
I keep living it over and over again,
ev'ry look, ev'ry sigh, ev'ry kiss.

FM7  F6  Gm7  C9  FM7  F6
But the more I remember, the deeper the pain.

F♯m7  B9  Em  A9
How could something so wonderful end like this?

Am7  D7♯9  GM9  Em9  Am7  D7
There are friends I don't see anymore,

GM9  Em9  Am7  D7  G
cuff links I no longer wear.

G+  C

out of my way to avoid on the chance she'll be there.

G  G+  C
ev'ry I do, it's increasingly true that a torch is a one way af
F9#11 Bm7 E7b9 Am7 D7#5(b9) G

fair. No one can share Gettin' Over The Blues.

Am7 D7 GM7

So I sit and I stare at my shoes, people

Am7 D7 GM7 Am7 D7

call and I stall, then refuse. And I think of the drink I could

Bm7 E7b9 Am7 D7 D7#5(b9)

use like anyone who's Gettin' Over The Blues,

GM7 E7b9 Am7 D7#5(b9) G6

GODCHILD

Copyright © 1950 (Renewed 1987) Jazz Editions

Composed by GEORGE WALLINGTON

Moderately

N.C. Eb7 Ab7 3 Dbm Gb7

Cm7 Bm7 Bbm7 A7 AbM7 1 Bm7 Bbm7 A7

2 Ebm11 Dm11 Db7#11 CM7 C#dim Dm7 G7 C

Am7 Abm9 Db7 EbM7 Edim

Fm7 E7 3 Bbm7 Bdim 3 Bbm7 Eb7 A

N.C. Eb7 Ab7 3 Dbm Gb7

Cm7 Bm7 Bbm7 A7 AbM7
GIRL TALK
from the Paramount Picture HARLOW
Words by BOBBY TROUP
Music by NEAL HEFTI

Slowly and Bluesy
FM7 B9 B♭M7 Gm7 C7♭9 Am7 D7♭9
They We like to chat a-bout the dress-es they will wear to-night, they we chew the fat a-bout {their} {our}
Gm7 Am7 B♭ C9 Fm7 B♭m Gm7/C C7♭9
tresses and the neighbor's fight. In con-se-quent-tial things that men don't rea-ly care to know
Am7 D7♭9 Am7 B♭m Cm6 D7 Dm7/G Gm7/C B♭ C9
be-come es-sen-tial things that wom-en find so "ap-pro-po." But that's a dame, {they're} we're all the same;
Am7 Dm7 Gm7 C9 FM7 B9
it's just a game. {They} We call it Girl Talk, Girl Talk. {They} We all me-ow a-bout the
B♭M9 Gm7 C7♭9 Am7 D7♭9 Gm7 C7♭9 Am7 B♭ C9
ups and downs of all {our} friends the "who," the "how," the "why." {they} we dish the dirt, it nev-er ends.
Fm7 B♭m Gm7/C C7♭9 Am7 D7♭9 Gm7 C7♭9 B♭m7
The weak-er sex, the speak-er sex {we} mor-tal males be-hold, but tho' we joke we would n't
Am7 B♭m Cm6 D7 Dm7/G Gm7/C B♭m7
trade you for a ton of gold. {So} It's ba-by stay and gab a-way, but hear me say that af-ter
Am7 Dm7 Gm7 C7♭9 1 F D7♭9 Gm7 C9 2 F FM9
Girl Talk, Girl Talk, talk to me. you.

GLAD TO BE UNHAPPY
from ON YOUR TOES

Words by LORENZ HART
Music by RICHARD RODGERS

Reflectively
Gm7 Eb7♯11 Gm7 C7 Gm7
Fools rush in, so here I am ver-y Glad To Be Un-hap-py; I can't win, but
F7♭5 B♭M7
here I am, more than Glad To Be Un-hap-py. Un-re-quilt-ed love's a
bore, and I've got it pretty bad. But for someone you adore,

it's a pleasure to be sad. Like a straying baby lamb, with no mammy and no puppy, I'm so unhappy, but oh, so glad!

GOOD-BYE

© Copyright 1935 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
Copyright Renewed

Words and Music by GORDON JENKINS
GOOD MORNING HEARTACHE

Copyright © 1945 Sony/ATV Tunes LLC and Lindabett Music
Copyright Renewed
All Rights on behalf of Sony/ATV Tunes LLC Administered by Sony/ATV Music Publishing,
8 Music Square West, Nashville, TN 37203

Words and Music by DAN FISHER, IRENE HIGGINBOTTOM and ERVIN DRAKE

Good Morning Heartache, you old gloomy sight.
Good Morning Heartache, thou'lt we said good-bye last night.

I tossed and turned until it seemed you had gone,
but here you are with the dawn.

Wish I'd forget you but you're here to stay.
It seems I met you when my love went away.

Now every day I start by saying to you,
Good Morning Heartache, what's new?

Stop haunting me now.
Can't shake you no how.
Just leave me alone.
I've got those Monday blues straight thru Sunday blues.
Good Morning Heartache, here we go again.

Good Morning Heartache, you're the one who knew me when.
Might as well get used to you hang-in' a-round.

Good Morning Heartache sit down! down!
GRAVY WALTZ


Moderately

C C/G E7/G# Am F#m7b5 Fm6

Miss Mama's in the kitchen this glorious day,
Smell the gravy

Em7b5 A7 D7 G7 C F

Summer in nearly half a mile away.
Lady Mornin' Glory, I say good

C/G E7/G# Am F#m7b5 Fm6 Em7b5 A7 D7 G7 C

Mornin' to you,
Chirpy little chick-a-dee told me that my baby was true.

F7 C F7 C7 F7

Well, she ran to get her fryin' pan when she saw me comin'.
Gonna get a taste before it goes to waste,

C Am D C/E D/F# G F/A G7/B C F

Mister Weepin' Willow, I'm thru with

C E7 Am F#m7b5 Fm Em7b5 A7 D7 G7 C

all of my faults,
'cause my baby's ready to do the ever new Gravy Waltz.

GREENS

By BENNY GREEN

Copyright © 1991 Benny Green Music (BMI)

Slow Blues

F F/Eb D6 Eb/D# F F/C F9 B9#11

Bb9 A7 G7b9 Bb/C F D13b9

G7 Very laid back C7 F6

F F/Eb Ddim Eb/D# N.C.
GREEN EYES
(Aquellos Ojos Verdes)

Words and Music by ADOLFO UTRERA and NILO MENDEZ

Copyright © 1929 by Peer International Corporation
Copyright Renewed

Moderately

Your Green Eyes with their soft lights,
A-que-llos o-jos ver-des

N.C.                      N.C.
Bb6                      Cm7     D♭dim B♭9
                               F6     Gm7      A♭dim Am7          A7♭13(b9)  D7♭9

A♭/C                Gm/C     B♭/C
                               F6       To Coda (Ø)

CODA

Copyright by Peer International Corporation
Copyright Renewed

Your eyes that promise sweet nights
De mi-ra-da se-re-na

Eb                      Eb6   EbM7
                               Edim7

Bring to my soul a long ing
De-ja-ron en mi al-ma

B♭7                       B♭7

To find you and enfold you
De be-sos y ter-nu-ras

Ab/B♭
                               F7

In dreams I seem to hold you
An-he-los de cari-ci-lias

B♭7

Our lips meet, and our hearts too,
De to-das las dul-zu-ras

C+       C7

with a thrill so sublime.
Que sa-bi-an brin-dar

Edim7       C7/E

Those cool and limpid Green Eyes
A-que-llos o-jos ver-des

E♭6                      E♭7

A pool where-in my love lies
Se-re-nos co-mo'un la-go

C7

so deep, that in my search ing
En cu-yas que-tas a-guas

Fm       C7

For hap-pi-ness, I fear
Un di-a me mi-re

A♭6       A♭M7

That they will ev-er haunt me
No sa-ben las tris-te-zas

Adim7       Eb/B♭

All through my life they'll taunt me
Que en mi al-mahán de-ja-do

B♭m6/Db

But will they ev-er want me
A-que-llos o-jos ver-des

C7

Green Eyes make my dreams come true.
Que yo nun-ca be-sa-

Fm

true.

Your Green Eyes with their soft lights,
A-que-llos o-jos ver-des

1

2

true.

Coda

D.C. al Coda

Eb                      Eb6   Edim7  B♭7
GUESS I'LL HANG MY TEARS OUT TO DRY
from GLAD TO SEE YOU
Words by SAMMY CAHN
Music by JULE STYNE

Slowly
Em7  Ebm7  Dm7  G7#5  CM7  Am7  Dm9  G13
When I want rain, I get sunny weather; I'm just as blue as the sky.
Friends ask me out, I tell them I'm busy; Must get a new alibi.

Gm7  C7b9  F  Cm7  Dm7  Dm7b5  C  G7
Since love is gone, can't pull myself together, he? she?
I stay at home, and ask myself where is Guess I'll Hang My Tears Out To Dry.

2
CM7  Dm7  C  Gm7  C7  Gm7  C7
Guess I'll Hang My Tears Out To Dry. Dry little tear drops, my little tear drops,

F  C9#5  F6  Em7  A7  Em7b5  A7
hanging on a string of dreams. Fly little memories, my little memories, remember.

Dm7  Ab7#11  G7  Em7  Ebm7  Dm7  G7#5
mind of our crazy schemes Somebody said just forget about him, her.

CM7  Am7  Dm9  G13  Gm7  C7b9  F  Fm6
I gave that treatment a try; Strange enough, I got along without him, her.

CM7  Am7  F#m7b5  B7b5  Em7  Ebm7  Dm7  G11  C
Then one day he passed me right by. Oh well, I Guess I'll Hang My Tears Out To Dry.

GROWING
By JOHN PATITUCCI

Moderately
Bm7b5  Bbm7  F(Add9)/A  A#13
Gm7  Bbm7/C  AbM7/Bb  Fm7  Fm7/C  D7#9  EbM9(b5)  C/D  Bb/C

F/G  C7#9#5  EbM7/F  EM13#11  F/G#  E/G#
HAPPY WITH THE BLUES

Lyric by PEGGY LEE
Music by HAROLD ARLEN

Moderately slow

C7  F7  C7  F7  C7  F7
I've done some trav-lin',
done some unrav-lin',
and for this shoe-string
paid lots of dues.
But sometimes may be
he calls me baby,
and then I'm
Hap - py With The Blues.

CM7  Bb7  A13b9  A7b5  D7\#11  D7  D7b7  Abm7
self what to do, where to go.
But I stay here 'cause I need him
and he needs me,

G7\#5  C7  F7  C  G7  A13  A7\#5  D11
I know.
Rooms get so lonely,
without his funny face,
so I'll be

Dm7  G7b9  1  C7  G7\#5  2
Hap - py With The Blues.
Blues.
Danger's easy to endure when you're out to catch a beaut; Lie in ambush
but be sure, when you see the whites of their eyes, don't shoot! Play the horn from

night to morn, just play, no matter what time. Play "There'll be a hot time"

happy little hunt (Bang! Bang!) - ing horn!

HELEN'S SONG

Moderately

© 1985 WEEAMARA MUSIC

By GEORGE CABLES
HEEBIE JEEBIES

Moderato

Eb7   Ab    Db7    Ab
I've got the Heebies, I mean the Jeebies, o-v-er a dance
danced.

Bdim7  Eb7  Bb7  F#dim7  Eb7/G  Ab  F7
I called the Heebie Jeebies. I'm almost insane over ver-

Bb9  Eb7  Ab  Db7  Ab
that new strain. It makes me shiver, and makes me qui-

Db6  E7  Ab  F7  Bb7  Eb7
If you don't know it, you ought to learn it. Just like a leaf,

on Swamaño River. Come on now, let's do that prance called the Heebie Jeebies
dance. Do you like it, it's the Heebie Jeebies dance. Cause dance.

HERE'S TO MY LADY

Moderately slow

EbM7  Fm7  Gm7  G7#5  Cm7  B7#9  BbM7  Eb7#5  AbM9
Here's To My Lady, here's a toast to my lady and all that my

Fm7  Abm6  Fm7#5  Bb7#9  EbM7  G7#5  Cm7  Fm7  Bb7
lady means to me. Like a hearth in the winter, a breeze in the

EbM7  G7#5  Cm  Cm7#7  Cm7  F7  Bb7  Fm9  Bb7#9  EbM7  Bb7#5
summer, a spring to remember is she. Though the years may grow

colder as people grow older, it's shoulder to shoulder we'll be.

Bb9  Bb7#9  EbM7  Fm7  Gm7  G7#5  Cm  Bbm7  AbM7  Abm6
But be it sunshine or shady, here's my love to my lady.

Gm7  Gb7  Fm7  Bbb7#9  1  Eb  Cm7  Fm7  Bb7#5
pray, may she always love me. Cause dance.

Ab  Db7  Ab

Abm6  EbM7

Abm6  EbM7

Lyric by JOHNNY MERCER
Music by RUBE BLOOM
HERE'S TO YOUR ILLUSIONS

Slowly

Here's to all your dreams, Here's To Your Illusions.

May they always lead you into my arms. Here's to

all your hopes and those sweet confusions that charm you into

seeing my charms. Here's to that trick of romance

that beguiles with a smile or a glance. As long as you're in this trance,

I stand a chance with you. So here's to "love is blind,"

Here's To Your Illusions. Stay enchanted, please,

put my heart at ease for all the years to come.

HONEST I DO

By JIMMY REED and EWART G. ABNER, JR.

Slowly

Don't you know that I love you

Hon est I Do. I nev er placed

no one a bove you. Please tell me you love me,
HOW ABOUT ME?

Words and Music by IRVING BERLIN

Slowly

C7

stop driv-ing me mad. You’re the sweet-est lit-tle wom-an that I ev-er had.

F Gdim7 Gm7 F N.C. Bb

Please tell me you love me, stop driv-ing me mad.

F Gdim7 Gm7 F

When I woke up this morn-ing nev-er felt so bad.

© Copyright 1928 by Irving Berlin
© Arrangement Copyright 1956 by Irving Berlin
Copyright Renewed
HOT TODDY

Words and Music by HERB HENDLER
and RALPH FLANAGAN

Moderately fast

HOT TODDY

Copyright © 1953 (Renewed 1981) Valley Entertainment Enterprises, Inc.

HOW ARE THINGS IN GLOCCA MORRA

from FINIAN'S RAINBOW

Copyright © 1946 by Chappell & Co.
Copyright Renewed

Words by E.Y. HARBURG
Music by BURTON LANE

HOW ARE THINGS IN GLOCCA MORRA

from FINIAN'S RAINBOW

Words by E.Y. HARBURG
Music by BURTON LANE

Slowly

Copyright © 1946 by Chappell & Co.
Copyright Renewed

How Are Things In Glocca Mor- ra?

Is that little brook still leap- ing there?

Does it still run down to

Don- ny Cove, through Kil- ly begs,

Kil- ker- ry and Kil- dare?

How Are Things In Glocca

Mor- ra?

Is that willow tree still weep- ing there?

Does that lad- die with the

twink- lin' eye come whist- lin' by and does he walk a- way, sad and
Gm7  C7  FM7

dreamy there, not to see me there?

So I

Bb M7  C7  FM7  Gm7  C7  FM7

ask each weeping willow and each brook along the way, and each

Bb M7  C7  Em7 b5  A7  Am7  D7

lad that comes a whistlin' Too-ra-lay, How Are

Gm7  C7  FM7

Things In Glorica Morra this fine day?

HOW DEEP IS THE OCEAN
(How High Is the Sky)

Words and Music by IRVING BERLIN

Slowly

Cm7  3  Dm7 b5  G7  Cm7  3  Am7 b5  D7

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

Gm7  Am7  D7  Gm7  C7  3  Fm7  Bb7

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

Eb M7  Bbm7  Eb7  Ab7

How many times a day do I think of you?

Cm7 b5  F7  Bb7  Dm7 b5  G7

How many roses are sprinkled with dew?

Cm7  3  Dm7 b5  G7  Cm7  3  Am7 b5  D7

How far would I travel to be where you are?

Gm7  Am7 b5  D7  Gm7  C7  3  Fm7  Bb7

How far is the journey from here to a star?

Eb M7  Gm7 b5  C7  Fm7  3  Abm7  Db7

And if I ever lost you, how much would I cry?

Eb M7  F7  Fm7  Bb7  3  Eb M7

How Deep Is The Ocean, how high is the sky?
HOW MY HEART SINGS

Moderately

Em7    Am7    Dm7    G7b9

How My Heart Sings, when you hold me, and it's like
laughing, it's like dancing, it's like

CM7    FM7    Bm7b5    B7b11

tell me that this is our love to be. The You
flying higher than the clouds can go.

Am7    Abdim7    Am7/G    F#m7b5

songs that soar through me compel me so completely,

EM7/B    Eb7/B    F#m7/B

I must surrender to you and set free all the

DM7/E    AM7/E    DM7/E    AM7/E

joys that make my heart take wing,

CM7/D    GM7/D    Em7/F#    B7b5

all the love that makes my heart sing! It's like

D.S. al Coda

CODA

Am7/E    Abdim/E    Am7    D9    Ab7b9

do all this to me and much more than you know,

Em7    Am9    Ab6/9    G7    C

that's how

THE HUCKLEBUCK

Copyright © 1948, 1949 by Bienstock Publishing Company, Jerry Leiber Music, Mike Stoller Music and Seven Eight Nine Music Assoc.
Copyright Renewed

Slow Blues

Es6    Bb7    Es6    Eb7    Ab6

Here's a dance you should know when

Bb7    Es6    Bb7

the lights are down low, grab your baby
A HUNDRED YEARS FROM TODAY
from LEW LESLIE'S BLACKBIRDS OF 1934

Lyric by JOE YOUNG and NED WASHINGTON
Music by VICTOR YOUNG

Slowly

Don’t save your kis-ses, just pass them a-round,
Why crave a pent-house that’s fit for a queen,
The moon is shin-ing and that’s a good sign,
log-ic-ally sound.

Mother Earth’s green. Who’s gon-na know that you passed them a-round, A
say you’ll be mine. Re-mem-ber dar-ling, we won’t see it shine A

Hun-dred Years From To-day. Hun-dred Years From To-day. So laugh and sing, make
love the thing, be hap-py while you may; there’s al-ways one be-neath the sun that’s

BOUND to make you feel that way.

CODA

D.C. al Coda
(take 2nd ending)
HYPNOSIS

Copyright © 1982 LOVO MUSIC (BMI)

Written by JOE LOVANO

I AIN'T GOT NOTHIN' BUT THE BLUES

Copyright © 1944 (Renewed 1971) and Assigned to Famous Music Corporation, Tampa Music, Inc.
c/o Music Sales Corporation and Ricki Music Co. in the U.S.A.
Rights for the world outside the U.S.A. Controlled by Ricki Music Co.

Words by DON GEORGE
Music by DUKE ELLINGTON

Slow Blues

Ain't got the change of a nick - el, ain't got no bounce in my shoes,

ain't got no fan - cy to tick - le, I Ain't Got Noth-in' But The Blues.

Ain't got no cof - fee that's perk - in', ain't got no win - nings to lose,

ain't got a dream that is work - in', I Ain't Got Noth-in' But The Blues.
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

Moderately

Your eyes of blue, your kiss-es too, I nev-er knew what they could do, I Can't Be-lieve That

You're In Love With Me. You're tell-ing ev-’ry one I know, I'm on your mind each

place you go, they can't be-lieve that you're in love with me. I have al-ways

placed you far a-bove me, I just can't i-mag-ine that you

love me. And af-ter all is said and done, to think that I'm the

luck-y one, I Can't Be-lieve That You're In Love With Me.
I AM IN LOVE
from CAN-CAN

Words and Music by
COLE PORTER

Moderately

\( F \)
I am dejected, I am depressed, yet resurrected

\( F6 \)
and sailing the crest.

\( F7 \)
Why this relation mixed with deflation?

\( D7 \)
What explanation?

\( Gm \)
I Am In Love!

\( Gm6 \)
Such conflicting questions ride

\( Gm7 \)
a-round in my brain.

\( C7 \)
Should I order cyanide or order champagne?

\( Gm7 \)
Oh, what is this sudden jolt?

\( C7\#9 \)
I feel like a frightened colt just hit by a thunderbolt;

\( F6 \)
I Am In Love!

\( F9 \)
I knew the odds were against me before,

\( Am7\#5 \)
I had no flare for flaming desire.

\( D7 \)
But since the gods
gave me you to adore,

\( Gm \)
I may lose, but I refuse to fight the fire!

\( Dm7\#11 \)
So, come and enlighten my days and never depart.

\( F \)
You only can brighten the blaze

\( F6 \)
that burns in my heart,

\( F \)
for I am wildly in love with you and so in

\( Bbm7 \)
need of a stampede of love!

\( Bbm6 \)
I am stampede of love!
I GOT IT BAD AND THAT AIN'T GOOD

Words by PAUL FRANCIS WEBSTER
Music by DUKE ELLINGTON

Modestly
G6 G6/9 C9#11 Bm7 E7#9 Am7 D9sus C9#11 Bm7 E7#9 Am7 D7#5

The poets say that all who love are blind; But I'm in love and I know what time it is!

G6/9 C9#11 Bm7 E7#9 Am7 D9sus D9 G

The Good Book says "Go seek and ye shall find." Well, I have sought and my what a climb it is!

D7#5 CM7 Am7 B7 E7

My life is just like the weather, it changes with the hours; When he's near I'm fair and warm;

A7 E7#9 D7#9 G6/9 C9#11 G6/9

When he's gone I'm cloudy with showers. In emotion, like the ocean, it's either sink or swim when a

D6/A C13 B7#9 Em7 A13 D7sus D7 GM7 Em7 A7

woman loves a man like I love him. Never treats me sweet and gentle the way he

Am7 B7#5 E9 A7 D7#9 G Em7 Am7 D7#5 GM7

should; I Got It Bad And That Ain't Good! My poor heart is

Am7 B7#5 E9 A7 D7#9

I Got It Bad And That Ain't Good!

Em7 A7 Am7 B7#5 E9 A7 D7#9

And the things I sentimental not made of wood; I Got It Bad And That Ain't

G Am7 Bb dim7 G/B CM7 Cm6

Good! Good!

But when the weekend's over and Monday rolls again,

F7 GM7 F7 Bm7 E7 Am7 D7

roun', tears, I'm glad I'm mad about him, I can't live without him.

GM7 Em7 A7 Am7

He don't love me like I love him, nobody could; I Got It Bad And That Ain't Good.

B7#5 E9 A7 D7

Lord above me make him love me the way he should; I Got It Bad And That Ain't Good.

G Em7 Am7 D7

Good.
I HEAR MUSIC
from the Paramount Picture DANCING ON A DIME

Medium Swing

Words by FRANK LOESSER
Copyright © 1940 (Renewed 1967) by Famous Music Corporation
Music by BURTON LANE

Sure that's music, mighty fine music, the murmur of a morn-

F7 Bb C7 F C7 F Cm7 F9 Cm7 F9
breeze up there, the rat-tle of the milkman on the stair.
There's my fa-v'rite

Bb6 BbM7 Bb6 Bbm7 Eb9 Bbm7 Eb7 AbM7 Gm7 C7
mel-o-dy, You, my an-gel, phon-ing me.

Am7b5 D7#5 G9 C7 Am7b5 D7#5 G9 C7 F7 Bb F7 Bb
I Hear music, mighty fine music, and any time I think my world is wrong,

C7 F Gm7 C7 1 F Gm7 C7 2 F Gm7 Gb9 FM7
get me out of bed and sing this song.

I DIDN'T KNOW ABOUT YOU

Copyright © 1944 Robbins Music Corp.
Copyright Renewed 1972 Harrison Music Corp. and EMI Robbins Catalog Inc.

Words by BOB RUSSELL
Copyright © 1944 Robbins Music Corp.
Copyright Renewed 1972 Harrison Music Corp. and EMI Robbins Catalog Inc.
Music by DUKE ELLINGTON

Moderately

I ran around with my own little crowd, the usual laughs, not

Gm7 C9 FM7 F6 Bb7 A7
of ten but loud. And in the world that I knew, I Did n't Know A

Cm6 D7 G9 G7 Gm7/C C7
out You. Chasing after the ring on the merry-go-round, just

FM7 Gm7 Am7 Eb7 D7 Gm7 C9 FM7 F6
taking my fun where it could be found, and yet what else could I do?

Gm7 Gm7/C C7b9 F6 Eb6 F6 Cm7 F7 Cm7 F9
I Did n't Know A bout You. Dar-ling, now I know I
had the loneliest yesterday, every day. In your arms I know for once in my life I'm living. Had a good time every time I went out, romance was a thing I kidded about. How could I know about love? I didn't know about you.

I GET ALONG WITHOUT YOU VERY WELL
(Except Sometimes)

Copyright 1938, 1939 Hoagy Publishing Company
Copyrights Renewed 1965, 1966

Words and Music by HOAGY CARMICHAEL
Inspired by a poem written by J.B. THOMPSON

Slowly with expression

I Get Along Without You Very Well, of course I do, except when soft rains fall and drip from leaves. Then I recall the thrill of being haps in spring. But I should never think of spring, for that would surely

To Coda ()

I Get Along Without You Very Well, of course I do, but I Get Along With sheltered in your arms, of course I do, I've forgotten you, just like I should, of course I have, except to hear your name or someone's laugh that is the same, but I've forgotten

you just like I should. What a guy! What a fool am I to think my breaking heart could kid the moon; What's in store? Should I

phone once more? No it's best that I stick to my tune.
I LET A SONG GO OUT OF MY HEART

Words and Music by DUKE ELLINGTON, HENRY NEMO, JOHN REDMOND and IRVING MILLS

I Let a Song Go Out Of My Heart, It was the sweet-est me-lo-dy, I know I lost heav-en.
Since you and I have drift-ed a-part life does-n't mean a thing to me, Please come back sweet mu-sic.

'ICause you were the song.

I know I was wrong. Am I too late to make amends. You know that we were meant to be more than just friends, just friends.

I Let A Song Go Out Of My Heart, Be-lieve me, dar-ling,
when I say I won't know sweet mu-sic un-til you re-turn some day.

I GOT YOU
(I Feel Good)

Words and Music by JAMES BROWN

I knew that I would now. I feel

I knew that I would now. I feel

I knew that I would now. I feel

To Coda

So good, so good,
So nice, so nice,

I Got You, I got you.
I feel nice.

When I hold you in my arms

I know that I can do no wrong.
And when I hold you in my arms
I GOTTA RIGHT TO SING THE BLUES

Words by TED KOEHLER
Music by HAROLD ARLEN

© 1932 (Renewed) WARNER BROS. INC. and S.A. MUSIC CO.

I Got ta Right To Sing The Blues, I got ta right to feel low down, I got ta right to hang a round, down a round the riv er. A cer tain man in this old town keeps drag gin’ my poor heart a round, all I see for me is mis e ry. I Got ta Right To Sing The Blues, I got ta right to moan and sigh, I got ta right to sit and cry down a round the riv er. I know the deep blue sea will soon be call ing me. It must be love, say what you choose, I Got ta Right To Sing The Blues. I got ta
I KEEP GOING BACK TO JOE'S

Words and Music by MARVIN FISHER and JACK SEGAL

Slow Blues

I Keep Go-in' Back To Joe's, to that table in the corner,
sip-pin' wine and star-in' at the door.
Our old waiter knows we're through, still he sets a place for you,
Our old waiter knows we're through, still he sets a place for you,
Our old waiter knows we're through, still he sets a place for you,

CM7 C9 FM7 Bb13 Em7 Am F#m7 B7

I Keep me. Now I'll pray you'll walk back in and you'll say what fools we've been, and we'll celebrate a happy new beginning! Chances are you'll never show, but you'll know just where to find me,

Em Eb dim7 Dm G7

Dm Bb7 Dm7 G7 CM9 Dm7 Dm Bb7 Em9

Just in case you miss me too, I'll be there to welcome you,
that's why I Keep Go-in' Back To Joe's.

I LEFT THIS SPACE FOR YOU

Written by ARTURO SANDOVAL

Slowly

Cm7 F7b9 Bm9 Bb9/Ab Gm7b5 Gm7b5/C C7b9

Dm7b5 G7#9(F13) C7sus9

C7b9 F#7 Fm7 Dm11b5 G7#5 C7b9
I MEAN YOU

Copyright © 1947 (Renewed) by Music Sales Corporation

By THELONIOUS MONK
and COLEMAN HAWKINS

Moderately

F6

D7

Gm7

C7sus

F6

Eb7

Db7

C7

F6

Db7

D7

Gm7

C7sus

F6

Eb7sus

Eb9
I REMEMBER BIRD

Moderately slow

He brought a new sound, and you'll hear
new ground, but then he
soon found good fortune never seems to
bless the pioneer.
The things he
taught us,
the joy he brought us,
this mood has
caught us until there's Bird today
We owe him for ev'ry blues we try to play.
We can't forget him because his
soul's with us, we all remember Bird through the years.
In far off

I REMEMBER YOU

Moderately, not too fast, expressively

I Remember You. You're the one who made my dreams come true a few kisses ago.
I Remember You. You're the one who said: "I love you, too." I
This didn't you know?

Copyright © 1967 (Renewed) Model Music Co.

Copyright © 1942 (Renewed 1969) by Paramount Music Corporation

Words by JOHNNY MERCER

Music by VICTOR SCHERTZINGER
I THOUGHT ABOUT YOU

Moderately slow

FM7 B9#11 A7 D7b9 G9 Ab13 G9 Gm7

I took a trip on the train and I Thought About You, I passed a shadowy lane.

Em7b5 A7 Dm7 Db7 Cm7 F7 BbM7 Bbm7 Eb13 FM7 Gm7

and I Thought About You. Two or three cars parked under the stars, a winding stream.

Am7 BbM7 Bbm7b5 E7#5 E7 Bbm7b5 E7#5 E7 Am7 Ab13 Gm7 C7

Moon shining down on some little town and with each beam, same old dream.

FM7 B9#11 A7 D7b9 G9 Ab13 Gm7

At every stop that we made, oh, I Thought About You, but when I pulled down the shade,

Em7b5 A7 Dm7 Db7 Cm7 F7 BbM7 Bbm7 Eb13

then I really felt blue. I peeked through the crack and looked at the track, the

FM7 Dm7 Dm7/C Bbm7b5 B9#11 Am7 Ab7 Gm7 C7 F6

one going back to you, and what did I do? I Thought About You.

IF I SHOULD LOSE YOU

from the Paramount Picture ROSE OF THE RANCHO

Copyright © 1935 (Renewed 1962) by Famous Music Corporation

Words and Music by LEO ROBIN and RALPH RAINGER

Moderately

Fdim7/G Gm Am7 D7b5 Fdim7/G Gm Fm7 Bb13 D/Eb Cm7

If I Should Lose You the stars would fall from the sky.

F7 Bb13 Bb9#5/Eb EbM7 Bb/D Cm9 F9 A/Ab Bb

the leaves would wither and die. The birds in Maytime would sing a mournful refrain.

D7b9 D9sus D7b9 Gm7 C9 F7sus Eb13 D9b5 Ab9#11 Fdim7/G Gm Am7 D7b5

and I would wander a round hating the sound of rain. With you beside me the rose would

Fdim7/G Gm Fm7 Bb13 D/Eb Cm7 Fm7 Bb13 Bb9#5/Eb EbM7 Bb/D

bloom in the snow. With you beside me no winds of winter would blow. I gave you

Cm9 F9 A/Ab Bb D7b9 Gm7 C7 Gb7 Bb/F F7sus F7#5 Bb

my love and I was living a dream, but living would seem in vain if I lost you.
I TOLD YA I LOVE YA NOW GET OUT

By JOHN FRIGO, LOU CARTER
and HERB ELLIS

Moderately

\[ C^\# : C^\#\]  
\[ G9 \]  
\[ I Told Ya I Love Ya, Now Get Out! \]

\[ C^\# \]  
\[ C9 \]  
\[ I Told Ya I Love Ya, Now Get Out! \]

\[ A9 \]  
\[ A\#9 \]  
\[ Bm7 \]  
\[ B\#m7 \]  
\[ Ev'rything's cos' y and ev'rything's gone, but let's cool it, hon-ey, time marches on. \]

\[ Am7 \]  
\[ A\#M7 \]  
\[ G \]  
\[ Am \]  
\[ F \]  
\[ I Told Ya I Love Ya, Now Get Out! \]

\[ G9 \]  
\[ Gm \]  
\[ times when I need ya, there's no doubt. \]

\[ C9 \]  
\[ A9 \]  
\[ now you're some-thin' I can do with-out. \]

\[ A\#9 \]  
\[ Bm7 \]  
\[ B\#m7 \]  
\[ Am \]  
\[ Am7 \]  
\[ go on home, but don't wait with sand-wiches by the 'phone. \]

\[ A\#M7 \]  
\[ G \]  
\[ G9 \]  
\[ I Told Ya I Love Ya, Now Get Out! \]

\[ C \]  
\[ F7 \]  
\[ Eb7 \]  
\[ D7 \]  
\[ Eb7 \]  
\[ D7 \]  
\[ please leave me be. You want a pup-pet and there's no strings on me. \]

\[ G9 \]  
\[ 3 \]  
\[ 3 \]  
\[ Get hep, you can leave on the five-eight-een. \]

\[ C9 \]  
\[ Now don't go 'way say-in' I've been mean. \]

\[ 'Cause \]
I WATCHED HER WALK AWAY

Copyright © 1990 Songs Of PolyGram International, Inc. and Who's Hacking Music

By RUSS FREEMAN

Moderate Jazz Rock

I Told Ya I Love Ya, Now Get Out!
I WISH I WERE IN LOVE AGAIN
from BABES IN ARMS

Words by LORENZ HART
Music by RICHARD RODGERS

Brightly

The sleepless nights, the daily fights, the quick to
fateful sigh, the blackened eyes, the words “I’ll love you till
I begin when you reach the day I die,” the

I miss the kisses and I miss the bites, I Wish I Were In Love Again!
I miss the decep­tion that believes the lie, I Wish I Were In Love Again!

Broken dates, the endless waits, the love-ly loy-ing and the hate-ful hates, the
con­ver­sation with the fly­ing plates, I Wish I Were In Love Again!

The pulled out fur of cat and cur, the fine mis­mat­ing of a

Copyright © 1937 by Williamson Music and The Estate Of Lorenz Hart in the United States
Copyright Renewed
All Rights on behalf of The Estate Of Lorenz Hart Administered by WB Music Corp.

I WISHED ON THE MOON

Words and Music by DOROTHY PARKER
and RALPH RAINGER

Moderately

Copyright © 1934, 1935 (Renewed 1961, 1963) by Famous Music Corporation

sweet-er rose, a soft-er sky, an A-pril day that would not dance a
IF YOU GO

French Lyrics and Music by MICHEL EMER
English Lyrics by GEOFFREY PARSONS

Passionately

If You Go, if you love me no more, if I know
Si un jour tu brisais notre amour.

that you want me no more,
Tu parsais pour tous jours,

then the sun would lose its light, and
Tout sombrerait dans la nuit, Les

day turn in to night. Night without stars, deep night without stars.

If You Go, if you leave me alone, if I know
Si un jour tu brisais notre amour,

you're no longer my own, Win ter would replace the Spring, the

birds no more would sing. This cannot be, My heart would

D7 Cm A♭7 D7 A♭7 G7 Cm A♭7 A♭7 D7 A♭7 G7 D7 A♭7 G G7♭9 1

vrai J'en mourrais si tu parsais.

French Copyright 1951 by PETER MAURICE MUSIC CO., LTD.
Copyright Renewed
All Rights for the United States and Canada Controlled and Administered by MCA MUSIC PUBLISHING,
A Division of UNIVERSAL STUDIOS, INC.
IF WE MEET AGAIN, PART ONE

By AL DI MEOLA

Freely
Ab M7    Eb M7    Cm11    Fsus/G    Gb M9    Ab6/9
Bb M7    Gsus/A  Ab7\#11 Dm7    Ab M7    BM7    F\# M7
EM7      DM7      GM7      Cm9     Asus/F\# BM7

IF YOU NEVER COME TO ME

 Modiately Slow Bossa Nova
CM7      BM13    Bb M7\#5 A7b9(\#5) Dm11

There's no use of a moon light glow or the peaks where

Frn7     Bb9      E13      E7\#5     A9     A7b9
winter snows; What's the use of the waves that will break in the cool of the

D13\#9    G13\#9    C13     Fm7      CM7    D\#9\#11
evening, what is the evening? Without you it's nothing.

CM7      BM13    Bb M7\#5 A7b9(\#5) Dm11

It may be you will never come If You Never

Fm7      Bb9      E13      E7\#5     A9     A7b9     D13\#9
Come To Me; What's the use of my wonderful dreams and why would they need me,

G13\#9    C13      Fm7      CM7      1
D\#9\#11   2

where would they lead me? Without you to nowhere.
I'LL BUILD A STAIRWAY TO PARADISE
Words by B.G. DeSYLVA and IRA GERSHWIN
Music by GEORGE GERSHWIN

Moderately

C          G7       C7          G          C          C7

I'll Build A Stairway To Paradise with a new step every day!

F       C7       F7        C/E       Ebdim7    G7sus    G7

I'm going to get there at any price, stand aside I'm on my way!

C          Ab7

I've got the blues and up above it's so fair.

C       G7#5       C7       Cdim       D7       G7sus

Shoes! Go on and carry me there!

C          Fbdim7    G7

I'll Build A Stairway To Paradise with a new step every day.

I'M A FOOL TO WANT YOU
Words and Music by JACK WOLF, JOEL HERRON and FRANK SINATRA

Moderately

Em          E7#9      Am          Am/C          Bdim7      Am

I'm A Fool To Want you, I'm A Fool To Want You, to want a

Em          C7

love that can't be true, a love that's there for others too.

Em          B7          B7#9

I'm a fool to kiss the devil has known.

Em          B7          Em          Am          Am7      D9         D9#5     G

time and time again I said I'd leave you.

Am          Am7          D7          GM7      G6      F#m7#5

time and time again I went away.

B7          Em          Em7          C7

time when I would need you, and once again these words I'd have to

B7         B7#9          Em          E7#9      Am          Am/C          Bdim7      Am

say: I'm A Fool To Want You, pit y me, I need you. I know it's

Em          C7          Am          F#m      B7          B7#9      Em

wrong, it must be wrong, but right or wrong, I can't get along without you.
I'LL CLOSE MY EYES
By BUDDY KAYE and BILLY REID

Moderately slow

G Cm G F♯m7 B7 F♯m7 B7
I'll Close My Eyes to everyone but you, and when I
Eyes to everything that's gay if you're not

Em7 Dm7 G7 CM7 Cm7
do there I'll see you standing there. I'll lock my heart to any
there to share each lovely day. And thru the years, those moments

G F♯7 Bm7 D7 D.S. al Coda
other caress, I'll never say yes to a new love affair. I'll Close My

CODA
G Bm7♭5 E7 Am7 Cm6 D7♭9 G6
when we're apart, I'll Close My Eyes and see you with my heart.

I'M ALL SMILES
from THE YEARLING
Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

Moderately

D7♯9 Gm7 C♯7♯9 B6/C C6 Am7 D9
I'm All Smiles, darlin', you'd be
I'm all chills, darlin', through and

Bm7 E9 C♯m7 F♯9 BM7 G♯m7
too through. But if you knew, darlin', all of the

A7 DM9
smiles were for you. warm to the touch of

2 Em7 A7

DM7 G♯M7 A♭9 Fm7 B♭7 Gm7♭5
you. Rain hasn't fallen for days now, but rainbows are

C7♭5 FM7 B♭M7 Em7(add11) A7 DM7
fillin' the skies. My heart must have painted those rainbows,

GM9♯11 F♯m7 B♭5 B♭9♭5 A9 D7♯9 Gm7
shining before my eyes. Can't you tell that I'm in
I'M JUST A LUCKY SO AND SO

Copyright © 1945 (Renewed 1973) and Assigned to Paramount Music Corporation
and PolyGram International Publishing, Inc. in the U.S.A.
Rights for the world outside the U.S.A. Controlled by Paramount Music Corporation

Words by MACK DAVID
Music by DUKE ELLINGTON

Very slow and rhythmical

As I walk down the street seems ev'ry one I meet gives me a friendly hel-lo._

I guess I'm Just A Luck-y So-And-So.

The birds in ev'ry tree are all so neigh-bor-ly they sing wher-ev-er I go._

I guess I'm Just A Luck-y So-And-So.

If you should ask me the a-mOUNT

in my bank ac-count, I'd have to con-fess that I'm slip-pin'. But that don't worry me,

con-fi-den-tial-ly, I've got a dream that's a pip-pin'. And when the day is through

each night I hur-ry to a home where love waits, I know._

I guess I'm

Just A Luck-y So-And-So.
I'M A DREAMER AREN'T WE ALL

Words and Music by B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

Moderately

C B7 Bb7 A7 A7b9 Dm7

I'm A Dreamer, Aren't We All? Just a dreamer, aren't we all? In my

Dm7b5 C6 CM7 Am7 Eb+ D7 Fm6 G7 C
dreams each night, it seems my sweetheart comes to call. He's so charming,

B7 Bb7 A7 A7b9 Dm7 Dm7b5 C6 B7

strong and tall, it's alarming, how I fall. He's ideal! But then he isn't

E7 Am7 D9 G7 Dm7 G7

real mine, and I'm a fool! But aren't we all?

C Ab7 Dm G7

all?

I'M YOURS

from the Paramount Picture Short LEAVE IT TO LESTER

Words by E.Y. HARBURG
Music by JOHNNY GREEN

Moderately

Eb Edim7 Fm7 Bb7 Eb Gbdim7 Fm7 Bb7

Ask the sky above and ask the earth below, why I'm so in love and why I love you so,

When you went away you left a glowing spark, trying to be gay is whistling in the dark;

Eb Gbdim7 Fm7 Fm7b5 Bb7

couldn't tell you then I try, dear, just why, dear, I'm Yours.

I am only what you make me, come take me, I'm Yours. How happy I would be to beg and

Eb Bb7 Bb7b5 EbM7 Fm Bb7b5 Eb Cm7 F13 Bb7

borrow, or sorrow with you, even tho' I knew tomorrow you'd say we were through.

Eb Edim7 Fm7 Bb7 Eb Gbdim7 Fm7 Bb7

If we drift a part, then I'll be lost alone, though you use my heart just for a stepping stone.

Eb Gbdim7 Fm7 Fm7b5 Bb7

How can I help dreaming of you? I love you, I'm Yours.

Yours.
I'M GONNA GO FISHIN'

Words and Music by DUKE ELLINGTON and PEGGY LEE

Moderately

```
Fm6
```
Woke up this morn-in',
I'm go-in' fish-in',
Sweet talk-in' liar,
want ed to cry.
that's what I'll do.
spin me a yarn.

```
Fm6
```
Then I re mem bered,
Think about noth-in',
Tell me a story,
yes I knew why.
not even you.
big as a barn.

```
Db6 Ddim
```
He's a real good one for hav-in' his cake.
Catch a real big one, a big speckled trout,
Gonna stop listenin', I won't hear you out.

```
Fm6
```
I'm Gonna Go Fishin' or jump in the lake!
I'm Gonna Go Fishin' and pull him on out!
catch me a trout!

IMPRESSIONS

By JOHN COLTRANE

Fast Swing

```
Dm7
```

```
```

```
```

```
Dm7
```
To Coda ()
D.C. al Coda

CODA

```
Dm7
```

IN A SENTIMENTAL MOOD

Copyright © 1935 (Renewed 1963) and Assigned to Famous Music Corporation and EMI Mills Music Inc. in the U.S.A. Rights for the world outside the U.S.A. Controlled by EMI Mills Music Inc. and Warner Bros. Publications Inc.

Words and Music by DUKE ELLINGTON, IRVING MILLS and MANNY KURTZ

In A Sentimental Mood I can see the stars come thru my room, while your loving attitude is like a flame that lights the gloom. On the wings of every kiss drifts a melody so strange and sweet, in this sentimental bliss you make my paradise complete.

Rose petals seem to fall, it's all like a dream to call you mine. My heart's a lighter thing since you make this night a thing divine. In A Sentimental Mood I'm within a world so heavenly, for I never dreamt that you'd be loving sentimental me.

IN LOVE IN VAIN

Copyright © 1946 PolyGram International Publishing, Inc. and Leo Robin Music Company
Copyright Renewed
All Rights for Leo Robin Music Company Administered by Music Sales Corporation (ASCAP)

Words by LEO ROBIN
Music by JEROME KERN

It's only human for anyone to want to be in love, but who wants to be In Love In Vain? At night you hang around the house and eat your heart out,
IN THE COOL, COOL, COOL OF THE EVENING
from the Paramount Picture HERE COMES THE GROOM

Copyright © 1951 (Renewed 1979) by Famous Music Corporation
Words by JOHNNY MERCER
Music by HOAGY CARMICHAEL

IN THE LAND OF EPHESUS
Written by JOE LOVANO
IN THE WEE SMALL HOURS OF THE MORNING

Words by BOB HILLIARD
Music by DAVID MANN

Slowly

\( \text{CM7} \quad \text{C+} \quad \text{C6} \quad \text{C+} \quad \text{C} \quad \text{C+} \)

In The Wee Small Hours Of The Morning, While the whole wide world is fast a sleep,

\( \text{Dm7} \quad \text{G9} \quad \text{Em7b5} \quad \text{A7} \quad \text{F#m7b5} \quad \text{B7} \)

You lie a wake and think a bout the girl, And never ever think of counting sheep.

\( \text{Em7} \quad \text{G7} \quad \text{CM7} \quad \text{C+} \quad \text{C6} \quad \text{C+} \quad \text{CM7} \quad \text{Em7b5} \)

When your lone ly heart has learned its les son, You’d be hers if on ly she would call.

\( \text{A7#5} \quad \text{A7} \quad \text{Dm7} \quad \text{D#dim7} \quad \text{C} \quad \text{Gm6} \quad \text{A7} \quad 1 \text{Dm7} \quad \text{G7b9} \)

In the Wee Small Hours Of The Morning, That’s the time you miss her most of all.

\( \text{C} \quad 2 \text{Dm7} \quad \text{D7} \quad \text{G7b9} \quad \text{C} \)

IN WALKED BUD

Copyright © 1948 (Renewed) by Embassy Music Corporation

By THELONIOUS MONK

Moderately

\( \text{Fm} \quad \text{Fm7b5} \quad \text{Fm7} \quad \text{Bb7} \quad \text{Eb7} \quad \text{Ab6} \quad \text{F7} \)

\( \text{Bbm7} \quad \text{Eb7} \quad \text{Ab6} \quad [\text{Gm7b5} \quad \text{C7}] \quad 2 \text{Ab6} \quad \text{Fm7} \quad 3 \)

\( \text{D7} \quad \text{Fm7} \quad \text{Fm7b5} \quad \text{Fm7} \quad \text{Bb7} \quad \text{Eb7} \)

\( \text{Ab6} \quad \text{F7} \quad \text{Bbm7} \quad \text{Eb7} \quad \text{Ab6} \)
INSIDE

Moderately

D♭m7♭5  G♭7♭5  C♭m7  F♭7sus  F♭7  Bm7  E♭11♭9  Dm/A  A  E/G♯

D♭7♭9(#5)  A/E  E(add9)  G♭7/B♭  C♭m7  F♭7/A♭  B

E/G♯  F♭/A♭  B  C♭m7  D♭m7  F♭7♭9  F♭/E  D♭m11♭5  E(add9)

C♭m7  F♭7sus  F♭  B  F♭/B  E/F♭  Em  B  F♭/B  E/F♭  Em

AM7♭11  G♭7♭9  C♭m7  CM7♭11  FM7♭11

THE INTREPID FOX

Copyright © 1972 by HUBTONES MUSIC CO.

By FREDDIE HUBBARD

Moderately fast

Cm7  N.C.  Cm7  Dm7  Cm7  Dm7

BM7♭11

B♭7sus  A7sus  F♭7sus  Eb7sus  C7sus  A7sus  F♭7sus

Fine  B♭7sus  D♭7sus  Eb7sus  B♭7sus  D♭7sus

B♭7sus  F7sus  B♭7sus  D♭7sus  Eb7sus  F7sus  G7sus  A7sus  D.S. al Fine
INSIDE OUT

Moderate Rock
F7

Gm11  Gb/M7/Ab  Bb/A  Ab/D  G/A  Gb/C  Bb7B(115)

D(5)/Db  N.C.  F7  C7  E/C

INVITATION


Words by PAUL FRANCIS WEBSTER
Music by BRONISLAU KAPER

Slowly
Cm7

You and your smile ______ hold a strange Invita - tion. ______ Some how it seems we've shared our

F7  Bb7b9  Eb7  Cm7  F75(5b9)

dreams, but where? ______ Time after time ______ in a room full of strangers, ______ out of the

A7  Db7b9  C7  F75(5b9)

blue sud den ly you are there. ______ Where ver I go ______ you're the glow of temp - 

Bm7  E75(5b9)  Am9  Am7

ta - tion, ______ glanc ing my way ______ in the gray of the dawn. ______ And al - ways your eyes

D7b5(9)  Gm7  Eb75

smile that strange Invita - tion. ______ Then you are gone, ______ where, oh, where have you

D7b9  G7b5  Cm7  F7

gone? ______ How long must I stay ______ in a world of ill u - sion, ______ be where you

F7  Bb7b9  Eb7  Cb9b5  F75  G7b9  Bb7b9  Eb75

are, so near yet so far a part. ______ Hop ing you'll say ______ with a warm Invita - 

C7  F7  Gb7b9  Eb7b9  Eb75

ta - tion, ______ "Where have you been? Dar ling come in, come in to my heart."
ISRAEL
By JOHN CARISI

IT DON'T MEAN A THING
(If It Ain't Got That Swing)
from SOPHISTICATED LADIES

Copyright © 1932 (Renewed 1959) and Assigned to Famous Music Corporation and EMI Mills Music Inc. in the U.S.A.
Rights for the world outside the U.S.A. Controlled by EMI Mills Music Inc. and Warner Bros. Publications Inc.

Words and Music by DUKE ELLINGTON and IRVING MILLS

Fast Swing

It Don't Mean A Thing if it ain't got that swing, doo wah, doo wah,

It makes no difference if

Copyright © 1954 (Renewed 1982) BEECHWOOD MUSIC CORP.
IS IT YOU?

By LEE RITENOUR, ERIC TAGG and BILL CHAMPLIN

Moderate 2 beat

Dm7  
Gm7  
Cm7

Someone's just outside knockin' on my door; a

Dm7  
Gm7  
Cm7

stranger somebody unknown. Someone's in my dreams,

Gm7  
Cm7  
Dm7

Who's that deep inside me I'll get it off my mind. I'm tired of

Gm7  
Cm7  
C#m7  
Dm7

heart? Are you some being alone? Someone's tryin' to find

Gm7  
Cm7

bod y to love? Show me what you'll do an easy way inside,

Dm7  
Gm7  
Cm7  
Eb/F

Come on, Hey, I'm right here at home, I'm ready for love.

Dm7  
Gm7  
Cm7

Is It You? Is It You? To Coda ()

Dm7  
Gm7  
Cm7

Is It You? Is It You?

Dm7  
Gm7  
Cm7  
C#m7

Is It You, you, you?

Gm7  
Eb/F  
EbM7  
C/D

you? If it's you, come out in the

Gm7  
C7  
EbM7  
C/D  
GM7

open, you don't need to hide your love.

B/C#  
G#M7  
Eb/F  
Bb7

If it's you, you know I'm hop-in'.
ISN'T IT ROMANTIC?
from the Paramount Picture LOVE ME TONIGHT

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Words by LORENZ HART
Music by RICHARD RODGERS

IS'N'T IT ROMANTIC?

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Words by LORENZ HART
Music by RICHARD RODGERS

IS'N'T IT ROMANTIC?

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Words by LORENZ HART
Music by RICHARD RODGERS

IS'N'T IT ROMANTIC?
IT COULD HAPPEN TO YOU
from the Paramount Picture AND THE ANGELS SING

Words by JOHNNY BURKE
Music by JAMES VAN HEUSEN

Moderately

GM7 Bm7b5 E7b9 Am7 C#m7b5 F7b9 Bm7 F13 Bm7b5 E7b9

Hide your heart from sight, lock your dreams at night, It Could Happen To You.

Am7 F7 GM7 F#m7 B7 Em7 A7 Am7 Bm7 CM7 D7b9

Don't count stars or you might stumble, someone drops a sigh and down you tumble.

GM7 Bm7b5 E7b9 Am7 C#m7b5 F7b9 Bm7 F13 Bm7b5 E7b9

Keep an eye on spring, run when church bells ring, It Could Happen To You.

Am7 F13 G Bm7b5 E7 Am7 D7 GM7

All I did was wonder how your arms would be, and it happened to me.

IT'S A LOVELY DAY TODAY
from the Stage Production CALL ME MADAM

Words and Music by IRVING BERLIN

Moderately

BbM7

It's A Love-ly Day To-day._ So what-ev-er you've got to do,_ you've got a

Ebm7 Em6 Bb/D Dbdim7 Cm7 F7 BbM7 Gm7 Cm7 F7

lovely day to do it in, that's true._ And I hope what-ev-er you've got to do is

Bb Bdim7 Cm7 F7 BbM7 D7b9 Gm7 C7 F7b9

some-thing that can be done by two. For I'd rea-dly like to stay._ It's A

BbM7

Lovely Day To-day._ And what-ev-er you've got to do,_ I'd be so hap-py to be

Bb/D Dbdim7 Cm7 F7 BbM7 Gm7 Cm7 F7

do-ing it with you._ But if you've got some-thing that must be done, and

Bb Bdim7 Cm7 F7 BbM7 D7b9 Gm7 Ab13 G7b9

it can only be done by one, there is noth-ing more to say ex-

Ebm7 Ebm7 BbM7 C9 Cm7 F7

cept it's a lovely day for say-ing it's a lovely day. It's A day._
IT ONLY HAPPENS WHEN I DANCE WITH YOU
from the Motion Picture Irving Berlin's EASTER PARADE

Moderately

It Only Happens When I Dance With You, that trip to heaven 'til the dance is through.
With no one else do the heavens seem quite so near. Why does it happen, dear, only with you?
Two cheeks together can be so divine.
but only when those cheeks are yours and mine.
I've danced with dozens of others the whole night through, but the thrill that comes with spring when anything could happen, that only happens with you.

IT'S EASY TO REMEMBER
from the Paramount Picture MISSISSIPPI

Slowly

Your sweet expression, the smile you gave me, the way you looked when we met. It's Easy To Remember but so hard to forget. I hear you get. So I must dream to have your hand caress me, fingers press me tight. I'd rather dream than have that lonely feeling stealing through the night. Each little moment is clear before me, and though it brings me regret, It's Easy To Remember, and so hard to forget.
IT'S YOU

Written by DAVID SANBORN

Medium Bossa/Funk

Bbm7    Eb7    Bbm7    Eb7
Ab M7    Db 13#11    Fm7    Eb7#9#5
S
Bbm7    Eb7    Bbm7    Eb7
Ab M7    Db 13    Eb7#9    C13sus

Em11

Gm7    Db9#11

Gb M7    B13    Gb M7    B13#11

Gb M7    B13#11    Gb M7    F7b9

To Coda ⊙

D.S. al Coda

CODA

Bbm7    Eb7

Repeat and Fade

IT'S YOU OR NO ONE

from ROMANCE ON THE HIGH SEAS

Words by SAMMY CAHN
Music by JULE STYNE

Slowly

Fm7

It's You Or No One for me, I'm sure of this,

Bb7    Bb 7b9    Eb M7    Cm7    Fm7

Now and forever, and when forever's
I'VE FOUND A NEW BABY
(I Found A New Baby)

Words and Music by JACK PALMER
and SPENCER WILLIAMS

© Copyright 1926 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
Copyright Renewed

Moderately
N.C.

I've Found A New Baby,
I've found a new girl,
my fashion plate baby,

has got me a whirl.
Her new kind o' lovin'
done made me her slave,

her sweet turtle dovin'
is all that I crave.
Sweet-est miss, with a

kiss, full o' bliss, can't resist somehow.
Tells me lies, but she's wise, naughty eyes mesmerize I vow, and how! I don't mean maybe, I just had to fall,

new baby that's all.
I've Found A New all.
I'VE GOT MY LOVE TO KEEP ME WARM
from the 20th Century Fox Motion Picture ON THE AVENUE

Words and Music by IRVING BERLIN

Bright jump tempo

The snow is snowing, the wind is blowing, but I can weather the storm.

What do I care how much it may storm?
What do I care if icicles form?

Off with my overcoat, off with my glove.

I need no overcoat, I'm burning with love. My heart's on fire, the flame grows higher. So I will weather the storm.

Copyright 1936, 1937 by Irving Berlin
© Arrangement Copyright 1948 by Irving Berlin
Copyright Renewed
I'VE GOT THE WORLD ON A STRING

Copyright © 1992 (Renewed 1960) TED KOEHLER MUSIC and S.A. MUSIC CO.
All Rights for TED KOEHLER MUSIC Administered by FRED AHLEERT MUSIC CORPORATION
Lyric by TED KOEHLER
Music by HAROLD ARLEN

Easy Swing

I've Got The World On A String.

Am7 D7b9 Gm7 C7 Gm11 C9
I'm in love?
Life is a beautiful thing.
I'd be a silly so and so if I should ever let go.
I've Got The World On A String.

JOSIE AND ROSIE

Copyright © 1992 LOVO MUSIC (BMI)
Written by JOE LOVANO

Fast Swing

Josie and Rosie.

Am7b5 D7b9 Gm7b5 C7b5 Fm7b5 Bb7b9 EbM7
Josie and Rosie.

Am7b5 D7b9
Josie and Rosie.
JITTERBUG WALTZ

Music by THOMAS "FATS" WALLER

JUST A GIGOLINO

Original German Text by JULIUS BRAMMER
English Words by IRVING CAESAR
Music by LEONELLO CASUCCI

Copyright © 1942 by Chappell & Co.
Copyright Renewed

Copyright © 1930 by Chappell & Co. and Irving Caesar Music Corp.
Copyright Renewed
All Rights for Irving Caesar Music Corp. Administered by WB Music Corp.
JUNE BUG

Music by THOMAS TURRENTINE

Moderate

GM7

Eb7

Bb7

F7

Eb7 N.C.

Bb7

JUST ONE MORE CHANCE

Words by SAM COSLOW

Music by ARTHUR JOHNSTON

Moderately slow

FM7

Fdim7 Gm7 C7 Gm7 C7 Gm7 C7

Gm7 C7 FM7 Db7 Gm7 C7 FM7 Fdim7 Gm7 C7

Gm7 C7 Gm7 C7 Gm7 C7 FM7 Db7 C7#5 FM7 Cm7 F7

Bbm7

Bbm7

Eb7

FM7 Am7b5

Dm7 G7

Gm7 C7

FM7

Fdim7 Gm7 C7

Gm7 C7 Gm7 C7

Gm7 C7 F6 Db7 C7#5 FM7

Copyright © 1931 (Renewed 1958) by Famous Music Corporation

Copyright © 1994 by Laplace Music
JUNE IN JANUARY
from the Paramount Picture HERE IS MY HEART

Words and Music by LEO ROBIN
and RALPH RAINGER

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Slowly

It's June In January because I'm in love;
always is spring in my heart, with you in my arms.
The snow is just white blossoms that fall from above,
and here is the reason my dear, your magical charms.
The night is cold the trees are bare but I can feel the scent of roses in the air. It's June In January because I'm in love, but only because I'm in love with you.

JUST THE WAY WE PLANNED IT

By ERNIE WATTS
and BOB LEATHERBARROW

© 1993 URBAN RENEWAL MUSIC and LEATHERBARROW MUSIC/Administered by BUG

Moderate Rock
KEEPPIN' OUT OF MISCHIEF NOW

Lyric by ANDY RAZAF
Music by THOMAS 'FATS' WALLER

© 1932 EDWIN H. MORRIS & COMPANY, A Division of MPL COMMUNICATIONS, INC.
© Renewed 1980 EDWIN H. MORRIS & COMPANY, A Division of MPL COMMUNICATIONS, INC.
and CHAPPELL & CO.

Moderately

G7

C6

C6

C/E

Eb-dim7

Keep - in' Out Of Mis - chief Now, really am in love, and how! I'm through

G7/D

G7

Em7b5

A7

Dm

G7

play - in' with fire, it's you whom I de - sire. All the world can plainly see,

C6

C6

C7

F6

Fm6

C

C7

F#m7b5

Fm6

you're the only one for me; I have told them in adv - ance, they can't break up

C

Eb-dim

G7

Em7

Gm6

A7

D7

G7

C

our ro - man - ce. Liv' - in' up to ev - ry vow, Keep - in' Out Of Mis - chief Now.

LADY OF THE EVENING

from the 1922 Stage Production MUSIC BOX REVUE

Words and Music by
IRVING BERLIN

© Copyright 1922 by Irving Berlin
© Copyright Renewed

Moderately

F6

F4

F

G9

G7b9

C7

Gm7

C7

FM7

Even - ing, La - dy Of The Even - ing, I can hear you call - ing me.

Am7b5

D7

Call - ing while the shades are fall - ing, fall - ing ove - r land and

Gm7

C7

FM7

F7

Bbm6

Am7

Gm7

FM7

sea. You can make the cares and trou - ble - s that fol - lowed me through the day

F7

Bbm6

FM7

Eb7

Am7b5

D7

Gm7

fold their tents just like the A - rab - s and si - lent - ly steal a - way. Even - ing,

Bbm6

F/C

Dm7

G7

C7b9

1

F

A#dim7

Gm7

C7

2

F

Lady Of The Eve - ning, I hear you call - ing me.
KOGUN

By TOSHIKO AKIYOSHI

Deliberately

N.C.

Em7

LADY SINGS THE BLUES

© Copyright 1958 by MCA. NORTHERN MUSIC COMPANY, INC.
Copyright Renewed

Words and Music by HERBERT NICHOLS and BILLIE HOLIDAY

Slow Blues

Cm6

Ab7

Cm6

Cm7

CM7

Lady Sings The Blues, she's got them bad, she feels so sad. Wants the world to know what the blues are all about.

Now the world will know just what the blues are all about. The blues ain't nothin' but a pain in your heart.

When you get a bad start, when you and your man have to part, she ain't gonna just sit around and cry. She knows she won't die because she loves him.

Lady Sings The Blues, she's telling you she's got them bad.

Now the world will know, she's never gonna sing them no more.
THE LADY'S IN LOVE WITH YOU
from the Paramount Picture SOME LIKE IT HOT

Words by FRANK LOESSER
Music by BURTON LANE

Rhythmically
A9
Am7
D7
GM7
E7
Am7
D7
G6
D+ Bm7
E7
A9

If there's a gleam in her eye
straightens your tie, you'll know

GM7
E7
Am7
D7
G6
D+
Bm7
E7
A9

La-dy's In Love With You.
If she can dress for a date without that

Am7
D7
GM7
E7
Am7
D7
GM7

waiting you hate it means
La-dy's In Love With You. And when your

Dm7
G7
Dm7
G7
Dm7
G7
CM7

friends ask you over to join their table
but she picks that far-away booth for

Cm7
F7
Am7
D7
A7
Am7
D7

two, well, sir, here's just how it stands
you've got romance on your hands because

GM7
E7
Am7
D7♭9

La-dy's In Love With You.
If there's a You.

LAZY

Words and Music by IRVING BERLIN

Moderately
C6
C7
C/E
E7
Gm/B♭
A7sus
A7
Dm7

La-zy, I want to be La-zy.
I long to be out in the sun with no work

to be done, under that awning

E♭dim7
Dm7
G9
C
Gm7
C7
F6

they call the sky, stretching and yawning

and let the world go drifting by

B♭7
A7
A7♭9
D9
D7
G7
C6
C7

I wanna peep through the deep tangled wild wood,

counting sheep until I sleep

F
F♯dim7
C/G
Am7
D7
G7

like a child would, with a great big va-lise full of

books to read, where it's peaceful, while I'm killing time

C
C/E
D9
G7
C

being La-zy.
LAST NIGHT WHEN WE WERE YOUNG

© 1937 (Renewed) GLOCCA MORRA MUSIC and S.A. MUSIC CO.

Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

Slowly

Last Night When We Were Young, love was a star, a song unsung. Life was so
dm7 g7 cm7 f7 gm7 g#dim7 am7 d7 gm7 c7
new, so real, so bright, ages ago last night. Today the world is
b7 e7 a7 am7 d7 dm7 g7
old, you flew away and time grew cold, where is that star that seemed so
cm7 f7 gm7 g#dim7 am7 d7 dm7
bright, ages ago last night? To think that spring had depended on merely

A7 Gm7 C7 C#dim7 Dm7 F7#5
this: a look, a kiss. To think that something so splendid could slip a
Gm7 C7 Eb7 D7 gm7 c7 Bm7 E7
way in one little day-break. So now, let's reminisce and recol-
Fm7 Bm7#5 E7 A7 Cm7 F7 gm7
lect the sights and the kisses, the arms that clung when we were young last night.

LET'S GET LOST

from the Paramount Picture HAPPY GO LUCKY

Copyright © 1942, 1943 (Renewed 1969, 1970) by Paramount Music Corporation

Words by FRANK LOESSER
Music by JIMMY McHugh

Moderately

Let's Get Lost, lost in each other's arms, Let's Get Lost, let them send out alarms.

Fm7 Bb7 EbM7 Am7#5 D7 gm7 c7 F7 Fm7 Bb7
And though they'll think us rather rude, let's tell the world we're in that crazy mood.

EbM7 F#dim7 EbM7 F#dim7 gm7#5 C7#5 gm7#5 C7#5
Let's de-frost, in a romantic mist, let's get crossed off every body's list.

Fm7 Bb7 EbM7 Ab7 G7 Cm7 F7 Fm7 Bb7 EbM7
To celebrate this night we found each other, mm, Let's Get Lost.
LIVELY UP YOURSELF

Words and Music by BOB MARLEY

Bright Reggae Shuffle

G7 D7 G7 D7 G7 D7
Oh, Lively Up Yourself and don't be no drag.

G7 D7 G7 D7 G7 D7
reggae is another bag.

G7 D7 G7 D7 G7 D7
Lively Up Yourself and don't say no.

G7 D7 G7 D7 G7 D7
Lively Up Yourself 'cause I said so.

You, what you gonna do? You

D7 G7 D7 G7 D7 D7
rock so, you rock so,

D7 G7 D7 D7 D7
like you never did before.

D7 G7 D7 D7 D7
till you dip through my door.

D7 G7 D7 D7 D7
You skank so, you skank so,

D7 G7 D7 D7 D7
oh yeah.

G7 D7 G7 D7 G7 D7
You come so, you come so,

D7 G7 D7 D7 D7
come alive today.

D7 G7 D7 D7 D7
And Lively Up Yourself

D7 G7 D7 D7 D7
a lot a, a lot a, a lot a.

D7 G7 D7 D7 D7
Lively Up Yourself did you

G7 D7 G7 D7 G7 D7
know, did you know?

G7 D7 G7 D7 G7 D7
Lively Up Yourself 'cause if you don't do it, ain't nobody

G7 D7 G7 D7 G7 D7
gonna do it for you.

G7 D7 G7 D7 G7 D7
Lively Up Yourself and don't be no, don't be no, don't be no,

D7 G7 D7 D7 D7
don't be no, no drag.

D7 G7 D7 D7 D7
What you got that I don't know?

G7 D7 G7 D7 G7 D7
I'm a tryin' to

G7 D7 G7 D7 G7 D7
wonder, wonder why you, wonder, wonder why you act so.

D.S. al Coda

G7 D7 G7 D7 G7
Lively Up Yourself, for reggae is another bag.

You're gonna
LIVELY UP YOURSELF

CODA

Lively Up Yourself, your woman in the morning time, y'all.

Keep a Lively Up Yourself and when the evening come and take ya, take ya, take ya, take ya.

Come on baby, I wanna be Lively myself.
Come on babe, I wanna be Lively myself.
Lively Up Yourself.

LET'S FACE THE MUSIC AND DANCE

from the Motion Picture FOLLOW THE FLEET

© Copyright 1935, 1936 by Irving Berlin
Copyright Renewed

Words and Music by IRVING BERLIN

Moderately

There may be trouble ahead. But while there's moonlight and music and love and romance,
Let's Face The Music And Dance. Before the fiddlers have fled, before they ask us to pay the bill, and while we still have the chance.

Let's Face The Music And Dance. Soon we'll be without the moon,
Humming a different tune, and then there may be tearsdrops to shed.

So while there's moonlight and music and love and romance, Let's Face The

Music And Dance. Let's Face The Music And Dance.
LITTLE WHITE LIES

Copyright © 1930 (Renewed) by Donaldson Publishing Co.

Words and Music by WALTER DONALDSON

Easy Swing
GM7 Cm7 F7 GM7 Cm7 F7 Bm7 E7

The moon was all a - glow, and heav en was in your eyes, the night that you

Am7 D7 Am7 D7 GM7 Am7 D7 GM7 Cm7 F7

told me those Lit - tle White Lies. The stars all seem'd to know that you

GM7 Cm7 F7 Bm7 E7 Am7 D7 Am7 D7 GM7 C#m7 C#m7 F#7

did n't mean all those sighs, the night that you told me those Lit - tle White Lies. I

BM7 G#7 C#m7 F#7 BM7 G#7 C#m7 Em7 A7 DM7 B7 Em7 A7

try, but there's no for - get - ting, when eve - ning ap - pears. I sigh, but there's no re - gret - ting,

DM7 Em7 A7 Am7 D7 GM7 Cm7 F7 GM7

in spite of my tears. The de vil was in your heart, but heav en was in your

Cm7 F7 Bm7 E7 Am7 D7 Am7 D7

eyes, eyes? the night that you told me, those Lit - tle White Lies. The Lies.

LOVE IS JUST AROUND THE CORNER

from the Paramount Picture HERE IS MY HEART

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by LEO ROBIN and LEWIS E. GENSLER

Easy Swing
G7 C7 F G7 C7 F G7 C7

Love Is Just A-round The Cor - ner, an y cozy lit - tle cor - ner, Love Is Just A-round The

F Am7b5 D7 G7 C7 1 F 2 F A7 Dm7 A7

I'm a sen - ti - men - tal mourn - er, and I could n't be for - lorn - er when you keep me on a

cor - ner when I'm a - round you. Ve - nus de Mi - lo was not - ed for her

cor - ner just wait - ing for you. But strictly be - tween us, you're cut - er than Ve - nus and

Dm7 G7 Gdim7 G7 Gdim7 G7 Gm7 C7

charms. But strictly be - tween us, you're cut - er than Ve - nus and what's more you've got arms. So

G7 C7 F G7 C7 F

let's go cu - dle in a cor - ner, an y co - zy lit - tle cor - ner,

G7 C7 F Am7b5 D7 G7 C7 F

Love Is Just A-round The Cor - ner and I'm a - round you.
LOOK TO THE SKY

By ANTONIO CARLOS JOBIM

Moderately

E♭m7

Gm7 C7♭9

D♭7 Gm7 G♭dim

Fm7 B♭7♯5

E♭m7 A♭7 E♭M7

Gm7 C7♭9 Fm7 A♭m7 D♭7 G♭M7

To Coda ᵃ

EM7♯11 E♭M7 D.C. al Coda

CODA

E♭M7 Gm7 C7♭9 Fm7 EM7♯11

E♭M7 A♭m7 D♭7♯9 G♭M7 EM7♯11 E♭M7

LOVE LETTERS

Theme from the Paramount Picture LOVE LETTERS

Words by EDWARD HEYMAN
Music by VICTOR YOUNG

Gracefully

GM7 Em7 Am7 Am7♭5 D7 GM7

Love Letters straight from your heart keep us so near while a part,

Em7 F♯7 Bm7 E7 Am7 E7 Am7 D7♭9

I'm not alone in the night when I can have all the love you write.

GM7 Em7 Am7 Am7♭5 D7 GM7 G9

I memorize every line I kiss the name that you sign.

C G F7 G B♭dim7♭13 Am7 D7♭9 G

And darling, then I read again right from the start Love Letters straight from your heart.
LOVE IS THE SWEETEST THING

Words and Music by RAY NOBLE

Flowing

Love Is The Sweetest Thing, The Sweetest Thing, What else on earth could ever bring the strangest thing.

No song of birds upon the wing shall in our hearts more sweetly sing, as love's old story.

such happiness to every thing, than love's old story.

What ever heart may desire, what ever fate may send, this is the tale that never will tire, this is the song with out end.

Love is the greatest thing, the oldest, yet the latest thing, I only hope that fate may bring love's story to you.

A LOVELY WAY TO SPEND AN EVENING

Words by HAROLD ADAMSON
Music by JIMMY McHUGH

Slowly

This is A Love ly Way To Spend An Even ing. Can't think of an y thing I'd rath er do. This is A Love ly Way To Spend An Even ing. Can't think of an y one. To Coda ()

as love ly as you. A cas u al stroll thru a gar den, a kiss by a la zy la
goon, catching a breath of moon light hum ming our fav'rite tune. This is A CODA F

Copyright © 1932 Francis, Day & Hunter Ltd.
Copyright renewed; extended term of Copyright deriving from Ray Noble assigned and effective November 9, 1988 to Range Road Music Inc. and Quartet Music Inc.

Copyright © 1943 PolyGram International Publishing, Inc.
Copyright Renewed

CODA F
LOVE ME OR LEAVE ME
from LOVE ME OR LEAVE ME

Lyrics by GUS KAHN
Music by WALTER DONALDSON

Medium Swing
Fm7  Gm7  C7  Fm7  Gm7  C7
Love Me might find Or Leave Me, the night-time, and let me be lonely; But You won't believe me, and I love you only. I'd rather be lonely than happy with somebody else, You

AbM7  Fm7  Bbm7  Eb7 1 AbM7  Gm7b5  C7
rather, greeting, instead of forgetting with somebody else._

2

AbM7  Db7  AbM7  Cm7  F7
There'll be no one unless that someone is

Bbm  F7\b9  Bbm  Bbm7  Eb7  Cm7  Bdim7
you, I intend to be independently blue.

Bbm7  C7\b9  Fm7  Gm7  C7  Fm7
I want your love, but I don't want to borrow, to have it today, and to
give back tomorrow; For my love is your love, there's no love for somebody else!

LOVER
from the Paramount Picture LOVE ME TONIGHT

Words by LORENZ HART
Music by RICHARD RODGERS

Brightly
CM7  F#m7  B7  Fm7  Bb7  Em7  A7
Lover, when I'm near you and I hear you speak my name,

Eb\m7  Ab7  Dm7  G7  CM7  A7  Dm7  G7
softly in my ear, you breathe a flame.

CM7  F#m7  B7  Fm7  Bb7  Em7  A7
Lover, when we're dancing keep on glancing in my eyes,
LIGIA

Copyright © 1976 Antonio Carlos Jobim
Published by Concurso Music Corp.

Moderate Latin

Words and Music by ANTONIO CARLOS JOBIM

Eu nunca sonhei com você, nunca fui ao cinema, não gosto de nunca quis falar ao meu lar. Num fim de semana. Um chope de sam-ba não vou a Ipanema, não gosto de chuva nem gosto de sol. Andar pela praia até o Leblon.


Esqueci no pia no As bobagens de amor. Que eu iria dizer. Fix um sam-ba-can o Das Bên-ti-vas de amor. Que a-pren-di com você. Mas seus olhos more nos. Me mais medo. Que um rai-o de zero. Não, Li-gia. Li-gia.

cé. Li-gia. Li-gia.

cé. Li-gia. Li-gia.
LAST RESORT

Moderately

Bb  Bdim7  F/C  D7#9  G7b9  C7  F  F7b5/B

Bb  Bdim7  F/C  D7  G7  C7


Dm  D7  G7  AbM7

Db7  B7  Bb  Bdim7  F/C  D7#9  G7b9

C7  F  F7b5/B  Bb  Bdim7

F/C  D7  G7  C7  F

LATE LAMENT

By PAUL DESMOND

Slowly

Fm7  Gm7  C7  Fm7b5  Abm7  Bb7sus  Bb7b9

Em7  Ab7  Fm7  G7  Em7  Ab7  Gm7b5  C7

Fm7  Gm7  C7  Fm7b5  Abm7  Bb7sus  Bb7b9

Em7  Ab7  Fm7  Bb7  Em7  Ab7  Db6  Gm7b5

Gbm7  B7  Abm7  Db7  Gbm7  Cb7  EM7
LIVIN'

Written by KEVIN EUBANKS

Moderately

Copyright © 1993 Nivek Publishing (BMI)
LIKE A LOVER
(O Cantador)

Music by DORY CAYMMI and NELSON MOTA
English Lyric by ALAN BERGMAN and MARILYN BERGMAN

Copyright Renewed

Medium Bossa Nova
CM7

<table>
<thead>
<tr>
<th>CM7</th>
<th>G7sus</th>
<th>CM7</th>
<th>D/C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>G7</td>
<td>C</td>
<td>D</td>
</tr>
</tbody>
</table>

Like A Lover, the morning sun rises and kisses you awake.
Like A Lover, the river wind sighs and ripples its fingers through your hair.

Em7

<table>
<thead>
<tr>
<th>A13sus</th>
<th>A9</th>
<th>DM7</th>
<th>G13</th>
<th>G7♯5</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>C</td>
<td>F</td>
<td>F#</td>
<td>G</td>
</tr>
</tbody>
</table>

Your smile is soft and drowsy as you let it play upon your face.
Up on your cheek it lingers, never having known a sweeter place.

FM7

<table>
<thead>
<tr>
<th>G/F</th>
<th>CM7</th>
<th>G7sus</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>C</td>
<td>G</td>
</tr>
</tbody>
</table>

Oh, how I dream I might be like the morning sun to you.
Oh, how I dream I might be like the river wind to you.

G7sus

<table>
<thead>
<tr>
<th>CM7</th>
<th>Fm6/C</th>
<th>CM7</th>
<th>D/C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>F</td>
<td>C</td>
<td>D</td>
</tr>
</tbody>
</table>

How I envy a cup that knows your lips. Let it be me,
I envy a cup that feels your fingertips. Let it be me,

Bm7

<table>
<thead>
<tr>
<th>B7♯9</th>
<th>Em7</th>
<th>F♯m7♯5</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>C</td>
<td>D</td>
</tr>
</tbody>
</table>

Let me be your love, Bring an end to the endless days and nights without you.

G7sus

<table>
<thead>
<tr>
<th>CM7</th>
<th>G7sus</th>
<th>CM7</th>
<th>D/C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>G7</td>
<td>C</td>
<td>D</td>
</tr>
</tbody>
</table>

Like A Lover, the velvet moon shares your pillow and watches while you sleep.
Its light arrives on tip-toe, gently taking you in its embrace.

FM7

<table>
<thead>
<tr>
<th>G/F</th>
<th>CM7</th>
<th>G7sus</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>C</td>
<td>G</td>
</tr>
</tbody>
</table>

Oh, how I dream I might be like the velvet moon to you.
LAZY RIVER

Words and Music by HOAGY CARMICHAEL and SIDNEY ARODIN

Moderately slow

D♭7 C7 F♯dim G7 G A♭9 G9

Up a Lazy River by the old mill-run, That lazy, lazy river in the noonday sun,

C7 C6 D♭7 C7 F C7 Bdim F

linger in the shade of a kind old tree; Throw away your troubles, dream a dream with me.

D♭7 D♭7 C7 F♯dim G7 G A♭9 G9

Up a Lazy River where the robin's song Awakes a bright new morn-ing, We can loaf a-long.

B♭ B♭ Bdim F E7 E♭6 D♭7 G9 C7

Blue skies up above, ev'-ry-one's in love, Up a Lazy River, how

F E7 D♭7 G9 C7

happy you can be. Up a Lazy River with me. me.

LISTEN HERE

Words and Music by DAVE FRISHBERG

Copyright © 1931 by Peermusic Ltd. Copyright Renewed

Copyright © 1985 Swiftwater Music and MTM Music

Moderately slow

DbM7 G♭M7 DbM7 G♭M7 Cm7 F7

When you're still, do you hear one small voice, crys-tal clear, say-ing, "Listen Here, my friend, Listen"

Cm7 F7♯5 DbM7 G♭M7 DbM7 G♭M7 Cm7 F7

Here? Well, that voice is your own, and it speaks to you a-lone, "You can count on me," it says, "So Listen"

B♭M7 E♭M7 B♭7sus E♭M7 B♭7sus Eb G7♯5

Here." This is you, this is real, this is tru-ly the way you

Cm9 G/B G♭/B♭ F7/A DbM7/Ab Gm7♭5 FM7 C13

feel. You can run, You can hide, oh, but some time, some place, we
FM7 C13 Dm7b5 Db9#11 Cm7 F7#5 DbM7 GbM7

each of us wind up face to face with that little voice inside. So we hope and we yearn, and we

DbM7 GbM7 Cm7 F7 Cm F7#5
live and sometimes learn from the little voice that whispers crystal clear. And we

DbM7 GbM7 DbM7 GbM7 Cm7 F7
each hear the call, 'cause it's calling to us all "Follow me," it says, "Never fear, Listen Here, old friend, Listen Here, dummy, Listen Here."

LEMON DROP

Copyright © 1950 (Renewed 1987) Jazz Editions

Moderately fast

Composed by GEORGE WALLINGTON

Bb E7 Eb Edim7 Dm7 G7b9 Cm7 F7

Bb E7 Eb Edim7 Dm7 G7b9 Cm7 F7

Bb E7 Eb Edim7 Dm7 G7b9 Cm7 F7

Bb E7 Eb Edim7 Dm7 G7b9 Cm7 F7

Am7 D7/A G7 Gm7 C7/G

F7 Bb E7 Eb Edim7 Dm7 G7b9

Cm7 F7 Bb E7 Eb Edim7 Dm7 G7b9

Db-dim Cm F7 Bb Bb7

Am7 D7/A G7 Gm7 C7/G

F7 Bb E7 Eb Edim7 Dm7 G7b9

Cm7 F7 Bb E7 Eb Edim7 Dm7 G7b9

Db-dim Cm F7 Bb
LITTLE SUNFLOWER

By FREDDIE HUBBARD

Medium Latin
Dm7

DM7

LOVE LIES

Words and Music by CARL SIGMAN, RALPH FREED and JOSEPH MEYER

Copyright © 1940 by MAJOR SONGS and EMI FEIST CATALOG INC.
Copyright Renewed
All Rights for MAJOR SONGS Administered by THE SONGWRITERS GUILD OF AMERICA

Moderately

E6

Gdim7

Fm7

Bb7

E6

Ab

D7/A

D7b5/Ab

G7sus

G7

I know though I'm not an angel, a dear

Fm7

F+

Bb7

D7#5

D7

G7#5

G7

C7

C9

C7#5

P9

F7

Fm7/Bb

Bb9

Bb7b9

E6

Ab6

Ab7

Eb6

they're the sweetest Love Lies that I have ever heard.
LOVE YOU MADLY

Copyright © 1950 (Renewed 1977) and Assigned to Famous Music Corporation in the U.S.A.
Rights for the world outside the U.S.A. Controlled by Tempo Music, Inc.
c/o Music Sales Corporation and Famous Music Corporation

By DUKE ELLINGTON

Moderately

\[ F6 \quad Dm7 \quad G7/B \quad C/Bb \quad A7 \quad D7 \quad G7 \quad C13 \]

Love... You Madly right or wrong... Sounds like the lyric of a song... but

\[ Cm7/F \quad F13 \quad Bb-M7 \quad Bm7b5 \quad F/C \quad C13 \quad E7\#9 \quad F6 \quad Dm7 \]

since it's so... I thought you ought to know... I love you, Love... You Madly. Better fish are

\[ G7/B \quad C/Bb \quad A7 \quad D7 \quad G7 \quad C13 \quad Cm7/F \quad F13 \quad Bb-M7 \quad Bm7b5 \]

in the sea... is not the theory for me... and that's for sure... just like I said before... "I

\[ F/C \quad C13 \quad E7\#9 \quad F6 \quad Bdim7 \quad Cm7 \quad F9 \]

love you, Love... You Madly." If you could see the happy you and me... I

\[ Bb-M7 \quad F+ \quad Bb6 \quad Dm7 \quad G9 \quad Dm7 \quad G9 \quad C9 \quad Ddim7/C \quad Cdim7 \]

dream about so proudly... you'd know the breath of spring... that makes me sing... my love song... so loud-ly.

\[ C7\#9 \quad F6 \quad Dm7 \quad G7/B \quad C/Bb \quad A7 \quad D7 \quad G7 \quad C13 \]

Good things come to those who wait... so... just relax and wait for fate... to

\[ Cm7/F \quad F13 \quad Bb-M7 \quad Bm7b5 \quad F/C \quad C13 \quad E7\#9 \]

let me see... the day you'll say to me... "I love you, Love... You Madly!" Love... ly!!

MISSION: IMPOSSIBLE THEME

from the Paramount Television Series MISSION: IMPOSSIBLE

Copyright © 1966, 1967 (Renewed 1994, 1995) by Bruhm Music Company

by LALO SCHIFRIN

Moderately, with drive

\[ Gm7 \]

\[ Bm-Cm \quad Gm7 \quad Fm-F#m \quad Gm7 \]

\[ Cm7 \]

\[ Gm7 \quad Dsus \quad Eb-sus Fsus \quad Dsus \quad Bb/Ab \quad Eb/D\# \]
MAKE BELIEVE
from SHOW BOAT

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately slow

We could Make Be-lieve____ I love you, only Make Be-lieve____ that you love

Others find peace of mind in pretending, Could n’t you, could n’t

I? Could n’t we____ Make Be-lieve our lips____ are blending

in a phan-tom kiss, or two, or three? Might as well Make Be-

lieve I love you, for to tell the truth, I do.

MAKIN’ WHOOPPEE!
from WHOOPPEE!

Lyrics by GUS KAHN
Music by WALTER DONALDSON

Copyright © 1928 (Renewed) by Donaldson Publishing Co. and Gilbert Keyes Music Co.

An-o-ther bride____ an-o-ther June, an-o-ther sun-
shoess,____ a lot of rice,____ the groom is ner-
shoes and baby____ clothes,____ he’s so am-
ry hon-ey-
bi-tious he e-

To Coda 

moon,____ An-o-ther sea-son,____ an-o-ther rea-
twice.____ It’s really kill-
son____ An-o-ther rea-
ning that he’s so
ing that he’s so
sews.____ But don’t for-

get folks____ that’s what you

A lot of will-

ing to make whoop-ee!

love nest down where the roses cling;

CODA

think what a year can bring. He’s wash-ing

get folks for Mak-in’ Whoop-ee!
ME AND MY BABY

Music © 1960 by Esaroh Music, Inc.
Copyright Renewed 1988
Words © 1966 by Esaroh Music, Inc.

Words and Music by
HORACE SILVER

Medium Two-Beat tempo

Intro (Male)
I've been puttin' it together day by day.
I've finally worked it out.

Chorus (Male)
I got plans,
I really got some plans
For Me And My Baby.
A brand new Cadillac.
And I don't mean maybe.
They won't take it back.
From Me And My Baby.

She's my spouse.
I'm gonna buy a house
For Me And My Baby.
Way out in Malibu.
And I don't mean maybe.
Plenty money too.
For Me And My Baby.

If I work
And stash a bit away
For Me And My Baby,
Now there will come a day
And I don't mean maybe.
No more dues to pay.
For Me And My Baby.

SHOUT CHORUS (Male & Female)
(To be sung twice)
We're strivin' to live the good life.
There's nothin' that we can't do.
We've got our plans in full view.
We're gonna come in on cue.
We're not about to subdue.
We're gonna see it on through.

TAG ENDING (Male & Female)
We will get to crackin'
So there's nothin' lackin'.
We will start attackin'
Send out doubts a-packin'.
We will keep on crackin'
All the plans that we have
Carefully worked out
For Me And My Baby.

FOLLOWED BY CHORUS (Female)
He's my man
I'm doin' all I can
For me and my baby.
He sure can count on me.
And I don't mean maybe.
Perfect harmony
For Me And My Baby.

There's no doubt
That things will all work out
For Me And My Baby.
Our dreams will all come true.
And I don't mean maybe.
No more feelin' blue
For Me And My Baby.

Wait and see.
There'll be a family.
For Me And My Baby.
We've planned it carefully.
And I don't mean maybe.
Blessings they will be
For Me And My Baby.

AFTER SHOUT CHORUS GO BACK
TO INTRO AND SING THROUGH
THEN TAKE TAG ENDING OUT

MONA LISA

from the Paramount Picture CAPTAIN CAREY, U.S.A.

Copyright © 1949 (Renewed 1976) by Famous Music Corporation

Words and Music by JAY LIVINGSTON
and RAY EVANS

Slowly

Mo-na Li-sa, Mo-na Li-sa men have named you;
You're so like the la-dy with the mys-tic smile.
Is it

on-ly 'cause you're lone-ly__ they have blamed you
for that Mo-na Li-sa strange-ness in your smile?
Do you

smile to tempt a lov-er, Mo-na Li-sa, or is this your way to hide a bro-ken heart?
Man-y
MAPUTO

By MARCUS MILLER

© Copyright 1974 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
and THRILLER MILLER MUSIC
All Rights Controlled and Administered by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
CODA

A7/C# Dm7 A7 Dm C6 Am F Bb C Bb(add2)/D F

C/E Bb(add2) Bb/D C Bb(add2)/D F C/E Bb(add2) Bb/D C

MOOD INDIGO
from SOPHISTICATED LADIES

Words and Music by DUKE ELLINGTON, IRVING MILLS and ALBANY BIGARD

Copyright © 1931 (Renewed 1958) and Assigned to Famous Music Corporation, EMI Mills Music Inc.
and Indigo Mood Music c/o The Songwriters Guild Of America in the U.S.A.
Rights for the world outside the U.S.A. Controlled by EMI Mills Music Inc. and Warner Bros. Publications Inc.

Moderately slow

Ab M7 Bb 7 Bb m7 Eb7 #5 Ab M7 Bb 7 E7 Bm7 Ab M7 E7 Bb m7 Ab M7 Bb m7 E7 Ab M7

You ain’t been blue, no, no, no, you ain’t been blue,

till you’ve had that Mood Indigo. That feel’in’ goes steal’in’ down to my

Gb7 Ab M7 Bb 7 Bb m7 Eb7 #5 Ab M7 Bb m7 E7 Ab M7

shoes, while I sit and sigh: “Go ’long, blues.” Always get that

Bb 7 Bb m7 E7 Ab M7 Bb m7 E7 Ab M7

Mood Indigo, since my baby said good-bye. In the evenin’

Bb 7 E7 Ekm7

when lights are low, I’m so lonesome I could cry, ’cause there’s nobody who

Ab M7 Db7 E7 Eb 7

cares about me. I’m just a soul who’s bluer than blue can be,

Ab M7 Bb 7 Bb m7 E7 Ab M7

when I get that Mood Indigo, I could lay me down and die.
DAYS OF WINE AND ROSES

Lyric by JOHNNY MERCER
Music by HENRY MANCINI

Moderately

A Day Of Wine And Roses laugh and run away
like a child at play, through the meadow
toward a closing door, a door marked "Never more," that
wasn't there before.
The lonely night dies

slopes just a passing breeze filled with
memories of the golden smile that introduced me
to the Days Of Wine And Roses and
you.
The you.

MR. BIG FALLS HIS J.G. HAND

Written by ART PEPPER

Medium Blues

Copyright © 1981 ARTHUR PEPPER MUSIC
MY ATTORNEY BERNIE

Words and Music by DAVE FRISHBERG

Medium Samba

© 1983 Swetherer Music

I'm impressed with My Attorney Bernie,
In a mire

He's got a very big connection,

Blessed with My Attorney Bernie,

Way he runs the store.

And so I always do what Bern- ie recom-

Sure, I made out like a ban dit, just ex-

Sign, we sign...

I'm impressed with My Attorney Bernie,

In a mire

He's got a very big connection,

Blessed with My Attorney Bernie,

Way he runs the store.

And so I always do what Bern- ie recom-

Sure, I made out like a ban dit, just ex-

Sign, we sign...

I'm impressed with My Attorney Bernie,

In a mire

He's got a very big connection,
THE MASQUERADE IS OVER

Words by HERB MAGIDSON
Music by ALLIE WRUBEL

(I'm Afraid)

Slowly EbM7 Dm7b5 G7 Cm7 F7 Bbm7 Eb7 AbM7
Your eyes don't shine like they used to shine and the thrill is gone when your lips meet mine. I'm afraid The Masquerade is

A7m7 Abm7 Db7 EbM7 C7 Fm7 Bb7 EbM7
O ver and so is love, and so is love.

Bb7 EbM7 Dm7b5 G7 Cm7 F7 Bbm7 Eb7
Your words don't mean what they used to mean. They were once inspired now they're just routine. I'm afraid The Masquerade is

AbM7 Gm7 C7 F7 Fm7 Bb7 EbM7
and so is love, and so is love.

Ebm7 Gm7 C7 Fm7 Bb7 EbM7 Cm7 Fm7 Bb7
I guess I'll have to play Pagliacci and get myself a clown's disguise, and learn to laugh like Pagliacci with tears in my eyes. You

EbM7 Dm7b5 G7 Cm7 F7 Bbm7 Eb7 AbM7
look the same, you're a lot the same, but my heart says,

Gm7 C7 F7 Fm7 Bb7 EbM7 Bbm7 Eb7
"No, no, you're not the same." I'm afraid The Masquerade is

AbM7 Abm7 Db7 Gm7 C7 Fm7 Bb7 EbM7
O ver and so is love, and so is love.
MORNIN'

Words and Music by AL JARREAU, JAY GRAYDON and DAVID FOSTER

Moderate R & B Shuffle

Morn-in' Mis-ter Ra-di-o... Morn-in' lit-tle Cher-i os... Morn-in' Sis-ter Or-i-ole...
Morn-in' Mis-ter Shoe-shine man... Shine 'em bright in white and tan... My baby said she loves me and...

Did I tell you ev-ry thing is fine... in my mind?
need I tell you that ev-ry thing here is just fine,

'scuse me if I

My heart has found its wings; search-in' high and low, and now at last I know.

Morn-in' Mis-ter Gold-en Gate... I should walk... but I can't wait... I can't wait to set it straight...

I was shak-in' but now I am mak-in' it fine here in my mind.

My heart will soar... with love that's rare and real.

... My smil-ing face will feel ev-'ry cloud.
MOMENT'S NOTICE

Copyright © 1957 (Renewed 1985) JOWCOL MUSIC

By JOHN COLTRANE
MAMBO A LA SAVOY

Moderately

\( \text{Db} \) \quad \text{Eb} m 7 \quad \text{Fm} 7 \quad \text{F} \sharp m 7 \)

Here's the latest dance creation, it's not a fad but a real sensation; Latins do it, you can do it too.

\( \text{Db} \) \quad \text{Eb} m 7 \)

It was started by a Latin who brought the dance to all Manhattan, and he called it Mambo A La Savoy.

\( \text{Db} \quad \text{Ab} m 7 \)

When the band plays clave, you start dancing by hypnosis.

\( \text{Gb} M 7 \)

And you feel a new sensation, it's the mambo with syncopation. If you want some easy lessons, just ask a Latin from Manhattan and he'll teach you to Mambo A La Savoy.
MAS QUE NADA

Moderately bright

Am

Ooo,
Ooo,

when
I
could
lose
my
mind.

D7

when your eyes meet mine.

Ow!
Ow!
Ow!

Pow!

Am

To Coda

Ow!

Oh!

ba.

Em7

It's a feeling that begins to grow and grow and grow inside

Mas Que Na-da sai da minha frente que eu que-ro par-

me 'til I feel like I'm gonna explode.

Oh, this is

Em7

what you do to me!

Are your lips saying things.

E7

Pois os sam-ba es-ta a-ni-ma-do, O que

Eu que-ro sam-bar.

Ex-se sam-ba Que é mix-

Am

that you feel in your heart?

If your heart is beating

Em7

mad-ly, Then let the music start.

Hold me, hold

Dm

Sam-ba de pre-to tik

Me!

It's heaven, ooo, it's heaven when you hold me;

Vo-

G7

want you night and day. Ooo I want you here to stay.

CODA

Ow!

ba!
LAURA

© 1945 (Renewed 1973) by TWENTIETH CENTURY MUSIC CORPORATION
All Rights Controlled by EMI ROBBINS CATALOG INC. (Publishing) and
WARNER BROS. PUBLICATIONS U.S. INC. (Print)
Lyric by JOHNNY MERCER
Music by DAVID RAKSIN

Slowly
Am7 D7b9 GM7
Laura is the face in the misty light.
Gm7 C7b9 FM7 Fm7
footsteps that you hear down the hall.

Am7b5 D7b5(b9)

that floats on a summer night, that you can never quite recall.

And you see Laura on the train that is passing thru,
those eyes, how familiar they seem.

FM7 Fm7 Abm6 CM7
She gave your very first kiss to you,

D7 D7b9 D7#5(b9) G9 C6
that was Laura but she's only a dream.

MANOIR DE MES REVES
(Django's Castle)

Copyright © 1945 (Renewed) by Publications Francis Day S.A.
All Rights in the U.S.A. and Canada Controlled by Jewel Music Publishing Co., Inc.

By DJANGO REINHARDT

Moderately
E♭ B♭7b9 E♭M7 B♭7b9 E♭ B♭7b9 E♭ B♭7b9 E♭ B♭7b9 A♭ Ebdim E♭M7

E♭ F9 F7 B9 B♭9 E♭ B♭7b9 E♭M7 B♭7b9

E♭ B♭7b9 E♭ E♭7b9 A♭ F9

B9 1 E♭ B9 B7 B9 E♭M7 B♭7b9

2 E♭M7
MANDY MAKE UP YOUR MIND

Words and Music by GRANT CLARKE, ROY TURK, GEORGE MEYER and ARTHUR JOHNSTON

Moderately

G    C7   G    C7   G
Wed-din' bells are dan-dy,    Man-dy Make Up Your Mind;

E7   A7/E  B7+9/D#  A7/E  B7+9/D#  A7/E  A7
— preach-er man is han-dy,    Man-dy,    eas-y to find.

D7   Ddim7  D/A  D7   D/A  D7
— March-ing down the isle, your style will make 'em all stare

Bm7   G/B  Bbdim7  Am7
— with a lit-tle black-eyed Su-san stuck in your hair.

D7   G    C7   G    C7   G
— Gee, but you're the can-dy,    Man-dy,    won't you de-cide;

A7/E  B7+9/D#  A7/E  B7+9/D#  A7/E  A7
— ev-ry thing is dan-dy,    Man-dy,    once you're a bride.

G7   C7   F7   E7   A7
— In a year or two, there may be three of a kind;

A7/E   Cm#7  D7   G    C7   G
— list-en to me Man-dy, Make Up Your Mind.
MR. WONDERFUL
Words and Music by JERRY BOCK, LARRY HOLOFCENER and GEORGE DAVID WEISS

Moderately

CM7 Am7 Dm7 G7

Why this feeling? Why this glow? Why this
Why this
Why the

CM7 D7 G7 Dm E7 Am7

thril! when you say “Hello”? It’s a strange and tender
joy when you touch my cheek? I must tell you what my

D7 CM7 A7b9 Dm7

mag- ic you is do._true:_} Mis- ter Won- der- ful, _that’s

Bb7 G7 Dm7 G7 C Fm6 C

you! _Why this Won- der- ful, _that’s you! And why this

Gm7 C7 FM7 Am7 D7

long-ing to know your charms; to spend for- ever here in your

G7 CM7 Am7 Dm7 G7

arms! Oh! There’s much more I could say, but the

CM7 D7 G7 Dm E7 Am7

words keep slip-ping a-way. And I’m left with on- ly

D7 CM7 Bb7 A7 Dm7 G7 CM7

one point of view: Mis- ter Won- der- ful, _that’s you!

Em7 Ddim7 Dm7 G7 CM7 Em7 Bb7 A7 Dm7 Ddim7

One more thing, then I’m through; Mis- ter Won- der- ful, Mis- ter

C6/E A7 Dm9 F#7 G7 C Fm6 C

Won- der- ful, Mis- ter Won- der- ful, I love you!
MOON RIVER
from the Paramount Picture BREAKFAST AT TIFFANY'S

Copyright © 1961 (Renewed 1989) by Famous Music Corporation

Words by JOHNNY MERCER
Music by HENRY MANCINI

Slowly

CM7 Am7 F7#11 C/E F7#11
Moon River, wider than a mile, I'm crossing you in

C/E Bm7b5 E7 Am7 C7/G
style some day. Old dream maker, you

FM7 Bb9#11 Am Am7/G F#m7b5 B7
heart breaker, wherever you're goin', I'm

Em7 A7 Dm7 G9 CM7 Am7 F7#11
goin' your way. Two drifters, off to see the

C/E F7#11 C/E Bm7b5 E7
world. There's such a lot of world to see. We're

Am7 Am/G F#m7b5 F13 C/E F7#11
after the same rainbow's end, waitin' round the

C/E F7#11 C/E Am7 Dm7
bend, my Huckleberry friend, Moon River

G9
and me.

CM7

2 AbM7 DbM7 CM7
me.
**MACK THE KNIFE**
from THE THREEPENNY OPERA

Music by KURT WEILL
English Words by MARC BLITZSTEIN
Original German Words by BERT BRECHT

Moderately

\[ C6 \quad Dm7 \quad G9 \]
Oh, the shark has pretty teeth, dear and he shows them

\[ C6 \quad C \quad Am \quad Am7 \]
...pearly white. Just a jack knife has Mac

\[ Dm7 \quad F6/G \quad G7 \quad C6 \]
heath, dear and he keeps it out of sight.

\[ G9 \quad C6 \quad Dm7 \]
When the shark bites with his teeth, dear scarlet

\[ G9 \quad C6 \quad Am \]
bil lows start to spread. Fancy gloves, though

\[ Am7 \quad Dm7 \quad F6/G \quad G7 \]
wears Mac heath, dear so there's not a trace of

\[ C6 \quad G9 \quad C6 \quad Dm7 \]
red. On the sidewalk Sun day morn ing dear

\[ G9 \quad C6 \]
lies a body ooz ing out his cash; some one's

\[ Am \quad Am7 \quad Dm7 \quad F6/G \]
sneak heath spends 'round the corner. Is the some one

\[ G7 \quad C6 \quad G9 \quad C6 \]
Mack The something Knife? From a tug boat dry, by the

\[ Dm7 \quad G9 \quad C6 \]
river a cement bag's drop ping down;

\[ Am \quad Am7 \quad Dm7 \]
the cement's just for the weight, dear.

Bet you now that

\[ F6/G \quad G7 \quad C6 \quad G9 \quad C6 \]
Mack Mack's back in town. Louie town.
MORE I CANNOT WISH YOU
from GUYS AND DOLLS

By FRANK LOESSER

Slowly

CM7 G11 CM7 G11 CM7 G11 CM7 C7

Velvet I can wish you, for the collar of your coat, and
Music I can wish you, merry music while you’re young. And

FM7 G7 G7♯5 CM7 A7♭9 Dm7 G7 CM7 G11

fortune smiling all along your way. But More I Can’t
wisdom when your hair has turned to gray.

CM7 G11 CM7 G11 E+ E7 Am7 F Em7 To Coda ©

Wish You than to wish you find your love. Your own true love this
day.

Dm7 G7 CM7 G11 CM7 G11 Cm7 G11

Mansions I can wish you, seven footmen all in
red and calling cards upon a silver tray.

CM7 G11 CM7 G11 CM G11 E+ E7 Am7 F

But More I Can’t Wish You than to wish you find your love, your own true

Em7 Am7 Am7/G D7 Am7 D7 G6

love this day.

Bm7 E7 Am7 D7 G C G D7

Standing there gazing at you,

full of the bloom of youth.

Am7 D7 G Am7 G7♭9 Dm7 Gm7

Standing there gazing at you with the sheep’s eye and the

D.C. al Coda

CODA © Am7 Dm7 Gm7

lickerish tooth.

Dm7 G7 CM7 Am7 Em7 Dm7 G7 C

day. With the sheep’s eye and the

lickerish tooth and the strong arms to carry you away.
MOON OVER MIAMI
Slowly

Moon Over Miami,\nShine on my love and me, So we can stroll \nMoon Over Miami,\nShine on as we begin, a dream or two that may come \nroll, When the tide comes in. Hark to the song of the smiling troubadours, \ntrue, roll, When the tide comes in. Hark to the song of the smiling troubadours, \n
Hark to the throbbing guitars hear how the waves offer thunderous applause, \n
After each song to the stars. Moon Over Miami, You know we’re waiting for, a little love, a little kiss on Miami shore.

MOONLIGHT BECOMES YOU
from the Paramount Picture ROAD TO MOROCCO

Slowly with expression

Moonlight Becomes You, it goes with your hair. You certainly know the right thing to wear. Moonlight Becomes You, I’m thrilled at the sight, and I could get so romantic tonight.

You’re all dressed up to go dreaming, now don’t tell me I’m wrong, And
Em7b5   A7b9   Dm7   G7   Gm7   C7
what a night to go dream- ing, mind if I tag a long? If
FM7   F#dim7   Gm7   C7   FM7   E7   F7   BbM7   Eb7   Am7   D7
I say I love you, I want you to know it's not just be- cause there's
Gm7   C7   A7#5   D7   Gm7   C7   F6
moon- light, al- though Moon- light Becomes You so.

(There Ought to Be A)
MOONLIGHT SAVING TIME

All rights administered by Fred Ahlert Music Corporation on behalf of The New Irving Kahal Music Company

Lyric and Music by IRVING KAHAL and HARRY RICHMAN

Moderately
F   FM7   F6   C+   F6   C+   Am7   Abdim7
There ought to be a Moon- light Sav- ing Time, So I could love that girl of mine, Un-
Gm7   C7   Gm   C7   C+   F6   Dm7   G9   C7   F   FM7

til the bird- ies wake and chime, “Good morn- ing.” There ought to be a law in
F6   C+   F6   C+   Am7   Abdim   Gm7   C7   Gm   C7   C+
clo- ver time, To keep that moon out o- ver- time, To keep each lover’s lane in rhyme till
F6   D#9   F   F7   Cm7   F7   Bb6   Cm6   C#dim
dawn- ing. You’d bet- ter hur- ry up, hur- ry up, hur- ry up, get bus- y to- day.
Bb6/D   BbM7   Bb7   G7   Dm7   G7   C7
You’d bet- ter croon a tune, croon a tune to the man up in the moon And here’s what I’d
G7   C7   F   FM7   F6   C+   F6   C+   Am7   Abdim
say; There ought to be a Moon- light Sav- ing Time, So I could love that girl of mine, Un-
Gm7   F#dim7   C7/G   C7   G7   C7

til the bird- ies wake and chime, “Good morn- ing.” There ing.”
LULLABY OF BIRDLAND

Words by GEORGE DAVID WEISS
Music by GEORGE SHEARING

© 1952, 1953, 1954 (Copyrights Renewed) WINDSWEPT PACIFIC ENTERTAINMENT CO.
d/b/a LONGITUDE MUSIC CO.

Moderately
Em C♯m7♭5 F♯7♭9 B7♭9 Em7 Am7 D9
Lul- la- by Of Bir- lland that's what I al- ways hear when you sigh.

GM7 Em7 Am7 D7♭9 GM7 F♯m7♭5 B7
Ne- ver in my word land could there be ways to re-veal, in a phrase, how I feel!

Em C♯m7♭5 F♯7♭9 B7♭9 Em7 Am7 D9
Have you ever heard two tur-tle doves bill and coo when they love?

GM7 Em7 Am7 D7♭9 GM7 D7 GM7
That's the kind of mag-ic mu-sic we make with our lips when we kiss!

E9 E7♭9 Am7 D9 D7♭9 GM7
And there's a weep-y old willow, he really knows how to cry.

E9 E7♭9 Am7 D9 D7♭9 GM7 B7
That's how I'd cry in my pil-low if you should tell me fare-well and good-bye.

Em C♯m7♭5 F♯7♭9 B7♭9 Em7 Am7 D9
Lul-la-ry Of Bir-land whisper low, kiss me sweet and we'll go

GM7 Em7 Am7 D7♭9 GM7 B7 C♯sus F F/A B♭m7 E♭7 F F/A
fly in' high in Bir-land, high in the sky up above all be-cause

F♯m7♭5 B7 GM7 Am7 D9 GM7 C9 Am7 A♭9 G69
we're in love all be-cause we're in love.

MORNING DANCE

By JAY BECKENSTEIN

Medium Samba/Funk
F F/A B♭m7 E♭7 F F/A
B♭M7 C♯sus F F/A B♭m7 E♭7
MY BABY JUST CARES FOR ME

Copyright © 1930 (Renewed) by Donaldson Publishing Co. and Gilbert Keyes Music Co.

Lyrics by GUS KAHN
Music by WALTER DONALDSON

Medium Swing

GM7

My baby don't care for shows,
My baby don't care for rings,
My baby don't care for other expensive things,

GM7/B B♭dim7 Am7 D7 Am7 B7

My Baby Just Cares For Me

Em7 A7 D7

furs and laces,
My baby don't care for high-toned places.

CODA E7♭9

she's sensible as can be.

F♯7 Bm7 E7 Am7 A7 D7 G

My baby don't care who knows it, My Baby Just Cares For Me!
MOST GENTLEMEN DON'T LIKE LOVE
from LEAVE IT TO ME!

Words and Music by
COLE PORTER

Moderately slow

CM7 G11 G7#5 E7 A7 D7 Ab13 G13 C A7b9 Dm7 G7b9

1. Most Gentlemen Don't Like Love, they just like to kick it around.
2. - 4. (See additional lyrics)

CM7 G11 G7#5 E7 A7 D7 Ab13 G13 C Fm6

Most gentlemen can't take love, 'cause most gentlemen can't be profound.

C E7b9(+13) Am7 B7b5 E7b9 A13

As Madame Sappho in some sonnet said: "A slap and a tickle is

Ab13 G7 CM7 G11 G7#5 E7

all that the fickle male ever has in his head." For Most Gentlemen Don't Like Love.

A7 Dm7 G7 Dm7 G7 Am7 D7 Dm7b5 G7

I've been in love so I know what I'm talking of; And oh, to my woe I have found

Em7b5 A7b9 D7 Ab13 G13 C A7b9 Dm7 G7b9

they just like to kick it around.

Additional Lyrics

2. Most Gentlemen Don't Like Love,
They just like to kick it around,
Most Gentlemen Don't Like Love,
'Cause most gentlemen can't be profound.

So just remember when you get that glance,
A remp and a quickie
Is all little Dickie means
When he mentions romance,
For Most Gentlemen Don't Like Love,
They just like to kick it around.

3. Most Gentlemen Don't Like Love,
They just like to kick it around,
Most Gentlemen Don't Like Love,
'Cause most gentlemen can't be profound.

In ev'ry land, children, they're all the same,
A pounce in the clover
And then when it's over
"So long and what is your name?"
'Cause Most Gentlemen Don't Like Love,
They just like to kick it around.

4. Most Gentlemen Don't Like Love,
They just like to kick it around,
Most Gentlemen Don't Like Love,
'Cause most gentlemen can't be profound.

So if your boy friend, some fine night,
Should say he'll love you forever
And part from you never,
Just push him out of the hay, (way)
'Cause Most Gentlemen Don't Like Love,
They just like to kick it around.

MY HEART STOOD STILL

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately slow

FM7 Abdim7 Gm7 C7 FM7 Cm7 F7 BbM7 Eb7 Am7 D7

I took one look at you, that's all I meant to do, and then

My feet could step and walk, my lips could move and talk, and yet

My

Gm7 C7 Am7 D7 Gm7 C7

Heart Stood Still!

2 FM7 Bb7 FM7

Still!

Though not a single word was
spoken, I could tell you knew, that un-felt clasp of hands told me so

well you knew, I never lived at all, until the

thrill of that moment when My Heart Stood Still.

MOUNTAIN GREENERY
from the Broadway Musical THE GARRICK GAIETIES

Copyright © 1926 by Williamson Music and The Estate Of Lorenz Hart in the United States
Copyright Renewed
All Rights on behalf of The Estate Of Lorenz Hart Administered by WB Music Corp.

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

C Am7 Dm7 G7 C Am7 Dm7 G7 C

In a Mountain Green-ery, where God paints the scen-ery, just two

Am7 D7 G7 Dm7 G7 C Am7 Dm7 G7

cra-zy peo-ple to-geth-er; While you love your lov-er, let

How we love se-ques-ter-ing

C Am7 Dm7 G7 C

blue skies be your cov-er-let, when it rains, we'll laugh at the

where no pests are pest-er-ing, no, dear, ma-ma holds us in

Gm7 C7 F6

weath-er. And if you're good I'll search for wood,
tether! Mos-quitos here won't bite you, dear;

Fm6 Am11 D7 Dm7 G7

so you can cook I'll let them sting while I stand look-ing,

while I stand look-ing.

C Am7 Dm7 G7 C Am7 Dm7 G7

Beans could get no keen recep-tion in a bean-er-y,

We could find no clean re-treat from life's ma-chin-er-y,

C Am7 D7 G7 C

bless our Moun-tain Green-er-y home! Moun-tain Green-er-y home!
MY GIRL

Slowly

I've got sunshine on a cloudy day;
When it's cold outside, I've got the month of May.
I guess you say, what can make me feel this way? My Girl, talking 'bout My Girl.

I've got so much honey, the bees envy me;
I've got a sweeter song than the birds in the tree.
Well, I guess you say, what can make me feel this way? My Girl, talking 'bout My Girl. I don't need no money, fortune or fame.

I've got all the riches, baby, one man can claim.
Well, I guess you say, what can make me feel this way? My Girl, talking 'bout My Girl. I've got sunshine on a cloudy day with My Girl; I've even got the month of May with My Girl. Talking 'bout, talking 'bout My Girl. Woo! My Girl. That's all I can talk about, is My Girl.
MY OLD FLAME
from the Paramount Picture BELLE OF THE NINETIES

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by ARTHUR JOHNSTON
and SAM COSLOW

Slowly
FM7    Adim7    D7b9    Gm7    Bbm7    C7
My Old Flame, I can’t even think of his name, but it’s

FM7    Bbm7    Eb7    AbM7    Db7    Gm7    C7
funny now and then, how my thoughts go flashing back again to My Old Flame.

FM7    Am7b5    D7b9    Gm7    Bbm7    C7
My Old Flame, my new lovers all seem so tame, for I

FM7    Bbm7    Eb7    AbM7    Db7    Gm7    C7    FM7    Bbm7    Eb7
haven’t met a gent so magnificent or elegant as My Old Flame.

AbM7    Bbm7    Eb7    Gb7    F7    Bb7
I’ve met so many who had fascinatin’ ways, a fascinatin’ gaze in their eyes.

Bbm7    Eb7    Gm7b5    C7    Fm7    Dm7    G7    Gm7    C7
Some who took me up to the skies, but their attempts at love were only imitations of

FM7    Am7b5    D7b9    Gm7    Bbm7    C7
My Old Flame, I can’t even think of his name. But I’ll

FM7    Bbm7    Eb7    AbM7    Db7    Gm7    C7#5    FM7
never be the same, until I discover what became of My Old Flame.
MY SILENT LOVE

Moderately

EbM7  Bb7♯5

I ___ reach for you like I’d reach for a star, wor-ship-ping you from a-far,

Db7  Bb7  Gm7  C7  Fm7  Bb7  EbM7  Bb7♯5

liv-ing with My Si-lent Love. I’m ___ like a flame dy-ing out in the

EbM7  Gm7♯5  C7♭9  Fm7  Db7  Bb7  EbM7

rain, on-ly the ash-es re-main, smould-’ring like My Si-lent Love.

Bbm7  Eb7  AbM7  Db7  EbM7  Bbm7  Eb7  AbM7

How I long to tell all the things I have planned. Still, it’s

Db7  F7  Fm7  Bb7  EbM7  Bb7♯5

wrong to tell, you would not un-der-stand. You’ll ___ go a-long nev-er dream-ing I

EbM7  Gm7♯5  C7♭9  Fm7  Db7  B♭7  EbM7

care, lov-ing some-body some-where, leav-ing me My Si-lent Love.

MY IDEAL

Slowly

EbM7  C7  Fm7

Will I ev-er find the [girl boy] in my mind, the one who is My I Deal?

Fm7  Bb7  Dm7♯5  G7♯5  Cm7  F7  F♯m7  B7  Fm7  Bb7

May-be she’s a dream and yet she might be just a-round the cor ner wait-ing for me.

EbM7  C7  Fm7

Will I rec-og-nize a light in [her his] eyes that no oth-er eyes re-veal, or

Fm7  Abm7  Db7  EbM7  D7  Db7  C7  Fm7  B♭7  EbM7

will I pass [her him] by and nev-er e-ven know that [she he] is My I Deal.

tha’ she he may be late, I trust in fate and so I wait for My I Deal.
NAIMA
(Niema)

By JOHN COLTRANE

NATURE BOY

Words and Music by EDEN AHBEZ

There was a boy, A very strange, enchanted boy;
They say he wandered very far, very far, over land and sea.
A little shy

and sad of eye, but very wise was he.

And then one day, one magic day, he passed my way,

and as we spoke of many things, fools and kings, this he said to me: "The
greatest thing you'll ever learn is just to love and be loved in return.

Copyright © 1973 JOWCOL MUSIC
Copyright © 1948 by Eden Ahbez
Copyright Renewed 1975 by Golden World

Copyright © 1973 JOWCOL MUSIC

Copyright © 1973 JOWCOL MUSIC
THE NEARNESS OF YOU
from the Paramount Picture ROMANCE IN THE DARK

Copyright © 1937, 1940 (Renewed 1964, 1967) by Famous Music Corporation
Words by NED WASHINGTON
Music by HOAGY CARMICHAEL

Slowly

It's not the pale moon that excites me, that thrills and delights me. Oh,

no, it's just The Nearness Of You. It isn't your sweet conversation that brings this sensation. Oh,

no, it's just The Nearness Of You. When you're in my arms and I feel you so close to me, all my

wildest dreams come true. I need no soft lights to enchant me if you'll only grant me the right to hold you ever so tight and to feel in the

night The Nearness Of You.
NEARLY

Written by RON CARTER

Moderately slow

G7

C7

Bm9 Am9/B

G7 Ebm/F

NEVER LET ME GO

from the Paramount Picture THE SCARLET HOUR

Copyright © 1956 (Renewed 1984) by Famous Music Corporation

Words and Music by JAY LIVINGSTON and RAY EVANS

Moderately slow

Gm7 C7#9 Fm7 Bb7 #9

Gm7 C7#9 Fm7 Bb7 #9

Never Let Me Go!
Love me much too much! If you let me go
life would lose its touch!

EbM7 D7 DbM7 C7

What would I be without you?
There's no place for me without you!

Cm7 F7#9 Bb m7

Never Let Me Go!
I'd be so lost if you went away.
There'd be a thousand

A7#7 G7#5(b9) CM7 Dm7 Em7 A7#5 D7#9 Gm7

hours in the day with you, I know!
Because of one caress my world was overthrown

C7#9 Fm7 Bb7 #9 EbM7

at the very start, all my bridges burned
by my flaming heart!
You'd never leave me,

D7 Gm7 C9 Cm7

would you?
You couldn't hurt me, could you?
Never Let Me Go!

F7#9 1 Bb6 A7#5 D7#9 2 Bb6

Never Let Me Go!

Go!
YOU GOTTA PAY THE BAND

Medium Swing, half-time feel

Copyright © 1990 Mosesa Music
All Rights Administered by Embassy Music Corp.

Words and Music by
ABBEY LINCOLN

E7sus  E7  AM7  E7♭9  E7  AM7  F♯7  Bm7  E7♭9
Oh, it really isn't easy just to let the good times roll.

AM7  Bm7  E7  AM7  Bm7  AM7  F♯7  Bm7
Ev'ry thing is measured at a cost.

E7  AM7  A6  DM7  D♭dim7  E6  F7  F♭m7  Bm7
Ev'ry body living pays their share of dues, and sometimes what you think you got you lost.

F♯7  Bm7  E7  AM7  A6  G♭m7
So, ring a ding ding do your thing, but remember darling, when you give a dance.

C♯7  F♭m7  F♭m7/E  Bm7  E7  Bm
You Gotta Pay The Band, the band that played your song the whole night through.

G/B  Bm6  G/B  E7  AM7
When you give a dance it's better if you plan to pay the piper what the piper's due.

A6  F♯7♭9  Bm7
The moves were free and easy as we danced across the floor.

F7  Bm7  E7  A  AM7
The music brought the magic and we found each other's arms.

A7  DM7  B7  Bm7  E7
We danced until the morning, being what the music's for.

1  AM7  F♯7♭9  FM7  E7♭9
But, when the ball is over and the revelry is done, You Gotta Pay The Band that played your song.

2  AM7  F♯7♭9  Bm7  E7  AM7  D/A  AM7
You Gotta Pay The Band that played your song.
THE NEXT TIME IT HAPPENS
from PIPE DREAM

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Brightly

C       CM7        C       Am7
The Next Time It Happens I'll be wise enough to

Dm7     G7         Dm7     G11
  know not to trust my eyesight when my

Dm7     G7#5       CM7     Gm7     C7
  eyes begin to glow. The next time I'm in

Em7     Am7        Dm7     G7#5    CM7    C6
  love anyone like you, my

GM7     Bm7        Em7     Am7     D7
  heart will sing no love song till I know the words are

G7     Dm7     G7     C
  true. "The Next Time It Happens," what a

C       Am7       Dm7     G7      Dm7     G11
  foolish thing to say! Who expects a

Dm7     G11       Dm7     G7#5    C9     Gm7     C7
  miracle to happen every day? It

F       F#dim7    Em7     Am7      Dm7     G7
  is not in the cards as far as I can

CM7     C7        F6       Bm7#5     E7     Am7     D9
  see that a thing so beautiful and wonderful could

C       CM7       Dm7     G7
  happen more than once to me.

Dm7     G7          CM7
  me.
NIGHT TRAIN

Words by OSCAR WASHINGTON
and LEWIS C. SIMPKINS
Music by JIMMY FORREST

Slow Blues tempo

Bb

Night Train.__ that took my baby so far away.__
Night Train.__ your whistle tore my poor heart in two.__
Night Train.__ please bring my baby back home to me.__

Eb7

Night Train.__ that took my baby so far away.__
Night Train.__ your whistle tore my poor heart in two.__
Night Train.__ please bring my baby back home to me.__

F7  Eb7  Bb

tell her I love her more and more ev’ry day.
I don’t know what I’m gonna do!
She’s gone, the blues she left just won’t set me free. My
She’s gone, My

Bb7

mother said I’d lose her if I ever did abuse her, should have listened. My

Eb7

mother said I’d lose her if I ever did abuse her, should have listened. Now

CODA

D.C. al Coda

I have learned my lesson, my sweet baby was a blessing, should have listened.

It's blue Monday morning, she left me last Saturday night.
Now it's blue Monday morning, she left me last Saturday night.

D.C. al Fine

Ev’ry time I hear trains blow I get the blues, can’t sleep at night.
THE NIGHT HAS A THOUSAND EYES
Theme from the Paramount Picture THE NIGHT HAS A THOUSAND EYES

Copyright © 1948 (Renewed 1975) by Paramount Music Corporation

Words by BUDDY BERNIER
Music by JERRY BRAININ

Moderately

Don’t whis - per things may have called you don’t mean, for my
GM7

words deep down in - side can be seen by the night. The Night
Am7

love for you will be ev - er - last - ing and bright. As bright
D7

Dm7
Has A Thousand Eyes
as the star-lit skies
and it knows a truth-ful heart from one that lies.
Tho' I've lived my life walking thru a dream.

For I knew that I would find this mo-ment su-preme.
A

night of bliss and ten-der sighs and the smil-ing down of a thou-sand eyes.
The Night Has A Thou-sand Eyes.

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

© Copyright 1923, 1929, 1950, 1959, 1963 by MCA MUSIC PUBLISHING,
A Division of UNIVERSAL STUDIOS, INC.
Copyright Renewed

Words and Music by
JIMMIE COX

Moderately

F A7 D7 Gm D7 Gm Bb Bdim7

No-bod-y Knows You When You're Down And Out,
In your pock-et,
not one pen-ny And your friends you have'n't an-y. And soon as you get on your
feet a-gain, Ev-ery-bod-y is your long lost friend. It's might-y strange, with
out a doubt, But no-bod-y wants you when you're down and out

F Eb7 D7 G9 C7 F A7

No-bod-y wants you when you're down and out...
NOBODY'S HEART
from BY JUPITER

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately slow

Gm7 C7 FM7
No - bod - y's Heart be - longs to me, heigh - ho! Who cares!

F Gm7 C7 FM7 Cm7 F7 Bb M7 Eb7 Dm7 G7 A♭dim7 Am7 D7
No - bod - y writes his songs to me, no one be - longs to me, that's the

Gm7 C7 FM7 Gm7 C7 Fm7 Bb7
least of my cares. I may be sad at times,

CM7 Gm7 C7 Fm7 Bb7 CM7
and dis - in - clined to play, but it's not bad at times,

Gm7 C7 FM7 Gm7 C7 FM7 Cm7 F7 B♭ M7 Eb7 Dm7 G7 A♭dim7
No - bod - y's arms be - long to me, no arms feel strong to me.

Am7 D7 Gm7 C7 Am7 A♭dim7 Gm7 C7 FM7 D7
I ad - mire the moon, as a moon, just a moon, No - bod - y's Heart be -

Gm7 C7 1 Fm7 Gm7 C7 2
longs to me to - day.

NORWEGIAN WOOD
(This Bird Has Flown)

Words and Music by JOHN LENNON
and PAUL McCARTNEY

© 1965 NORTHERN SONGS LTD.
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC. under license from SONY/ATV SONGS LLC

Moderately

E Bm7 E Bm7 E Bm7 E Bm7
I once had a girl, or should I say she once had me.

(Instrumental)

E Bm7 E Bm7 E Bm7 E Bm7
She showed me her room, isn't it good Norwe- gian Wood.

(End instrumental)

She
She
Em    Em#5     Em6    Em7    A9    Em7    A9    Em7
asked me to stay and she told me to sit any - y where,
told me she worked in the morn - ing and start - ed to laugh,  
I    E    Bm7     E    Bm7     E    Bm7     E    Bm7
looked a - round and I no - ticed there was - n’t a chair.
told her I did - n’t and crawled off to sleep in the bath.

Em#5    Em6    Em7    F#m7     B7
And when I a - woke I was a - lone, drink - ing her wine.

E    Bm7     E    Bm7     E    Bm7     A    E
We talked un - til two, and then she said, "It’s time for bed."
So I lit a fire, is - n’t it good Nor - we - gian Wood.

NOW IT CAN BE TOLD
from ALEXANDER’S RAGTIME BAND

Slowly
D/Db    EbM7
Now It Can Be Told, told in all its glo - ry.
D/Db    Eb6
Now that we have met, the
D/Db    Bb6    Eb6/Bb
world may know the sen - ti - men - tal sto - ry.
D/Db    Eb7    AbM7
The great - est ro - man - ce they
ev - er knew
F7#5     Bb9    D/Db    EbM7
is wait - ing to un - fold.
F7#5
Now It Can Be Told
D/Db    Bb6    Eb6/Bb
as an in - spi - ra - tion.
D/Db    Eb    D/Bb    Eb/Bb    Ebdim
Ev - ry oth - er tale of "Boy meets Girl" is just an im - ita - tion.
D/Db    Gm7
The great love sto - ry has nev - er been told be - fore, but now,
AbM7    D7    Gm7
1
Now It Can Be Told.
2
Told.
OFF MINOR

Copyright © 1947 (Renewed) by Embassy Music Corporation

By THELONIOUS MONK

Moderately

Gm C#7 F#7 Bm7 Bb7 EbM7 D7 Gm
Bb13♭9(b5) D13♭9(b5) Bb7 D♭M7 D7 Bb♭7 Eb♭7(b5)

Bm7 El♭9 Em7 A♭9sus A7 D13♭9(b5)

Gm C#7 F#7 Bm7 Bb7 EbM7 D7
Gm Bb13♭9(b5) D13♭9(b5)

ON BROADWAY


Words and Music by BARRY MANN, CYNTHIA WEIL, MIKE STOLLER and JERRY LEIBER

Moderately

F Eb F Eb F F Eb F Eb F

They say the neon lights are bright
They say that I won’t treat you fine

F Eb F Eb F F Eb F

On Broadway;

They say there’s always magic in the air;
But look in’ at them just gives me the blues.

B♭ Ab B♭ Ab B♭ Ab B♭ C

I’ll catch a Greyhound bus for home, they say.

But when you’re walkin’ down the street
But they’re dead wrong, I know they are.

'Bcause how ya gonna make some time
'Bcause I can play this here guitar,

F Eb F Eb F Eb F

1,2 the glitter rubs right off and you’re nowhere.
and one thin dime won’t even shine your shoes.

F Eb F Eb F Eb F

I’m a star On Broadway.
ONE FOR MY BABY
(And One More for the Road)
from the Motion Picture THE SKY'S THE LIMIT

Lyric by JOHNNY MERCER
Music by HAROLD ARLEN

Slowly

It's quarter to three, there's no one in the place except you and me.

set 'em up, Joe, I've got a little story you ought to know.

We're drinking, my friend, to the end of a brief episode, make it

One For My Baby and one more for the road.

I got the routine, so drop another nickel in the machine.

I'm feelin' so bad, I wish you'd make the music dreamy and sad.

Could tell you a lot, but you've got to be true to your code.

make it One For My Baby and one more for the road.

You'd never know it, but buddy, I'm a kind of poet and I've got a lot of things to say.

And when I'm gloomy you simply got to listen to me until it's talked away.

Well, that's how it goes and Joe, I know you're getting anxious to close.

So, thanks for the cheer, I hope you didn't mind my bending your ear.

This torch that I've found must be drowned or it soon might explode,

make it One For My Baby and one more for the road.
ON GREEN DOLPHIN STREET

© 1947 (Renewed 1975) METRO-GOLDWYN-MAYER, INC.,
All Rights Controlled by EMI FEIST CATALOG INC. (Publishing) and
WARNER BROS. PUBLICATIONS U.S. INC. (Print)

Lyrics by NED WASHINGTON
Music by BRONISLAU KAPER

Moderate Latin

CM7

Lover, one love-ly day. Love came,

D♭/C CM7

plan-ning to stay. Green Dol-phin

G7 G7♯5(♭9) CM7

Street sup-plied the set-ting. the set-ting for

B♭7 B♭7♯5(♭9) E♭M7 G7 CM7

nights be-yond for-get-ting. And through these mo-ments a-

Cm7

par-t. mem-ories live in my heart.

Dm7 Dm/C Bm7♭5 E♭7♭9 Am7 Am/G F♯m7♭5 B7

When I re-call the love I found on, I could kiss the

Em7 A7 Dm7 G7

ground On Green Dol-phin Street.

ON THE BORDER

© 1988 URBAN RENEWAL MUSIC/Administered by BUG

By ERNIE WATTS

Moderate Latin

C7sus

E♭7sus

C7sus

E♭7sus

D♭7sus
Moderately

G6  Am7  B♭dim  Em7  A7  Am7  D7

The One I Love belongs to somebody else, she means her tender

Am7  D7  GM9  G  B♭dim
songs for somebody else. And even when I have my arms a-

Am7  D7  Em7  A7  Em7  A7  Am7  D7
round her, I know her thoughts are strong for somebody else. The

G6  Am7  B♭dim  Em7  A7  Am7  D7
hands I hold belong to somebody else, I'll bet they're not so
cold to somebody else. It's tough to be alone on the shelf, it's

Bm7  E7  Am7  D7  G6
worse to fall in love by yourself. The One I Love belongs to somebody else.
ORIGINAL RAYS

Copyright © 1987 Grand Street Music (BMI), Carmine Street Music (BMI)
and Little Shoes Music (ASCAP)

By MICHAEL BRECKER,
DON GROLNICK and MICHAEL STERN

Moderate Funk

F

F/D

F/B♭

Bm7♭5

C7sus

A7/C♯

Dm7

Am7

Gm7

Am7

B♭

C7sus

F/♭♭

Dm7

C7sus

B♭2

Gm7

A♭M7

Am7

B♭M7

C7sus

A7/C♯

Dm7

C/E

F

F/D

F/B♭

Bm7♭5

C7sus

A7/C♯

Dm7

Am7

Gm7

Am7

B♭

C7sus

F/♭♭

Dm7

C7sus

B♭2

To Coda ⊙

Gm7

A♭M7

Am7

B♭M7

C7sus

A7/C♯

Dm7

C/E

F (N.C.)

D.C. al Coda

CODA

⊙

Gm7

B♭7♭13(♯9)

E♭9sus

D♭/C♭

B♭m7

Gm9

Gm9/C

F(no chord)

PASSION DANCE

Copyright © 1974 Aisha Music Company

By McCoy Tyner

Moderately fast

F7sus

F7sus

1

2

B♭ pedal

C7♯11
OUT OF NOWHERE
from the Paramount Picture DUDE RANCH

Words by EDWARD HEYMAN
Music by JOHNNY GREEN

You came to me from Out Of Nowhere, you took my heart and found it free.

Wonderful dreams, wonderful schemes from nowhere made every hour sweet as a flower for me.

If you should go back to your nowhere,

leaving me with a memory,

I'll always wait for your return Out Of Nowhere;

hoping you'll bring your love to me.

PARKING LOT BLUES

By RAY BROWN

You came to me from Out Of Nowhere, you took my heart and found it free.

Wonderful dreams, wonderful schemes from nowhere made every hour sweet as a flower for me.

If you should go back to your nowhere,

leaving me with a memory,

I'll always wait for your return Out Of Nowhere;

hoping you'll bring your love to me.
PASSION FLOWER

Words by MILTON RASKIN
Music by BILLY STRAYHORN

F⁹5 F⁹5 F⁹5 F⁹5 E(#9) Eb⁹ D9 D⁷b9 G⁶⁹ Fine F⁹5
F⁹5 F⁹5 F⁹5 F⁹5 E(#9) Eb⁹ D9 D⁷b9 G⁶⁹
Db M⁷ Cm⁷b⁹ B⁷b⁵ B⁷b⁹ A⁹⁵ Ab⁷ Ab⁶ Db Db⁶ B⁷b¹¹ Eb⁷ Ab⁷b⁵ Db⁷
D.C. al Fine

PEACE

© 1958 by Ecaroh Music, Inc.
Copyright Renewed 1987

Words and Music by
HORACE SILVER

Am⁷b⁵ Ab⁷

There's a place that I know

Am⁷b⁵

go there

Gm⁷

seed when it grows

C⁷b⁹

find peace of mind

BM⁷ Cm⁷b⁵ F⁷b⁹

grows like a

C⁷b⁹

keep

Cm⁷b⁵

let my

B⁷b⁹

where the

Am⁷b⁵

leave your

E⁷

mind meditate on everything to be

Bb⁷b⁷

ting, don't say that it can't be

B⁷b⁷

sycamores grow and daffodils have their

B⁷b⁷

worry be

Am⁷

fun.

deep in side, will be

F⁵

Where the cares of the day seem to

F⁵

But that sweet smell in' thing will be

E⁷b⁹

With a new point of view life's true

Ab⁷b⁹

slowly fade away in the glow of the evening

F⁷b⁹

conscience be my guide, then the answers are sure to

F⁷b⁹

blossom in' next spring with the kiss of the mid day

Ab⁷b⁹

mean in' comes to you, and the free dom you seek is

Db⁷b⁷

sun. Peace when the day is done

C⁷b⁹

come.

B⁷b⁹

Don't have to worry none.

Db⁷b⁷

sun.

B⁷b⁹

Livin' have just begun.

Db⁷b⁷

won.

B⁷b⁹

Peace is for ev'ryone.

Db⁷b⁷

If I

Db⁷b⁷

Life's sweet

Db⁷b⁷

When you

Db⁷b⁷

one.
Picture a pent-house way up in the sky, with hinges on chimneys for stars to go by, a
sweet slice of heaven for just you and I when we're alone. From
all of society we'll stay aloof, and live in propriety there on the roof, two
heavenly hermits we will be in truth when we're alone. We'll see life's mad
pattern as we view old Manhattan, then we can thank our
luck y stars that we're living as we are. In our little pent-house, we'll
always contrive to keep love and romance forever alive, in view of the Hudson just
over the Drive, when we're alone. Just lone.
PEOPLE IN ME

Words and Music by ABBEY LINCOLN

Moderately fast

\[D\] \[A7\] \[Em7\]

Some say the world is cold and that it's hard to find a friend, but every time we're down and out somebody takes us in. Some times some bod y's wicked, and some times some bod y's true, but there will always be somebody stickin' with you and me. Because the people we know are the people who say

\[A7\]

1. I got some Indian in me, I got some Irish in me, I got some Hawaiian blood, I got some People In Me, I got some People In Me. I got some People In Me. I got the whole of African us turnin' in me.

To Coda  

\[G/A\] \[F#m/B\] \[C#dim\] \[D\] \[A7\]

I've got some

CODA

At Coda (last time)

I've got some

Additional Lyrics

2. I got some Chinese in me, Some German in me, I got some Japanese blood, And blood from Vietnamese, I got Some People In Me, I Got Some People In Me, I got the whole of Asianus Turning in me,

3. I got some Jewish in me, Some Arab in me, I am Mexican rose, I got some Russian in me, I Got Some People In Me, I Got some people in me, I got the whole of Europian Turning in me,

4. I got some lessons in me, I got some learning in me, I got whatever people know right now, Inside of me, I got some children in me, I got some children in me, I get the whole of Americanus Turning in me,

5. I got some Guinean in me, Some Ghana in me, Some Zairean blood, I Got Some People In Me, Dahomey in me, Uganda in me, Some Algerian blood, I Got Some People In Me,

6. I got some French blood in me, Sierra Leone in me, Mozambique in me, Some Egyptian blood, I Got Some People In Me,

7. I got Some People In Me, I Got Some People In Me, I got the whole wide world... (he hit me - she hit me - he hit me - you started it - take your hands off of me - you must be crazy - na na na na na na) ...Turning in me.
To you, my heart cries out, "Per-fidi-a," For I found you, the
Mi-je-rr, si pue-des tá con Dios ha-blar, pre-gú-nla-le si

love of my life, in some-bod-y else's arms;
Yo al-gu-na vez te he de-ja-do de go-dar.

Your eyes
Y el mar.

are ech-oi ng "Per-fi-di-a,"
es-pejo de mi co-ra-zón,

For-get-ful of our prom-ise of love, you're
las ve-ces que me ha vis-to llo-rar la

Shar-ing an-oth-er's charms.
per-fi-dia de tu a-mor.

With a sad la-ment, my dreams have fade-
Te he bus-ca-do don-de quie-ra que yo

like a bro-ken mel-o-dy;
voy y no te pue-do ha-
lar.

While the gods of love look down and laugh at
i Pa-ra que quie-ro-tros be-sos si tus

what ro-man-tic fools we mor-tals be;
la-bios no me quie-ren ya be-sar?

And now
Y tú.

I know my love was not for you,
And so I'll take it back with a sigh, per-

lejos es-tás de mí!

To bye.

PLEASE
from the Paramount Picture THE BIG BROADCAST OF 1933

Words by LEO ROBIN
Music by RALPH RAINGER

Moderately slow

CM7 B7 E7♯5 E7 A7

Please lend your little ear to my pleas.
Lend a ray of cheer to my pleas.
Tell me that you love me too.

Dm7 Bb7 G7 CM7

Please

Dm7 G7 CM7

let me hold you tight in my arms,
I could find delight in your charms
every night my whole life through.
Your eyes reveal that you have the

Bb7 G7 CM7 F7 CM7 C♯dim7

soul of an angel, white as snow;
but how long must I play the

CM7 C♯dim7 Dm7 G7 CM7 C♯dim7 Dm7 G7

role of a tearful Juliet?
Oh! Please

CM7 Cm7 F7 GM7 D7

say you're not intending to tease,
speed the happy ending and Please

Bb7 G7

CM7 Am7 Dm7 G7

tell me that you love me too.

2 C
PLEASE SEND ME SOMEONE TO LOVE

Moderately slow

Hea-ven, please send to all man-kind, un-der-stand-ing and peace of
B♭dim7  F♯7  E/B  B♭m7♭5  A9  B9  C9
mind. But if it's not asking too much, Please Send Me Some-one To Love.

B9  E6  E13  E7/G♯  E7  A7

Show all the world how to get a-long, peace will en-ter when
B♭dim7  F♯7  E/B  B♭m7♭5  A7  B7  E  E6  E  E7
hate is gone. But if it's not asking too much, Please Send Me Some-one To Love. I lay a-

A13  Am7  E  E7  F♯m9  B13  E6  E7

wake nights and pon-der world trou-bles. My an-swer is al-ways the same. That un-
A  Am9  E  C♯7/♭5  F♯7  B7♭5

less men put an end to all of this, hate will put the world in a flame, what a shame. Just be-

E6  E7  D/F♯  E7/G♯  E7  A7  B♭dim7  F♯7

cause I'm in mis-er-y I'm not beg-ging for no sym-pa-thy. But, if it's
E/B  B♭m7♭5  A7  B7  E6

not asking too much, Please Send Me Some-one To Love.

CODA

E/B  B♭m7♭5  A7  B7  E  F♯m7  Em7/G  F♯m7  E

not asking too much, Please Send Me Some-one To Love. Hmm-mm.
Come with me and you'll be in a world of Pure Imagination!

Find in your mind there's a world of endless fascination!

Take a look and you'll see into your imagination!

No more fun place to be than in your imagination!

We'll begin with a spin
Traveling in the world of my creation!

You can dream any dream, you can save your every situation!

What we'll see will defy explanation!

Life in there's a sensational situation!

If you want to view paradise, simply look around and

If you want to see magic lands, close your eyes and you will

view it! Any thing you want to, do it! Want to change the world? There's

see one! Wanna be a dreamer? Be one! Any time you please and

nothing to it! There is no life I know to compare with Pure Imagination!

There is no place to go to compare with your imagination!

Living there, you'll be free if you

So go there to be free if you

truly wish to be!

You will

wish to be!
that was my heart trying to compose a Prelude To A Kiss.

Though it's just a simple melody with nothing fancy, nothing much,
you could turn it to a symphony, a Schubert tune with a Gershwin touch. Oh,

how my love song gently cries for the tenderness within your eyes, my

love is a prelude that never dies, a Prelude To A Kiss.

PURPLE ORCHIDS

Copyright © 1991 DI MEOLA MUSIC CO.

By AL DI MEOLA

Moderately slow
PRETEND

Words and Music by LEW DOUGLAS,
CLIFF PARMAN and FRANK LAVERE

Copyright © 1952, 1953 (Renewed) by Music Sales Corporation (ASCAP)

Moderately slow

Pre- tend you’re hap - py when you’re blue.  
It isn’t ver - y hard to do,

and you’ll find hap - pi - ness with - out an end, when ev - er you Pre - tend.  
Re - mem - ber, any - one can
dream,  
and noth - ing’s bad as it may seem.  
The lit - tle things you have - n’t
got, could be a lot, if you’d Pre - tend.  
You’ll find a love you can share,

one you can call all your own.  
Just close your eyes, { she’ll } { he’ll } be there.

You’ll nev - er be a - lone,  
And if you sing this mel - o - dy,

you’ll be pre - tend - ing, just like me.  
The world is mine, it can be yours, my friend, so

why don’t you Pre - tend.

Pre - tent you’re hap - py when you’re tend.
P.S. I LOVE YOU

Moderately

Eb Gm7 C7 Fm7 Bb7 Gm7b5 C7
Dear, I thought I’d drop a line,
the weather’s cool,
the folks are fine.

F7 Bb7 Eb6 F7 Fm7 Bb7
I’m in bed each night at nine,
P.S. I Love You.

Eb Gm7 C7 Fm7 Bb7 Gm7b5 C7
Yesterday we had some rain,
but all in all I can’t complain.

F7 Bb7 Eb6 Db7 EbM7 Eb6 Eb7 Bbm7
Was it dusty on the train? P.S. I Love You.
{ I write to the Browns just as soon as you’re able,
they came around to call.

Eb7 Bbm7 Eb7 AbM7
bey all your wishes,
I put a sign up Think!

F7 Cm7 F7 Cm7 Bb7 C+ F7 Bb7
I burned a hole in the dining room table,
and let me see, I guess that’s all.

I gotta buy us a new set of dishes,
or wash the ones, piled in the sink!

Eb Gm7 C7 Fm7 Bb7 Gm7b5 C7
Nothing else for me to say,
and so I’ll close, but by the way,

F7 Bb7 Eb6 Db7
Ev’rybody’s thinking of you,
P.S. I Love You.

Ev’ry night I’m thinking of you,
P.S. I Love You.
THE RAINBOW CONNECTION
from THE MUPPET MOVIE

By PAUL WILLIAMS
and KENNETH L. ASCHER

Flowing Waltz tempo

GM7 Em7 Am7 C/D D

Why are there so many songs about rainbows, and
Who said that every wish would be heard when
Have you been half asleep, and have you heard voices?

GM7 Em7 C C/D D7 GM7

what's on the other side? Rainbows are
wished on the morning star? Somebody
I've heard them calling my name.
Is this the

Em7 Am7 C/D D GM7

visions, but only illusions, And rainbows have
thought of that, and someone believed it; Look what it's
sweet sound that calls the young sailors? The voice might be

Em7 CM7

nothing to hide.

So we've been told, and some
one and the same.

Bm7

choose to believe it;

I know they're wrong; wait and
see.

D/E E9 Am7 D C/D Bm7

times to ignore it. It's something that I'm supposed to

see?

I

Some day we'll find it, The Rainbow Con-
E7 Am7 D7 To Coda G

nec-tion; The lovers, the dreamers and me.

G C/G

me. All of us under its

G/D C G/B C/D D7 D.C. al Coda

spell; we know that it's probably mag-

CODA G D/F# Em7 G/D

ic.

G D7sus D7 G

la da da da de

CM7 D7sus D7 G

la da da da de da do.
RE: PERSON I KNEW

Moderately

C6/9
C+(add9)
F#5/C
BbM7/C
Fm7/C
Cm(add9)
Fm7/C
Cm(add9)
Fm7/C
BbM7/Bb
Fm7/C
BbM7/C
Fm7/C
Db/C
D.C. al Coda

CODA
Fm7/C
BbM7/C
Fm9/C
Db/C
8va

RED CLAY

Copyright © 1972 by HUBTONES MUSIC CO.

Moderate Latin

Eb12
Dbm11
E9sus
F#9sus
Ab9sus
Bb7sus
Eb12
Dbm11
E9sus
F#9sus
1.3
Ab9sus
Bb7sus
2.4
Ab9sus
Bb7sus
Eb12
Dbm11
E9sus
F#9sus
Ab9sus
Bb7sus
Eb12
Dbm11
E9sus
F#9sus
Ab9sus
Bb7sus

Eb12
Dbm11
E9sus
F#9sus
Ab9sus
Bb7sus
Eb12
Dbm11
E9sus
F#9sus
Ab9sus
Bb7sus

Dbm11
To Coda

CODA
E9sus
F#9sus
Ab9sus
Bb7sus
REMEMBER ME

Words and Music by DOROTHY FIELDS and JEROME KERN

Moderately

EbM7

Remind Me not to find you so attractive,

Remind Me not to mention that I love you.

EbM7

mind 

mind 

that the world is full of men.

When I start to

miss you, to touch your hand, to kiss you, Remind Me to ignore you, you're one thing I will regret!

Eb

Bb7

EbM7

I had a feeling when I met you you'd drive me crazy, if I'd let you,

So when your charm begins to blind me, I'll simply tie my hands behind me.

Bb9sus

Ab Bb7

To Coda

But all my efforts to forget you Remind Me, I'm in love again. I get my

Don't let me kiss you, please Remind Me unless, my darling you for-

heart well in hand, and I'm certain that I can take you or leave you alone. Then you "Be-

D7 Gm C7 Fm E7 A7

gin that Be-guine" again, and boom! I give in again. I have a will made of

Ab7 Dm Bb7

steel, my friend, but when it seems about to bend, Re-

CODA Eb Ab7 Eb
REMEMBER

Words and Music by IRVING BERLIN

Moderately

B♭M7  E♭7♯11  Dm7  G7
Re - mem - ber the night, the night you said “I

Gm7  C7♭9  FM7  Cm7  F7  B♭M7
love you,” Re - mem - ber? Re - mem - ber you

E♭7♯11  Dm7  G7  Gm7  C7♭9
vowed by all the stars a - bove you, Re -

FM7  Cm7  F7  B♭M7  Cm7  F7  B♭M7
mem - ber? Re - mem - ber we found a lone - ly

E♭7  Am7  D7  Gm7  A7♯5
spot, and after I learned to care a lot, you

B♭M7  E♭7  Dm7  G9  Gm7
prom - ised that you’d for - get me not. But you for

C7  FM7  Cm7  F7  2

RESEMBLANCE

Written by EDDIE PALMIERI

Fast Latin

Em  A7  D  GM7  C  F♯m7♭5  B7  N.C.

Em  Eb+  Eb  D  Db  C  B7

Em11

F♯7  B♭(no5th)  Eb7  A♭  D  F♯7  B♭(no5th)  Eb7  Ab7
RIDIN' HIGH
from RED, HOT AND BLUE!

Copyright © 1936 by Chappell & Co.
Copyright Renewed. Assigned to John F. Wharton, Trustee of the Cole Porter Musical and Literary Property Trusts
Chappell & Co. owner of publication and allied rights throughout the world

Words and Music by
COLE PORTER

Moderately fast

CM7          C7
Gdim7        G7
CM7          C7

Life's great,
life's grand,
future

Some one
I love,
mad for

ring
sing
blow

bells,
songs,
horns,

Gdim7   G7
Bm7b5   E7   Am7   Dm7   G7

all
No
clouds

planned
more
in

my
so
long

beat
long

love

gongs,

our
never
will

To Coda  1

how'm
1

I__rid__in?
I'm Rid__in' High.

How'm
1

I__rid__in?
I'm Rid__in' High.

How'm
1

C  Fm7  Bb7  EbM7
Cm7  Fm7  Bb7  EbM7

Cm7  Fm7  Bb7  Gm7b5  C7

Cm7  Fm7  Bb7  Gm7b5  C7

D.S. al Coda

CODA

So
RIFF TIDE

By COLEMAN HAWKINS
and STEVE GRAHAM

Moderately

Gm7

F

Gm7

F

Gm7

F

Gm7

F

Gm7

C7

D7

Gm7

F

Gm7

F

To Coda

C

D.S. al Coda

CODA

Gm7

F

N.C.
RIGHT AS THE RAIN
from BLOOMER GIRL

Words by E.Y. HARBURG
Music by HAROLD ARLEN

Slowly
B♭/M7 Cm7 F7 B♭/M7 Cm7 F7 Cm7 F7 B♭/M7 Ab7

Right As The Rain that falls from above; so
B♭/M7 Dm7 Gm7 C7 Ab7 F7
treal, so right, is our love.
Cm7 F7 B♭/M7 Gm7 Cm7 F7 B♭/M7

came like the spring that breaks thru the snow. I
Am7♭5 D7 Gm7 Cm7 F7 F7

can’t say what it may bring, I only know, I only know it’s
B♭/M7 Cm7 F7 B♭/M7 Em7♭5 A7 B♭/M7/D Gm7

right to believe ______ what ever gave your eyes this glow, ______ what ever
E♭7♯11 D7 Gm7 G7 Cm7 Cm7/B♭ Am7♭5 D7

gave my heart this song can’t be wrong. ______ It’s
Gm Gm♯7 Gm7 Gm6 Cm7 F7 B♭/M7/D E♭m7 Ab7

Right As The Rain that falls from above and
Gm7 C7 Cm7 F7 B♭/M7

fills the world with the bloom of our love.

RING DEM BELLSS

Copyright © 1930 (Renewed 1957) and Assigned to Famous Music Corporation and Warner Bros. Inc. in the U.S.A.
Rights for the world outside the U.S.A. Controlled by Tempo Music, Inc. c/o Music Sales Corporation
and Warner Bros. Inc.

Words and Music by DUKE ELLINGTON
and IRVING MILLS

Moderately
CM7

Good time train is leavin’, Ring Dem Bells.
G7 Dm7 G7 CM7

Ain’t no time for grievin’, Ring Dem Bells.
Gm7 C7 FM7 B♭7

Got my round-trip ticket, I’m ready to ride.
CM7 to that land of honey, Dm7 G7 CM7
I'm a one man woman, Dm7 G7 CM7
Go' in' bride and groomin', Gm7 C7 FM7 Bb7
Filled with wild elation, it's easy to tell
love's our destination, Dm7 G7 CM7

RIVERBOAT SHUFFLE


Words and Music by HOAGY CARMICHAEL, MITCHELL PARISH, IRVING MILLS and DICK VOYNOW

Moderately

F E F FM9 F#FM9 FM7 C9 C7 F E F

Good people, you're invited tonight to the Riverboat Shuffle! Good people,

FM9 F#FM9 FM7 C9 C7 F7 Fm7 F9 F E Fm7 F9

we got rhythm tonight at the Riverboat Shuffle! They tell me that slide pipe tooter is

Bb B Bbdim Cdim G7 Gm7 G7

grand, best in Louisiana; So bring your freighter, come and alligator that

C7 F E F FM9 F#FM9 FM7 C9 C7

hand. Mister Hawkins on the tenor! Good people, you'll hear Millennium Joys in a

F7

special orchestra! Even Mamma Dinah will be there to strut for the

Bb F9 Bb Bbm F Bbm6 F7

boys in a room full of noise. She'll teach you to shuffle it right, so, bring your

Edim Eb7 D7 G7 C7 B7 Gm7 C+ F F7 Bb7 F

baby. I'll be seein' you at the Riverboat Shuffle tonight!
ROCKIN' IN RHYTHM

Copyright © 1931 (Renewed 1959) and Assigned to Famous Music Corporation
and EMI Mills Music Inc. in the U.S.A.
Rights for the world outside the U.S.A. Controlled by EMI Mills Music Inc.
and Warner Bros. Publications Inc.

By DUKE ELLINGTON, IRVING MILLS
and HARRY CARNEY

Rather lively

Cdim7  Ddim7/C  C

Cdim7  Ddim7/C  C

F  G7  C

C/G  Am7  C/G

C  G7  C

Am7  G

G7  To Coda

1  C

C/G  Cm6/G  F7b5  F  F7  C/G  Cm6/G  Adim7/G  G7  Adim7  Ab7

C/G  F♯dim7  F7  Ab/F♯  Cm/G  Fm/Ab  Ab7  G7  C

2  C  E7  Am  E  Am  E  Am  E  Am  E

Am  E  Am  G♯dim7  Am  E  Am  G♯dim7

Am  G♯dim7  Am  E  Am  G♯dim7

Am  E  Am  G♯dim7  Am  E  Am  G♯dim7

Am  E  Am  G♯dim7  Am  E  Am  G♯dim7

D.C. al Coda

CODA

Am  G♯dim7  Am  F7  F♯9  G7

C
I hate to see de ev'ning sun go down,
hate to see de ev'ning sun go
de Gypsy, done got my fortune to de Gypsy,
lak he owns de Di-on' Joseph

down, tole, line.

'Cause my ba-by, 'Cause I'm most wise
he done left dis town.
'bout ma jely roll.
o' man go stone blind.

Feel-in' to mor-row Gyp-sy done tole me,
Black er than mid-night,

lak I feel to day,
feel to mor-row lak I feel to day.

"Don't you wear no black,"
"Don't you wear no black."

I'll pack my trunk, Go to St. Lou-is,
I'm goin' to Cal-ro,  A bout a crap game
Black er de berry make ma get a way,
St. Lou-is woman wid her di a-mon'.

make ma get a way, you can win him back.
Help me to Cal-ro, he knows a pow-ful

St. Lou-is a red-head gal make a school boy
he wants to join the track.

I love a man I love
I sho' can ride.

man I love
would not gone no where.

I loves a Blues jes' as blue as ah can be,
A black-headed gal make a freight train jump the track.

I loves a Blues man I love
What it takes to git it, he's cer-tain-ly got.

Dat a man got a heart lak a rock cast in the sea,
Or

lak a Ken-tuck-y Col'nel loves his mint an' rye.
But a

Dat a black-headed gal make a freight train jump the track.

Dog-gone it!
Moderately

Say It Isn't So, Say It Isn't So.

Everybody is saying you don't love me, Say It Isn't So.

Everybody where I go, everybody I know

whispers that you're growing tired of me, Say It Isn't So.

People say that you found somebody new,

and it won't be long before you leave me, say it isn't true.

Say that everything is still okay, that's all I want to know, and what they're saying, Say It Isn't So.
SEARCHING, FINDING
By JOHN PATITUCCI

Moderately
Em
C#m7
F#7
B7
Abm7b5
FM7

Em
C#m7
C7
Bb7
F#m
F
Em
C#m7
F
Ab/Bb
A/B

EM
C#m7
F#7
B7
Em11

SEGMENT
By CHARLIE PARKER

Copyright © 1957 (Renewed 1985) Atlantic Music Corp.

Quickly
Bbm
Cm
F7
Bbm
Cm
F7
Bbm

F7b9
Bbm
F7#9
Bbm
Cm
F7

Bbm
Cm
F7
Bbm
F7b9
Bbm

Bbm
Cm
F7
Bbm

F7b9
Bbm

Ab7
Db
F7b9

Bbm
Cm
F7
Bbm
Cm
F7

Bbm
F7b9

Bbm
F7b9

Bbm
SEEMS LIKE OLD TIMES

Lyric and Music by JOHN JACOB LOEB and CARMEN LOMBARDO

Moderately

Seems Like Old Times, having you to walk with, Seems Like Old Times,

D7 G7

having you to walk with, And it's still a thrill, just to have my arms a-

Gm7 C7 F6

round you, Still the thrill that it was the day I found you. Seems Like

D7 G7 C7

do, Seems Like Old Times, being here with you.

SERENGETI WALK
(Slippin' in the Back Door)

Words and Music by DAVE GRUSIN, LOUIE JOHNSON and HARVEY MASON

© Copyright 1976 by ROARING FORK MUSIC and TURTLE CREEK MUSIC
All Rights for ROARING FORK MUSIC Controlled and Administered by
MUSIC CORPORATION OF AMERICA, INC.
All Rights for TURTLE CREEK MUSIC Controlled and Administered by
MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.

Medium Funk

Gm7

Play 4 times Bb M9/C Ab M9#11/Bb

Gb M11/A Ab

FM7/G

EM9/F# Ebs M9/F

Dbs/F# Cb M7/Db

Csus

Dsus

F5 G5

Gm7

1-3

4

F5 G5
Moderate Latin

SEÑOR MOUSE

© Copyright 1978 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.

By CHICK COREA

CODA

Play 1st time only

F$\sharp$sus

D.S. al Coda
SHAKER SONG

By JAY BECKENSTEIN

Medium Samba

1. The fool screams, “No more.”
   He grabs his shirt and hits the door. What she needs from him he ignores.
   It's a bore, oh it's a bore, oh it's a bore, oh it's a bore, oh it's a...

2. The radio, the hits just come and go. Black out what he knows that he has blown, that he has blown.

He can shake the blues, but you know he still can get confused, it seems like such a waste, 'cause he can't shake her, shake her.

He can shake his tail, but you know his moves are getting stale, he's on the make, but oh, his heart can't fake.

To Coda:

Oh, his heart can't fake. He can't shake her, shake her, he can't shake her, no, he can't shake her.
2. The night hangs its head
   As the fool crawls into bed,
Still his hungry heart begs to be fed
   All the words she once, that she said, that she said,
So then he grabs his Chevrolet
   In one more attempt to get away
But thoughts of all the crimes of passion lay,
   Lay in his way.

3. Romance falls like rain
   But all the motives are insane
Every time that he plays the game he feels the pain,
   He feels the pain, who is to blame, who is to blame, who is to blame?
And then he finds a joint that's jive,
   Guys are spinning girls like 45's,
All of the live bait sinks for his lines,
   They are so high.

4. He knows he is beat
   As his heart puts on the heat,
Run from the street that don't even fit his feet,
   Don't fit his feet, now he can see, now he can really see, now he can...
Tell him where's a telephone,
   He can beg to let the fool come home,
He tells her that his life's a drug alone,
   Can't be alone.

THE SHADOW OF YOUR SMILE
Love Theme from THE SANDPIPER

© 1965, 1963 Marlena Music and EMI Miller Catalog

Lyric by PAUL FRANCIS WEBSTER
Music by JOHNNY MANDEL

Moderately

The Shadow Of Your Smile when you are gone will color all my dreams and light the dawn.
   Look into my eyes my love and see all the lovely things you are to me.

Our wistful little star was far too high,
   A tear-drop kissed your lips and so did L._ Now when I remember spring, all the joy that love can bring, I will be remembering

The Shadow Of Your Smile. The Shadow Of Your Smile.
SILHOUETTE

© 1988 EMI BLACKWOOD MUSIC INC., KUZU MUSIC, KENNY G MUSIC and HIGH TECH MUSIC
All Rights for KUZU MUSIC Controlled and Administered by EMI BLACKWOOD MUSIC INC.

By KENNY G

Moderately slow

F(add9)  F  FM7  Gm7  Bb/C  F(add9)  F  FM7

Gm7  Bb/C  F(add9)  F  FM7  Gm7

F(add9)  F  FM7  Gm7  Bb/C  Gm7  F/A

Gm7  Am  Gm7  F

1  A7sus

2  A7sus

Repeat and Fade
A SLEEPIN' BEE
from HOUSE OF FLOWERS

© 1954 (Renewed) HAROLD ARLEN and TRUMAN CAPOTE
All Rights Controlled by HARWIN MUSIC CO.
Lyric by TRUMAN CAPOTE and HAROLD ARLEN
Music by HAROLD ARLEN

Moderately
AbM7 Eb9sus AbM7 Eb9sus AbM7 D9#11 DbM7 Gb13 AbM7 Db7 C7 F7b9

When a bee lies sleep-in' in the palm o' your hand, you're be-witch'd and deep in love's long

Bb7 E9b5 E9 D9 C13 C7#5 F7b9 Bb13 Bb9#5 E9 Ab13 Ab7#5

look'd af-ter land. Where you'll see a sun-up sky with a morn-in' new, and where the days go

Db7 Bb7 Cm7 D6 Ddim7 Eb9sus E9 AbM7 Eb9sus AbM7 E9sus

laugh-in' by as love comes a call-in' on you. Sleep on, Bee, don't wak-en, can't be-

AbM7 D9#11 DbM7 Gb13 AbM7 Db7 C7 F7b9 Bb7 E9b5 E9 D9

lieve what just passed. He's mine for the tak-in'. I'm so hap-py at last.

C13 C7#5 F7b9 Bb13 Eb9sus Eb7b9 AbM7 DbM7 C7 F7

May be I dreams, but he seems sweet gold-en as a crown, A Sleep-in' Bee done told me, I'll

Bb9 Eb13 C7 F7b9 Bb9 Bb9#5 Eb13sus E9 Ab6

walks with my feet off the groun' when my one true love I has found.
SIPPIN' AT BELLS

© 1948 (Renewed 1975) SCREEN GEMS-EMI MUSIC INC.

By MILES DAVIS

SO EASY

Copyright © 1949 by Denton & Haskins Corp.
Copyright Renewed

By TADD DAMERON and ARTIE SHAW
SO IN LOVE
from KISS ME, KATE

Words and Music by COLE PORTER

Moderately

Strange, dear, but true, dear. When I'm close to you, dear, the stars fill the sky, So In Love with you am I, Even without you, my arms fold about you. You know, darling, why, So In Love with you am I.

In love with the right mysterious, the night when you first were there, in love with my joy delirious, when I knew that you could care, So taunt me and hurt me, deceive me, desert me. I'm yours 'til I die, So In Love,

So In Love, So In Love with you, my love am I.
SO YOU SAY

Copyright © 1987 Scoway Music

By JOHN SCOFIELD

Moderately

F  Bb  G7/B  C7  A7b9/C#  Dm7

1 Gm7/C  C7

2 Gm7/C  C7  AbM9

Ab/Gb  Dbs7/F  Dbs7  EM7

C#m7  Bb#m7b5  B(add9)  C7#5

F  Bb  G7/B  C7  A7b9/C#  Dm7

C7sus  DbsM7#11/C  Dbs7sus/C  C7#9
SOFT LIGHTS AND SWEET MUSIC
from the Stage Production FACE THE MUSIC

Words and Music by
IRVING BERLIN

Moderately

\[ \text{F7} \quad \text{D7} \quad \text{G7} \quad \text{Bm7b5} \quad \text{Bb} \quad \text{F} \]

Soft Lights And Sweet Music and you in my arms. Soft lights and

\[ \text{F#dim} \quad \text{C7} \quad \text{Gm7/D} \quad \text{Ebdim} \quad \text{C7/E} \quad \text{C7} \quad \text{C7b5} \quad \text{F6} \quad \text{Gm7} \quad \text{G#dim} \quad \text{F/A} \]
sweet melody will bring you closer to me.

\[ \text{F7} \quad \text{D7} \quad \text{G7} \quad \text{Bm7b5} \quad \text{Bb} \quad \text{F} \]

Chopin and pale moonlight reveal all your charms. So give me

\[ \text{Dm7} \quad \text{G7} \quad \text{C7} \quad \text{1 F} \quad \text{Abdim Gm7 C7} \quad \text{2 F} \]

velvet lights and sweet music and you in my arms.

SOFTLY AS IN A MORNING SUNRISE
from THE NEW MOON

Copyright © 1928 by Bemalina Music Publishing Co. and
Warner Bros. Inc. in the United States
Copyright Renewed
All Rights on behalf of Bemalina Music Publishing Co.
Administered by Williamson Music

Lyric by OSCAR HAMMERSTEIN II
Music by SIGMUND ROMBERG

Moderately

\[ \text{Cm7} \quad \text{Dm7b5} \quad \text{G7} \quad \text{Cm7} \quad \text{Dm7b5} \quad \text{G7} \quad \text{Cm7} \quad \text{Dm7b5} \quad \text{G7} \]

Softly, As In A Morning Sunrise, the light of love comes stealing into a new born

day. Oh, flaming with all the glow of sunrise, a burning kiss is stealing

\[ \text{Dm7b5} \quad \text{G7} \quad \text{Cm7} \quad \text{Fm7} \quad \text{Bb7} \quad \text{3 EbM7} \quad \text{C7b9} \]

the vow that all betray. For the passions that thrill love, and lift you high to heaven,

\[ \text{Fm7} \quad \text{F#dim7} \quad \text{G7} \quad \text{Dm7b5} \quad \text{G7} \quad \text{Cm7} \]

are the passions that kill love, and let you fall to hell! So ends each story, softly,

\[ \text{Dm7b5} \quad \text{G7} \quad \text{Cm7} \quad \text{Dm7b5} \quad \text{G7} \quad \text{Cm7} \quad \text{Dm7b5} \quad \text{G7} \quad \text{Cm7} \]

as in an evening sunset, the light that gave you glory will take it all away.

as in an evening sunset, the light that gave you glory will take it all away.
SOLEA

Written by GIL EVANS

SOMEBODY LOVES ME
from SHE LOVES ME

Words by B.G. DeSYLVA and BALLARD MACDONALD
Music by GEORGE GERSHWIN
French Version by EMELIA RENAUD

Moderately

Copyright © 1924 Stephen Ballentine Music and Warner Bros. Inc.
Copyright Renewed
All Rights for Stephen Ballentine Music Administered by The Songwriters Guild Of America
SOMETHING I DREAMED LAST NIGHT

Copyright © 1940 by Fain Music Co., Magidson Music Co., Inc. and
Jack Yellen Publishing Designee
Copyright Renewed

Words and Music by SAMMY FAIN,
HERBERT MAGIDSON and JACK YELLEN

Slowly

I can’t be-lieve that you’re not here with me,
to have a laugh or share a tear with me.
It’s all so wrong, it can’t be right!
It must have been Some-thing I Dreamed Last Night.

To nev-er see your fun-ny face a-gain!
To nev-er thrill to your em-brace a-gain!
Oh, it’s so wrong, it can’t be right!
It must have been Some-thing I Dreamed Last Night.

Oh, no, no, no! It can’t be right!
It must have been Some-thing I Dreamed Last Night!
SOMEWHERE ALONG THE WAY

Copyright © 1962 (Renewed 1988) Sammy Gallop Music Company
and Music Sales Corporation (ASCAP)

Words by SAMMY GALLOP
Music by KURT ADAMS

SLOWLY

I used to walk with you along the avenue, our hearts were care-free and gay.

How could I know I’d lose you, Somewhere Along The Way. The friends we used to know,

would always smile, “Hello.” No love like our love, they’d say. Then love slipped thru our fingers,

Somewhere Along The Way. I should forget, but with the loneliness of night,

I start remembering everything. You’re gone, and yet there’s still a feeling deep inside that you will always be, part of me.

Somewhere Along The Avenue, and as I wander I pray that someday soon I’ll find you, Somewhere Along The Way.

SONG FOR LORRAINE

© 1979 Harlem Music, Inc. and Crosseeyed Bear Music (BMI)
Administered by Harlem Music, Inc., 1762 Main Street, Buffalo, NY 14208

By JAY BECKENSTEIN

Samba

Gb/C

D♭M7/Gb
THE SONG IS ENDED
(But the Melody Lingers On)

Words and Music by
IRVING BERLIN

Moderately

The Song Is Ended, but the melody lingers on. You and the song are gone, but the melody lingers on. The night was splendid and the melody seemed to say, "Summer will pass away: take your happiness while you may."

There 'neath the light of the moon we sang a love song that ended too soon. The moon descended, and I found with the break of dawn, you and the song had gone. But the melody lingers on. The on.
SONG FROM M*A*S*H
(Suicide Is Painless)

Words and Music by MIKE ALTMAN and JOHNNY MANDEL

Moderately

1. Through early morning fog I see visions of the things to be: the
pains that are held for me. I realize and I can see
that suicide is painless, it brings on many changes,
and I can take or leave it if I please.

2. I try to find a way to make
All our little joys relate
Without that ever-present hate
But now I know that it's too late.

3. The game of life is hard to play,
I'm going to lose it anyway,
The losing card I'll someday lay,
So this is all I have to say.

4. The only way to win is cheat
And lay it down before I'm beat,
And to another give a seat
For that's the only painless feat.

5. The sword of time will pierce our skins,
It doesn't hurt when it begins
But as it works it's way on in,
The pain grows stronger, watch it grin.

6. A brave man once requested me
To answer questions that are key,
Is it to be or not to be
And I replied: "Oh, why ask me."

SONG FOR STRAYHORN

By GERRY MULLIGAN

Copyright © 1973 by MULLIGAN PUBLISHING CO., INC.
SONGBIRD

© 1986 EMI BLACKWOOD MUSIC INC., KUZU MUSIC, KENNY G MUSIC and HIGH TECH MUSIC
All Rights for KUZU MUSIC Controlled and Administered by EMI BLACKWOOD MUSIC INC.
By KENNY G

Slowly
Am(add9)       G(add9)       Am(add9)
Am(add9)       G(add9)       Am(add9)
Am(add9)       G(add9)       Am7       Bm7
CM7            Bm7            Am7       Bm7       E7sus
To Coda (♯)
D.C. al Coda
CODA
Am7       Bm7       CM7       Bm7       Am7       Bm7       E7sus
Repeat and Fade
STABLEMATES

Moderately

Em7  A7  Ebm7  Ab7  DbM7  C7#5  Abm7

Db7  GbM7  Gm7b5  C7  Fm7  Bb7#9(5) N.C.

Eb7  Ab7#5  DbM7  Fm7  G13

G7#5  C7  B7  Bb7  A7  Ab7 N.C.

Em7  A7  Ebm7  Ab7  DbM7  C7#5  Abm7  GbM7

GbM7

Gm7b5  C7  Fm7  Bb7#9(5) N.C.  Ebm7  Ab7#5  DbM7

SOPHISTICATED LADY
from SOPHISTICATED LADIES

Copyright © 1933 (Renewed 1960) and Assigned to
Famous Music Corporation and EMI Mills Music Inc. in the U.S.A.
Rights for the world outside the U.S.A. Controlled by

Words and Music by DUKE ELLINGTON,
IRVING MILLS and MITCHELL PARISH

Moderately

Bbm7  Gb7  F7  E7  Eb7  AbM7  Ab7  G7  Gb7  F7

They say into your early life romance came, and in this heart of yours burned a

Gb7  F7  E7  Eb7  AbM7  Cm7b5  F7#9  Bbm7

flame, a flame that flickered one day and died away. Then, with disillusion

Gb7  F7  E7  Eb7  AbM7  Ab7  G7  Gb7  F7  Bb7

fusion deep in your eyes, you learned that fools in love soon grow wise. The years have
STABLEMATES

 Moderately

 Em7 A7 Ebm7 Ab7 DbM7 C7#5 Abm7

 Db7 Gbm7 Gm7b5 C7 Fm7 Bb7#9(#5) N.C.

 Ebm7 Ab7#5 DbM7 Fm7 Gb13

 G7#5 C7 Bb7 A7 Ab7 N.C.

 Em7 A7 Ebm7 Ab7 DbM7 C7#5 Abm7 Db7 Gbm7

 Gm7b5 C7 Fm7 Bb7#9(#5) N.C. Ebm7 Ab7#5 DbM7

 SOPHISTICATED LADY

 from SOPHISTICATED LADIES

 Moderately

 Bbm7 Gbs F7 E7 Eb7 AbM7 Ab7 G7 Gbs F7

 They say in to your early life romance came, and in this heart of yours burned a

 Bbs Eb7 AbM7 Cm7b5 F7b9 Bbm7

 flame, a flame that flickered one day and died away. Then, with dissil

 Gbs F7 E7 Eb7 AbM7 Ab7 G7 Gbs F7 Bb7

 lusion deep in your eyes, you learned that fools in love soon grow wise. The years have
changed you, some-how; I see you now. Smoking, drink-ing, nev-er think-ing of to-mor-row,

non-chalant. Diamonds shin-ing, danc-ing, din-ing with some man in a res-tau-rant,
is that all you re-ally want? No. So phis-ti-cated La-dy, I know, you miss the

love you lost long a-go, and when no-bod-y is nigh you cry. They cry.

STAIRWAY TO THE STARS

Copyright © 1935 by PARMIT MUSIC and EMI ROBBINS CATALOG INC.
Copyright Renewed
All Rights are PARMIT MUSIC Administered by THE SONGWRITERS GUILD OF AMERICA

Words by MITCHELL PARISH
Music by MATT MALNECK and FRANK SIGNORELLI

Slowly

CM7 G7#5 Gm7 C9 FM7 Bb13 Bb7#11

Let's build a Stair-way To The Stars, and climb that Stair-way To The Stars,

Am7 D7 Dm7 G7#5 CM7 A7#9 Dm7 G7 CM7 G7#5

with love be-side us to fill the night with a song. We'll hear the

Gm7 C9 FM7 Bb13 Bb7#11 Am7 D7

sound of vi-o-lins out yon-der where the blue be-gins, the moon will guide us as

Dm7 G7 CM7 F#m7#5 B7 Em7 Am7

we go drift-ing a-long. Can't we sail a-way on a la-zy dais-ty pet-al,

Em7 A7 Dm7 Gm7

o-ver the rim of the hill? Can't we sail a-way on a lit-tle dream and set-tle

Dm7 G7 CM7 G7#5 Gm7 C9 FM7

high on the crest of a thrill! Let's build a Stair-way To The Stars, a love-ly

Bb13 Bb7#11 Am7 D7 Dm7 G7#5 1 C A7#5 Dm7 G7 2 C Fm6 C6
Stair-way To The Stars. It would be heav-en to climb to heav-en with you. you.
SOMEONE TO LIGHT UP MY LIFE
(Se Todos Fossem iguais a Voce)

Medium Samba

AM7

Gmaj7b5  Cmaj7sus3  F#m7  B9  Em7  A9

Where shall I look for the love to replace you?

DM7

Cmaj7b5  F#maj7sus3  Bm7  E9

Some one To Light Up My Life.

E13

E9#5  AM7  F#m7

Some one with strange little ways, eyes like a blue autumn haze,

Dmaj7b5

G13  G7#5  Cmaj7  Am6

Some one with your laughing style and a smile that I know will keep haunting me endlessly. Sometimes in stars or the swift flight of

Em7  A9  DM7  Cmaj7b5  F#maj7sus3  DM7

seabirds I catch a moment of you.

Dmaj7b5

Dm6  A/C#  C13sus  C13  B7  Em9sus

That's why I walk all alone, searching for

some thing unknown, searching for something or Someone To

E7b9  AM7

Light Up My Life.
STARDREAMS

Words and Music by CHARLES SPIVAK, SONNY BURKE and SYLVIA DEE

Moderately slow

Am7 D7 Am7♭5 F7 A♭7 G Eb7 Am7 1 A7 A♭7

You come in Star-dreams to bring me our dreams and then we share a thrill a -

G E7 Eb9♭5 D7 2 A7 D7 G

gain, a - gain. You're think - ing of. Once a - gain the moon wand-ers past, you

A♭dim7 B♭m7 Eb9 Eb7♭9 A♭

kiss me at last, and all of my cares take flight. Then you hold me

A Adim7 Bm7 E9 E7♭9 Eb9♭5 D♭ Bm

close for a - while; I see your sweet smile. Two hearts beat as one to - night. But I

Am7 D7 Am7♭5 F7 A♭7 G Eb7 Am7 D7 G

lose my Star-dreams, they're gone as dawn beams. I sigh as Star-dreams say good - bye.

STELLA BY STARLIGHT

from the Paramount Picture THE UNINVITED

Words by NED WASHINGTON
Music by VICTOR YOUNG

Moderately

Em7♭5 A♭7♭9 Cm7 F7 Fm7 B♭7 EbM7 A♭7

The song a rob - in sings through years of end - less springs;

B♭M7 Em7♭5 A♭7♭9 Dm7 B♭m7 Eb7 FM7 Em7♭5 A♭7 Am7♭5 D7♭9

mur - mur of a brook at e - ven - tide that rip - pes by a nook where two lov - ers hide;

G7♭5 Cm7 A♭7 B♭M7

great sym - phon - ic theme, that's Stel - la By Star - light and not a dream. (Boy:) My (Girl:) He's

Em7♭5 A♭7♭9 Dm7♭5 G7♭9 Cm7♭5 F7♭9 B♭M7

heart and I a -gree she's ev - ry - thing on earth to me.

all of these and more he's ev - ry - thing that you'd a - dore.
Moderately slow

D♭ M7  G♭9♯11  F♯7♭9  B♭7

And now the purple dusk of twilight time steals across the meadows of my heart.

E♭m7  Ab7  Fm7  B♭m7  Gm7  C7  E♭m7  Ab7

High up in the sky the little stars climb, always reminding me that we're apart.

D♭M7  G♭9♯11  F♯7♭9  B♭7

You wandered down the lane and far away, leaving me a song that will not die.

E♭m7  Ab7  Fm7  B♭m7  E♭m7  Ab7  D♭M7  D♭7♯5

Love is now the Star Dust of yesterday, the music of the years gone by. Some times I

G♭M7  G♭m♭7  F♯m7  B7  D♭M7

wonder why I spend the lonely night dreaming of a song. The melody

Fm7  B♭7  Eb7  B♭7  Ab7

haunts my reverie, and I am once again with you, when our love was new,

E♭m7  Ab7  D♭M7  E♭m7 Edim  Fm7  B♭m7  Eb9

and each kiss an inspiration. But that was long ago, now

B♭m7  Eb7  Ab7  E♭m7  Ab7  Db7  G♭M7

my consolation is in the Star Dust of a song. Beside a garden

G♭m♭7  F♯m7  B7  D♭M7  Fm7  B♭7

wall, when stars are bright, you are in my arms. The nightingale tells his fairy tale

E♭m7  B♭7  Eb7  F♯m7  B♭13  D♭M7  B♭m7

of paradise where roses grew. Though I dream in vain, in my heart it will remain:

Fm7  B♭7  Ebm7  Ab7  D♭M7

my Star Dust melody, the memory of love's refrain.
STEPPIN' OUT WITH MY BABY
from the Motion Picture Irving Berlin's EASTER PARADE

Words and Music by
IRVING BERLIN

Medium Jump

Step-pin' Out _ With My Ba - by. Can't go wrong 'cause I'm in right. It's for sure,

not for may - be, that I'm all dressed up to - night. Step-pin' out _ with my hon - ey,

can't be bad _ to feel so good. Nei-er felt _ quite so sun - ny. And I keep on

knock - in' wood, there'll be smooth sail - in' 'cause I'm trim - min' my sails. _ (Girl version) _ With a

top bright _ hat _ and my white tie _ and my tails _ Step-pin' Out _

With My Ba - by. Can't go wrong _ 'cause I'm in right. Ask me when _

will the day _ be, the big day may _ be to - night. _ be to - night._
STEREOPHONIC

Moderately

Cm D♭9♭5 Cm B♭m9 E♭9 A♭M9 A♭6 Dm7♭5 G7 Cm

1 Cm 2 Cm

Cm Cm#7 Cm7 Fm Fm#7 Fm7 Cm

Cm D♭9♭5 Cm B♭m7 E♭9 A♭M9 A♭6 Dm7♭5 G7 Cm

STORY OF MY FATHER

Words and Music by

ABBIE LINCOLN

Moderately

GM7 G6 D7 Am7

Do we kill our-selves on pur-pose? Is de-struct-ion all our own? Are we dy-ing for a

G D7 G G

rea-son? Is our leav-ing on our own? Are the peo-ple sui-ci-dal? Did we come this far to

E♭9 Am7 D7 G D7 G6

die? Of our-selves are we to per-ish for this use-less, worth-less lie? 1. My fa-ther had a

king-dom, my fa-ther wore a crown. They said he was an aw-ful man, he tried to live it

G6 D7 G6 E7 Am7 D7 G6 B♭13 E♭M9 A♭6/9 G(add9)
down. My spir-it of my moth-er, Lord, the crown was hand-ed down.

Additional Lyrics

2. My father built us houses, And he kept his folks inside, His images were stolen, And his beauty was denied,

3. My brothers are unhappy, My sisters they are too, My mother prays for glory, And my father stands accused,

4. My father, yes my father, A brace and skillful man, He fed and served his people, With the magic of his hand,

5. My father, yes my father, His soul was sorely tried, 'Cause his images were stolen, And his beauty was denied,

6. Sometimes the river's calling Sometimes the shadows fall, That's when he's like a mountain, Rising master over all,

7. This Story Of My Father, Is the one I tell and give, It's the power and the glory, Of the life I make and live,

8. My father has a kingdom, My father wears a crown, And he lives within the people, In the lives he handed down.

9. My father has a kingdom, My father wears a crown, And through the spirit of my mother, Lord, The crown was handed down.
STROLLIN’

Moderately

Db M7

Em7 A7 Eb m7 Ab 7

I saw her and she Strollin’ in down the promenade.
She turned and smiled at me to my surprise.

Db m7

Ab m7 D7 Gm7 C7

I took one look and she said, “Oh, my God.” Please help me to win her.
She’s all that I need.

Db M7

Bbm7 Eb7#5 D7#9

Dear Lord above me please help me succeed.

To Coda

To Coda

Db Bb 7 Eb m7 A7 b9 D Db D.C. al Coda

F m7 Bb 7 Eb m7 A7 b9 D Db D.C. al Coda

I’m just as happy as I can be. She’s Strollin’ along with me.

CODA

Db Gb7 b5 Fm7 Bb 7#9 Eb m7 Ab 7 b9 Db Dm7 b5

be. Sweetie and me, baby makes three, Strollin’. 
SUDDENLY IT'S SPRING
from the Paramount Motion Picture LADY IN THE DARK

Words by JOHNNY BURKE
Music by JAMES VAN HEUSEN

Copyright © 1943 (Renewed 1970) by Famous Music Corporation

SUN
Written by KEVIN EUBANKS

Copyright © 1995 Nivek Publishing (BMI)
STROLLIN'

Words and Music by HORACE SILVER

Moderately

D♭ M7

I saw her Stroll in' down the promenade.

She turned and smiled at me to my surprise.

D♭ M7

I took one look and I said, "Oh, my big God,"

Please help me to win her. She's all that I need.

D♭ M7

Dear Lord above me please help me succeed.

2 Fm7

goes to prove that your dreams can come true, don't you see.

To Coda C♭ m7 A♭7♭9 D♭ Fm7 A♭7♭9

I'm just as happy as I can be. She's Stroll-in' a long with me.

CODA

D♭ G♭ m7 C♭ m7 Fm7 B♭ m7 C♭ m7 A♭7♭9 D♭ D♭ M7♭5

be. Sweetie and me, baby makes three, Strollin'.
SUDDENLY IT'S SPRING
from the Paramount Motion Picture LADY IN THE DARK

Words by JOHNNY BURKE
Music by JAMES VAN HEUSEN

Copyright © 1943 (Renewed 1970) by Famous Music Corporation

Moderately

\[ \text{Cm7} \quad \text{D7} \quad \text{Gm7} \quad \text{C7} \quad \text{C₆dim} \quad \text{Cm7} \]

Why is my heart dancing? Imagine dancing! You look at me and

\[ \text{F9} \quad \text{B₆M7} \quad \text{Dm₇♭5} \quad \text{G7} \quad \text{DM7} \quad \text{Bm7} \quad \text{Em7} \quad \text{A₇♯5} \]

Suddenly It's Spring. young and free and Suddenly It's

\[ \text{DM7} \quad \text{Cm7} \quad \text{F7} \quad \text{Fm7} \quad \text{B♭9} \quad \text{EbM7} \quad \text{B7} \quad \text{B♭9} \quad \text{EbM7} \]

High on a hilltop love is calling.

\[ \text{Dm7} \quad \text{G7} \quad \text{Cm7} \quad \text{F7} \quad \text{B♭7} \quad \text{G7} \quad \text{Cm7} \quad \text{D7} \]

Someone should wish me, happy falling. No more being lonely; Can

\[ \text{Gm7} \quad \text{C7} \quad \text{C₆dim} \quad \text{Cm7} \quad \text{F9} \quad \text{B♭6} \]

I be lonely? You look at me and Suddenly It's Spring.

SUN

Copyright © 1995 Nivok Publishing (BMI)

Written by KEVIN EUBANKS

Moderately

\[ \text{Em11} \quad \text{F#m11} \quad \text{Em11} \quad \text{F#m11} \quad \text{Em11} \quad \text{Am11} \]

\[ \text{Em11} \quad \text{F#m11} \quad \text{Em11} \quad \text{Am11} \]

\[ \text{Cm11} \quad \text{Bm11} \quad \text{CM9♯11} \]

\[ \text{Em11} \quad \text{F#m11} \quad \text{Em11} \quad \text{Am11} \]

\[ \text{Cm11} \quad \text{Bm11} \quad \text{Am11} \]

D.S. al Fine
(with repeats)
SWAY
(Quien Sera)

Moderately

Fdim B7 Fdim B7 Em

When marimba rhythms start to play, dance with me, make me Sway.

C9#11 C9 B9 C9#11 C9 B7#9 Em6 B7#9 Em6

Like the lazy ocean hugs the shore, hold me close, Sway me more.

Fdim B7 Fdim B7 Em

Like a flower bending in the breeze, bend with me, Sway with ease.

C9#11 C9 B9 C9#11 C9 B7#9 Em6 B7#9 Em6

When we dance you have a way with me, stay with me, Sway with me.

G6 Bdim D7 G

Other dancers may be on the floor, dear, but my eyes will see only you.

B7 D#dim B7 Em C9 B7#9

Only you have that magic technique, when we Sway I grow weak.

Em N.C. Fdim B7 Fdim B7 Em

I can hear the sound of violins, long before it begins.

C9#11 C9 B9 C9#11 C9 B7#9 1

Make me thrill as only you know how, Sway me smooth, Sway me now.

N.C. 2

Em6 B7#9 Em6 C B7 Em6

When marimba rhythms Sway me now, Sway me smooth, Sway me now.
SUNDAY IN NEW YORK

Words and Music by PETER NERO

Moderately

Em7    A7
      Em7 A7
      Em7 A7

New York on Sunday, big city taking a nap.
If you've got troubles, just take them out for a walk.

Dm7    G7
      To Coda
Dm7    G7
      Bm7    E7
      AM7    A6

Slow down, it's Sunday! Life's a ball, let it fall right in your lap!
They'll burst like bubbles in the fun of a Sunday In New York!

2

AM7    A6
      Dm7
      G9    C6
      CM7    C6

You can spend time without spending a dime watching people watch people pass!
Later you pause, and in one of the stores there's that face next to yours in the glass!

D.C. al Coda

CODA

Bm7    E9
      Dm7    G7
      Bm7    E7
      C#m7b5  F#7

...greeting, then the dream that has seen you thru the week

Bm7

...comes true on Sunday In New York!

SURF RIDE

Written by ART PEPPER

Very fast

C6

F9    F#dim
    C6/G
    F#7

F7    F#dim
    C6/G    F7
    Em7    A7/b9

Dm7    G7#5(b9)
    1

C9

Dm7    G7#5(b9)
TAKE A WALK

Copyright © 1982 Grand Street Music (BMI)

By MICHAEL BRECKER
TANGERINE
from the Paramount Picture THE FLEET'S IN

Copyright © 1942 (Renewed 1969) by Famous Music Corporation

Words by JOHNNY MERCER
Music by VICTOR SCHERTZINGER

Easy Swing

Gm7 C7 FM7 Am7 Abdim7 Gm7 C7 Gm7 C7

Tangerine, she is all they claim with her eyes of night and lips as bright as

FM7 Am7 D7 Gm7 C7 FM7 Bm7b5 E7b9 Am7 F#m7

flame. Tangerine, when she dances by senoritas stare and

Bm7 E9 A7 D7 Gm7 C7 FM7 Am7 Abdim7

caballeros sigh. And I've seen toasts to Tangerine raised in
Moderately slow

Did you say, "I've got a lot to learn?" Well, don't think I'm trying not to learn.

Since this is the perfect spot to learn, Teach Me Tonight. Start- ing with the "A, B,

C" of it, right down to the "X, Y, Z" of it, help me solve the mystery of it, Teach Me Tonight. The sky's a blackboard high above you. If a shooting star goes by, I'll use that star to write I love you a thousand times across the sky. One thing isn't very clear, my love. Should the teacher stand so near, my love?

Graduation's almost here, my love. Teach Me Tonight. Did you say, "I've got a night."
TANGA

Copyright © 1974 by Ditto Music

Music by JOHN "DIZZY" GILLESPIE

Moderate Latin beat
TELL ME A BEDTIME STORY

By HERBIE HANCOCK

CODA

CM7

Play 3 times

To Coda ()

D.S. al Coda

THERE'S A MINGUS AMONK US

By RANDY BRECKER

D♭ M9

Fast Swing

Copyright © 1973 by Hancock Music Co.

Copyright © 1986 Bowery Music (BMI)
THINGS AIN'T WHAT THEY USED TO BE

By MERCER ELLINGTON

Moderately

Got so weary of bein' nothin',
No use bein' a doubtin' Thomas,
From wearin' a crown nothin',
No use bein' a doubtin' Thomas,
From wearin' a crown

Didn't care ever gettin' nothin',
Now I know there's a happy story yet to come.
It's the dawn of the day of glory:

Can see a glow an-noun-cin' Things Ain't What They Used To Be.
Look at that

Army fightin' to be free. It don't bar me!
Shows me how to go with my

Eyes ain't lookin' low. Don't feel fed up,
That's how come I see a victory:

D.C. al Coda

CODA

Believe me Things Ain't What They Used To Be.
THANKS FOR THE MEMORY
from the Paramount Picture BIG BROADCAST OF 1938

Words and Music by LEO ROBIN and RALPH RAINGER

Moderately
Gm7   C9      FM7   F#dim7  C7      F6
Thanks For The Memory of candle light and wine,
Thanks For The Memory of sentimental verse,
par - the - non moments on the Hud - son Riv-er Line.
How love - ly it was! Thanks For The

D7     Gm7     D7     Gm7    C7     Gm7
Par - the - non moments on the Hud - son Riv-er Line,
How love - ly it was! Thanks For The

FM7   F#dim7  C7      F6      D7     Gm7
memory of rainy after - noons,
Memory of lin - ge - rie with lace,
how I jumped the day you tramped my

D7     Gm7     C7     Eb7     A♭M7
burn - ing toast and prunes.
we were ing - renc - tly ace.
Man - y's the time that we

B♭m7   Eb7     A♭M7   Adim7    CM7    Am7
feast - ed; I got as "high" as a steep - le.
Oh, well, it was swell while it

Dm7   G9      Gm7    C7♭5   Gm7   C7
last - ed; we did have fun
we were in - tel - li - gent

D7     Gm7     C7      F6      D7♭9
sun - burns at the shore,
You might have been a head - a - che but you

Gm7
ne - ver were a bore, so thank you so much.

A♭dim7   Am7   A♭m7   D♭7    Gm7   C9      F6
Awn - ly glad I met you, chee - ri - o and too - dle - oo
and thank you so much!
That Old Black Magic
from the Paramount Picture STAR SPANGLED RHYTHM

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Copyright © 1942 (Renewed 1969) by Famous Music Corporation

Easy Swing

EbM7

That Old Black Magic has me in its spell.

Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

Those icy fingers up and down my spine.
The same old witchcraft when your

Gm7 C7 Fm7 Bb7 EbM7

eyes meet mine.
The same old tingle that I feel inside,

Db7 Fm7 Bb7 Gm7 Fbdim7

elevator starts its ride,
and down and down I go, 'round and 'round I go

Fm7 Db7 3 EbM7 Ab7 G7 Cm7 3 Ab7#11

like a leaf that's caught in the tide.
I should stay away but what can I do?

Dm7b5 G7 C7 Fm7

I hear your name and I'm a flame, a flame with such a burning desire

Abm7 Db7 3 Abm7 Db7 3 Gm7 C7 Fm7 Bb7 EbM7

that only your kiss can put out the fire.
For you're the lover I have waited for, the mate that fate had me created for.

And Bbm7 Eb7 Bbm7 Eb7 Bb7

every time your lips meet mine, darling, down and down I go 'round and 'round

Fbdim7 Fm7 3 Abm7 Db7 3 Fm7

I go in a spin, loving the spin I'm in under That Old Black Magic

Bb7sus 1 Eb6 Fm7 Bb7 2 Eb6

ic called love! That love!
THAT'S RIGHT

By BENNY GREEN

Moderately

Fm E7♯5 A7♯5(♯9) Ab m9
Gb M9 C13♭9(♯11) Fm7 A7♯9 D7♯9 Bbm9 Eb9 A13♭9 D7♯5(♭9) Db9

C7♯9 B9♭5 Bb7 G13♯9 C7♯9 B♭/F Fm Fm7 E7♯5 A7♯5 Ab m9
Gb M9 C13♭9(♯11) Fm7 A7♯9 D7♯9 Bbm9 Eb9 A13♭9 D7♯5 Db9 C7♯9 Eb9 Ab9

G13 C7♯9 B♭/F Fm G♭ M9 G7 A♭7 Db9

G7 C7♯5 F Gm7 F/A B♭7 A7 A♭7 Db7

D♭7 G7 Gm11 C7 G♭7♭11 Fm E7♭5 A7♭5(♯9) Ab m9 G♭ M9 C13♭9(♯11) Fm7

A7♯9 D7♭9 Bbm9 Eb9 A13♭9 D7♯5(♭9) Db9 C7♯9 B9♭5 B♭7 G13♯9 C7♯9 B♭/F

To Coda

Fm B9♭5 C7♯5(♯9) Db9 C7♯9 Eb9 Ab9 G13♯9 C7♯9 B♭/F Fm

D.S. al Coda

CODA

G♭ M9 C7♯9 C7♯9 Fm7 E♭7 Eb m7 D7 Db m7 G♭13

Rubato

G♭13♭11 Fm69(add11)
THINGS TO COME

Copyright © 1948 (Renewed) by Music Sales Corp. (ASCAP)

By DIZZY GILLESPIE and GIL FULLER

Fast Bop

THE THIRD PLANE

Copyright © 1977 RETRAC PRODUCTIONS, INC.

Written by RON CARTER
Moderately

As I approach the prime of my life, I find I have the time of my life learning to enjoy at my leisure all the simple pleasures. And so I happily concede, This Is All I Ask, this is all I need. (Boy) Beautiful girls walk a little slower when you speak to me. (Girl) Beautiful girls men speak a little softer when you walk by me. Lingering sunsets stay a little longer with the lonely sea. Children everywhere, when you shoot at bad men, shoot at me. Take me to that strange, enchanted land grown-ups seldom understand. Wandering rainbows leave a bit of color for my heart to own, stars in the sky make my wish come true before the night has flown. And let the music play as long as there's a song to sing, and I will stay younger than spring. (Girl) Soft-spoken spring.
THIS YEAR'S KISSES
from the 20th Century Fox Motion Picture ON THE AVENUE

Words and Music by
IRVING BERLIN

Slowly
CM7 Em7 A7 Dm7 G7 Dm7 G7 CM7 Dm7 G7
This year's crop of kisses don't seem as sweet to me.

CM7 Em7 A7 Dm7 G7 Dm7 G7 CM7 Gm7 C7
This year's crop just misses what kisses used to be.

FM7 Fn7 Bb7 CM7
This year's new romance doesn't seem to have a chance, even helped by

D7 Dm7 G7 CM7 Em7 A7 Dm7 G7
Mister Moon above. This year's crop of kisses is not for me,

Dm7 G7 Em7 C7 A7 Dm7 G7
___ for I'm still wearing last year's love.

CM7 Ebdim Dm7 G7 2 C6

THREE LITTLE WORDS
from the Motion Picture CHECK AND DOUBLE CHECK

Lyric by BERT KALMAR
Music by HARRY RUBY

Moderately fast
CM7 Ebm7 A9 Dm7 G7 Dm7 G7
Three Little Words, oh, what I'd give for that wonderful phrase. To hear those

CM7 Ebm7 A9 Dm7 G7 Dm7 G7
Three Little Words, that's all I'd live for the rest of my days. And what I

Gm7 C7sus C7 FM7 Bb7 A7 A9 G7
feel in my heart they tell sincerely, no other words can tell it half so clearly.

CM7 Ebm7 A9 Dm7 G7 C6
Three Little Words, eight little letters which simply mean, "I love you."
THIS MASQUERADE

Words and Music by
LEON RUSSELL

Moderately slow

Are we really happy here with this lonely game we play,

Thoughts of leaving disappear every time I see your eyes

Looking for words to say? Searching but not finding

No matter how hard I try. To understand the reason

Sons that we carry on this way, we're lost

In a masquerade. Both afraid to say

We're just too far away from being close together

We tried to talk it over, but the words got in the way.

We're lost inside

this lonely game we play.

CODA

TIME WAS

English Words by S.K. RUSSELL
Music by MIGUEL PRADO

Moderately

Time Was when we had fun on the schoolyard swings; when we exchanged gradu-

action rings one lovely yesterday.

Copyright © 1972, 1973 by Embassy Music Corporation and Stuck On Music
Copyright Renewed

Copyright Renewed
Am7    D7    GM7    G7    CM7    Cm6
when we wrote love letters in the sand, or lingered over our “coffee and,”
Am7    D7    D7b9    G6    CM7    G6    F♯7♯9    B
dreaming the time away.
C♯m7    F♯7    B6    Cdim    C♯m7    F♯7    D    Cm6/E♭
Picnics and hayrides and
C♯m7    F♯7    B6    Cdim    C♯m7    F♯7    D    Cm6/E♭
midwinter sleigh rides and never apart.
Em11    A7    Am7
Hikes in the country and
D7    D7b9
there's more than one tree on which I've a place in your heart.
G    Bm    Am7    D7    GM7    G7    CM7    Cm6
Darling, every tomorrow will be complete, if all our moments are
G/B    Gdim/B♭    Am7    D7    D7b9
half as sweet as all our time was then.

TILL THE CLOUDS ROLL BY
from OH BOY!

Copyright © 1938 by HAL LEONARD CORPORATION

Words by P.G. WODEHOUSE
Music by JEROME KERN

Moderately

EbM7    C7♯9    Fm7    Bb7    Eb6
Oh, the rain comes a pitter, patter, and I'd like to be safe in
EbM7    Bb♭m7    Eb7    AbM7    Fm7    Bb9    Eb7    Cm7    Fm7
bed. Skies are weeping, while the world is sleeping, trouble heaping on
F9    Fm7    Bb7    EbM7    C7♯9    Fm7    Bb7    Eb6
our head. It is vain to remain and chatter, and to
Fm11    Bb7    EbM7    B♭m7    Eb7    AbM7    Fm7    Bb9    Eb7    D♭13
wait for a clearer sky. Helter skelter I must fly for shelter
C7♯9    F7    Bb7

Till The Clouds Roll By.

1 Eb6    Fm7    Bb7
2 Eb6
TO EACH HIS OWN
from the Paramount Picture THE CONVERSATION

Words and Music by JAY LIVINGSTON
and RAY EVANS

Broadly

A rose must remain with the sun
and the rain or its love
promise won’t come true.

To Each His Own, To Each His Own,
and my own is you.
What for me there’s you.
If a flame is to grow there must be a glow,
to open each door there’s a key.
I need you, I know I can’t let you go,
your touch means too much to me.

Two lips must insist on two more to be kissed
or they’ll never know what love can do.

To Each His Own, I’ve found my own
one and only you.

TOKU-DO

By BUSTER WILLIAMS

Moderately

To Coda ☞ D.C. al Coda

CODA

To Coda ☞ D.C. al Coda

CODA

* * *
TOO CLOSE FOR COMFORT
from the Musical MR. WONDERFUL

Words and Music by JERRY BOCK,
LARRY HOLOFCENER and GEORGE WEISS

TOPSY

Written by EDGAR BATTLE
and EDDIE DURHAM
TRISTE

Copyright © 1967, 1968 Antonio Carlos Jobim
Copyright Renewed
Published by Corcovado Music Corp.

Sad is to live in solitude far from your tranquil altitude.

Sad is to know that no one ever can live on a dream that never can be.
Dreamer awake, wake up and see.

Your beauty is an aeroplane so high, my heart can't bear the strain.

A heart that stops when you pass by only to cause me pain.

Sad is to live in solitude.

ULTRAFOX

Copyright © 1928 (Renewed) by Publications Francis Day S.A.
All Rights in the U.S.A. and Canada Controlled by Jewel Music Publishing Co., Inc.

Moderately

F F7 Bb Bbm F F7 Bb Bbm6 F F#dim7 Gm7 C7

A7 D7 G7 C7 F F7 Bb Bbm6 F F7 Bb Bbm6 F F#dim7

Gm9 C7 F6 Bm7 E7 Am7 A#dim7 Bm7 B#dim7 A A#dim

Bm7 G7 Cm7 C#dim7 Dm7 D#dim7 C6 D#7 C7 F F7

Bb Bbm6 F F7 Bb Bbm6 F F#dim7 Gm7 C7#5 F Bbm6 F6
THE VERY THOUGHT OF YOU

Words and Music by RAY NOBLE

With a slow, easy swing

Ab6
AbM7 B♭m7

The Very Thought Of You, and I forget to do the little ordinary
Bdim7 Cm7 F7 B♭7
B♭m7 Eb7 Gm7♭5 C7 Fm7 Fm/E♭

things that everybody ought to do. I'm living in a kind of day-dream, I'm happy as a
Dm7♭5 G7♭9 Cm7 F7 B♭7
B♭m7 Eb7 Ab

king, and foolish though it may seem, to me that's everything. The mere idea of you
Ab6 AbM7 B♭m7 Bdim7 Cm7 F7

the longing here for you, You'll never know how slow the moments go till I'm
B♭7 B♭m7 Eb7 Gm7♭5 C7 Fm7 Fm/E♭ Ddim7 G7

near to you. I see your face in every flower; your eyes in stars above, It's just the
Cm7 F7 B♭m7 Eb7

thought of you, The Very Thought Of You, my love. The Very love.
1 Ab6 B♭m7 Eb7
2 Ab6 Ab6

WALK DON'T RUN

Words and Music by JOHNNY SMITH

Copyright © 1960 by Peermusic Ltd., On Board Music and Mesa Verde Music Co.
Copyright Renewed
All Rights Administered by Peermusic Ltd.

Moderately

Am7 F E♭+ E7 Am7 F Em Dm C G7 C

C N.C. C

Am

F E♭ Am E Am7 F E♭+ E7

Am7 F Em Dm C G7 C C6

1 C
2 C
TOO LATE NOW

Slowly

CM7 Am7 Dm7 G11 CM7 Am7 Dm7 G7
Too Late Now to forget your smile, the way we clung when we've danced a while.

CM7 Am7 F#m7b5 B7#5 Em7 Eb7 Dm7 G7 CM7 Am7
Too Late Now to forget and go on to some one new. Too Late Now to get you voice, the way one word makes my heart rejoice. Too Late Now to imagine my selfish away from you. All the things we've done together.

Bm7 E7 Am6 Am7 D7#5 Gm6 Am7 D7
I relive when we're apart. All the tender fun together stays on in my heart. How could I ever close the door, and be the same as I was before?

CM7 Am7 F#m7b5 B7#5 Em7 A7b9 Dm7 G7b9 1 C Am7 Dm7 G7 2 C6
Darling, no, no, I can't any more, it's Too Late Now. Now.

VISA

Copyright © 1953 (Renewed 1981) Atlantic Music Corp.

By CHARLIE PARKER

Quickly \( \frac{1}{4} \) = 200

C7 F7 C7 C7#5
F7 C7 A7
Dm G C7 1 G7 2 G7
UNLESS IT'S YOU

© 1982 Marissa Music and Morgan Ames Music (administered by Copyright Management, Inc.)

Lyric by MORGAN AMES
Music by JOHNNY MANDEL

Lyrically

I wonder why I've loved so few; I guess I'm shy, I'm just like you. And so I try to turn a way, though you're the sky to me, the joy to me, the day. At times I stray and think I'm free, then in your way you reach for me. You know I'll stay, I always do, for what is love to me? Unless It's You? I wonder You?

WATERMELON MAN

Copyright © 1973 by Hancock Music Co.

By HERBIE HANCOCK

Jazz-Rock
WALTZ NEW

By JAMES S. HALL

Moderately
Bb6 D7♯9 EbM7 G7♯5 Cm7 G7♯5
Cm7 F7 Dm7 C♯dim Cm7 F7
Dm7 Dbm7 Gb7 CsM7 Cm7 F7 Bb6 D7♯5

EbM7 G7♯5 Cm7 G7♯5 C7 F7
Fm9 Bb13 EbM7 A7 Dm7 G7 Cm7 F7

To Coda ♫ D.C. al Coda
CODA ♫ Bb Eb Bb/D Cm7(no5th)

Bb sus Bb D7 Eb6 Em7♯5 Fsus F Bb

WAVE

Words and Music by
ANTONIO CARLOS JOBIM

Medium Bossa Nova
DM7 B♭dim7 Am7 D7♯9 GM7

So close your eyes, for that's a lovely way to be. A ware of things your heart alone

Gm6 F♯13 F♯7♯5 B9sus B7♯9 E9

was meant to see. The fundamental loneliness goes whenever

B♭7 A7 Dm7 G7 Dm7 G7 DM7 B♭dim7

two can dream a dream to gether. You can't deny, don't try to fight the rising sea.

Am7 D7♯9 GM7 Gm6 F♯13 F♯7♯5

Don't fight the moon, the stars above and don't fight me.
WE'LL BE TOGETHER AGAIN

Copyright © 1945 (Renewed 1973) Terry Fischer Music and Music Sales Corporation
Lyric by FRANKIE LAINE
Music by CARL FISCHER

Moderately slow

No tears, no fears, remember there's always tomorrow. So what if we have to part, We'll Be Together Again. Your kiss, your smile, are memories I'll treasure forever. So try thinking with your heart, We'll Be Together Again. Times when I know you'll be lonesome, times when I know you'll be sad; Don't let temptation surround you, don't let the blues make you sad. Some day, some way, we both have a lifetime before us. For parting is not goodbye, We'll Be Together Again.
WEST COAST BLUES

Copyright © 1960 (Renewed) by TAGGIE MUSIC CO., a division of Gopam Enterprises, Inc.

By JOHN L. "WES" MONTGOMERY

Moderately

F7

C7

Dm7

G7

C7

Bb7

Bb7

Bm7

E7

Bb7

F7

Bb7

BbM7

Abm7

Db7

GbM7

B7sus

B7

BbM7

Abm7

Db7

GbM7

B7sus

B7

BbM9\#11
TWO DEGREES EAST, THREE DEGREES WEST

Copyright © 1956 (Renewed 1984) by MJQ Music, Inc.

By JOHN LEWIS

WHAT IS THERE TO SAY
from THE ZIEGFELD FOLLIES OF 1934

Words and Music by VERNON DUKE
and E.Y. HARBURG

Copyright © 1933 PolyGram International Publishing, Inc.
Copyright Renewed

E♭M7 Cm7 Fm7 B♭7 E♭M7 Cm7 Fm7 B♭7 E♭M7 Cm7 Fm7 B♭7
What Is There To Say and what is there to do? The dream I've been seeking has,

Fm7 B♭7 E♭M7 Cm7 Fm7 B♭7 E♭M7 Cm7 Fm7 B♭7
practically speaking, come true.

E♭M7 Cm7 Fm7 B♭7 E♭M7 Cm7 Fm7 B♭7
What Is There To Say and

E♭M7 B♭m7 E♭7 AbM7 Adim7 E♭M7 Cm7
how will I pull through? I knew in a moment, contentment and home meant just

you. You are so lovable, so livable, your

Fm7 F♯dim7 E♭M7 Am7♭5 D7 Gm7
beauty is just unforgivable, you're made to marvel at and

C7 F7 B♭7 B♭7♭5 E♭M7 Cm7 Fm7 B♭7 E♭M7 Cm7
words to that effect. So, What Is There To Say and what is there to

F7 F♯dim7 E♭M7/G Cm7 Fm7 B♭7 E♭6
do? My heart's in a deadlock, I'd even face wedlock with you.
WHEN SUNNY GETS BLUE

Copyright © 1968 Sony/ATV Tunes LLC
Copyright Renewed
All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

Lyric by JACK SEGAL
Music by MARVIN FISHER

Slow Blues tempo

When Sunny Gets Blue, her eyes get gray and cloudy.
Then the rain begins to fall.

When Sunny Gets Blue, her eyes get gray and cloudy.
Then the rain begins to fall.

Pitter patter, pitter patter, love is gone so what can matter?
No sweet lover man comes to call.

When Sunny Gets Blue, she breathes a sigh of sadness,
like the wind that stirs the trees.

Wind that sets the leaves to swayin',
like some violins are playin' weird and haunting melody.

People used to love to hear her laugh,
see her smile. That's how she got her name.

Since that sad affair, she's lost her smile, changed her style.
Somehow she's not the same.

But memories will fade, and pretty dreams will rise up where her other dream fell through.

Hurry new love, hurry here to kiss away each lonely tear, and hold her near When Sunny Gets Blue.

Hold her near When Sunny Gets Blue.
WHAT DO YOU SEE

© 1993 URBAN RENEWAL MUSIC and RIQUE PANTOJA MUSIC
All Rights for URBAN RENEWAL MUSIC Administered by BUG

By ERNIE WATTS
and RIQUE PANTOJA

WHAT WILL I TELL MY HEART

Copyright © 1937 by Chappell & Co. and MPL Communications, Inc.
Copyright renewed; extended term of Copyright deriving from Jack Lawrence
assigned and effective February 9, 1993 to Range Road Music Inc.
Extended term of Copyright deriving from Irving Gordon and Pete Tinturin Controlled by Chappell & Co.

Words and Music by IRVING GORDON,
PETE TINTURIN and JACK LAWRENCE
When The Sun Comes Out

Lyric by TED KOEHLER
Music by HAROLD ARLEN

© 1941 (Renewed 1969) TED KOEHLER and S.A. MUSIC CO.
All Rights for TED KOEHLER MUSIC Administered by
FRED AHLERT MUSIC CORPORATION

Moderately slow

When The Sun Comes Out

out

and that rain stops beat' in' on my win-
dow pane;

Though he's gone

Out

there'll be blue-birds 'round my door singin' like they did before that ol'

stay away for good, I'd stop

livin' if he should. Love is funny, it's not always peach-es, cream, and hon-
ey.

Just when ev'-rything looked bright and sunny, sud-den-ly the cyclone came.

nevet be the same 'til that sun comes out

and that rain stops beat' in' on my win-
dow pane; If my heart holds out let it rain and let it pour, it may not be long be-fore there's a

knockin' at my door, then you'll know the one I loved walked in

When The Sun Comes Out.
WHOLEY EARTH

Moderately fast (♩♩♩♩♩)

FM7

Oh the Wholy Earth's a mura - nal, seen from way up high, ab - stract ed nat - ural
where the folks in - hab - it have a geometric grace, circled, squared, some - times
bas - re - liev, wit - nessed from the sky. Clouds that cast a sin - gle shad - ow; drift - ing,
triangled, ruled with lines and space. Wa - ter - ways and crag - gy moun - tains seem - ing
moving on the ground, just cre - a - ting an illu - sion as the world goes
ly re - veal a plan, just as if some - bod - y drew it with a great big giant
'round hand.

FM7 B♭6/F FM7

Places Life's a rep - i - t - i - on, it's an
People live be - fore us leave a

FM7

ac - tion of bring the people here
mem - ory re - peat, act of do - ing, act of liv - ing in a world of ev - ery bod - y sec - ond class.

FM7 B♭6/F

life that keep oc - cur - ring, ghosts ap - pear - ing through the sound,
moving in a cir - cle,

FM7 Gm7 Am7 B♭M7

round, and round, and round, and round. Yes, the whole wide world is round.

WHY WAS I BORN?

Moderately

Copyright © 1929 PolyGram International Publishing, Inc.
Copyright Renewed

Why Was I Born? Why am I liv - ing? What do I get? What am I
giv - ing? Why do I want a thing I dare - n't hope for? What can I hope for?

I wish I knew. Why do I try to draw you near me?

Copyright © 1980 Moselka Music
All Rights Administered by Embassy Music Corp.

Words and Music by

ABBIE LINCOLN

Music by JEROME KERN

Lyrics by OSCAR HAMMERSTEIN II
(There'll Be Blue Birds Over)

THE WHITE CLIFFS OF DOVER

Words by NAT BURTON
Music by WALTER KENT

Copyright © 1941 Shapiro, Bernstein & Co., Inc., New York and Walter Kent Music, California
Copyright Renewed
All Rights outside the United States Controlled by Shapiro, Bernstein & Co., Inc., New York

Slowly

There'll be bluebirds over The White Cliffs Of Dover tomorrow, just you wait and see.

Bb7

There'll be love and laughter and peace ever after, tomorrow,

Gm7 Ec6 Bbm7 Eb7 AbM7 EcM7 Cm7 Fm7 Bb7

when the world is free.

Ab Fm7 Cm Cm7 F7 Fm7 Bb7 Ec Gm7 Bbm7 Ec7 AbM7

The shepherd will tend his sheep, the valley will bloom again. And

Ebm7 Cm7 Fm7 Bb7

Jimmy will go to sleep in his own little room again. There'll be bluebirds over The White Cliffs Of

Dover tomorrow, just you wait and see.

There'll be see.

WHY DON'T YOU DO RIGHT

(Just Me Some Money, Too)

Words by JOE McCoy

Moderately

You had plenty money nineteen twenty two, you let other people make a fool of you. Why Don't You Do Right, like some other men do? Get out of here and

Gm7 A7 Dm7 Bb7 A7 Dm7 Bb7 A7 Gm7 A7

get me some money too. Yo' sittin' down wonderin' what it's all about, if you ain't got no money they will put you out. Why Don't You Do Right, like some other men do? Get out of here and get me some money too. If you hadn't prepared twenty

Dm7 Bb7 A7 Gm7 A7

years ago, you wouldn't be wonderin' now from do to do. Why Don't You Do Right, like some other men do? Get out of here and get me some money too.
WHAT'LL I DO?
from MUSIC BOX REVUE OF 1924

Words and Music by
IRVING BERLIN

Moderately

What'll I Do when you are far away and I am blue, What'll I Do?

What'll I Do when I am wondering who is kissing you, What'll I Do?

Tell my troubles to? When I'm alone with only dreams of you that won't come true, What'll I Do? What'll I Do?

THE WIND

Music by RUSSELL FREEMAN
Lyrics by JERRY GLADSTONE

Slowly

The Wind is cold. I turn up my collar in vain. The night is still, the wind's only whirling in my brain. "You fool, you fool." I hear a mournful sigh. "Don't you know your love has gone forever, why did you ever say goodbye?" And so she's gone, a memory has taken her place. These empty arms are holding a ghost in their em...
bracket. I'm all alone, I know it's over now and yet, there's a
cold wind always to remind me, of the things I can't forget.

WINDOWS

By CHICK COREA
WINTERSONG

Slowly

EbM7   Cm7   Fm7   Bb7   EbM7   Cm7   F7   E7

EbM7   A7   AbM7   Gm7   C7   F7   Bb7   EbM7   AbM7   Gm7   C7   F7   Bb7   EbM7   Am7b5   D7

Gm7   Am7b5   D7b9   Gm7   C7   F7

BbM7   Gm7   Cm7   F7   BbM7   Edim7   Fm7   Bb7

EbM7   Cm7   Fm7   Bb7   Gm7   C7   F7   Bb7

EbM7   A7   AbM7   Gm7   C7   F7   Bb7   EbM7

WITHOUT A SONG

Words by WILLIAM ROSE and EDWARD ELISCU
Music by VINCENT YOUMANS

Brightly

EbM7   Bbm7   Eb7   AbM7   Db7   EbM7   Bbm7   Eb7

Without a Song, the day would never end; Without a Song, the road would

AbM7   Db7   EbM7   Gm7   F#dim7   Fm7   Bb7   EbM7

never bend. When things go wrong, a man ain’t got a friend Without a Song.
Cm7 Fm7 Bbm7 EbM7 Bbm7 Eb7 AbM7 Db7 EbM7

That field of corn would never see a plow, that field of corn

Bb7 Eb7 AbM7 Db7 EbM7 Gm7 F#dim7 Fm7 Bb7

would be deserted now. A man is born, but he's no good no how. Without A

Song.

EbM7 Ab7 EbM7 Bbm7 Eb7 AbM7 Gm7 C7 Fm7 Bb7

I got my troubles and woe, but sure as I know the Jordan will roll.

I'll get a long as long as a song is strong in my soul. I'll never know what makes the

AbM7 Db7 EbM7 Bbm7 Eb7 AbM7 Db7 EbM7

rain to fall, I'll never know what makes the grass so tall. I only know

Gm7 F#dim Fm7 Bb7 EbM7 Cm7 Fm7 EbM7

there ain't no love at all, Without A Song.

YOU'RE BLASE'
from BOW BELLS

Words by BRUCE SIEVIER
Music by ORD HAMILTON

Copyright © 1931 by Chappell & Co. Ltd.
Copyright Renewed
Published in the USA by Chappell & Co.

Moderately slow
FM7

You're deep, just like a chasm, you're no enthusiasm! You're

Abdim7 Gm7 F#dim7 Gm7 F#dim7

day is one of leisure in which you search for pleasure. You're

Gm7 C7 C9

tired and uninspired. You're Blase! Your Blase!

Am7 D7b9 Gm7 C7

Fm7 Bb7 Fm7

bored when you're adored. You're Blase! While

Cm7 F7 Bbm7 Eb7 Cm7 F7 Bbm7 Eb7 Am7 Abdim7

reaching for the moon and the stars up in the sky, the simple things of normal life are

Gm7 C7 FM7 Abdim7 Gm7 F#dim7

slowly passing by. You sleep, the sun is shining; You wake, it's time for

Gm7 F#dim7 Gm7 C7 Fm7

dining. There's nothing new for you to do, You're Blase!

WIVES AND LOVERS
(Hey, Little Girl) from the Paramount Picture WIVES AND LOVERS

Words by HAL DAVID
Music by BURT BACHARACH

Copyright © 1963 (Renewed 1991) by Famous Music Corporation

Moderately fast

Fm7

Hey, little girl, comb your hair, fix your make-up, soon he will open the door.

Day after day there are girls at the office and men will always be men.

Gm7

Don’t think because there’s a ring on your finger, you needn’t try anymore.

Don’t send him off with your hair still in curlers, you may not see him again.

Cm7 F7♭9 Am7♭5 D7 EbM7

Wives should always be lovers too.

Run to his arms the moment

Am7

he comes home to you.

He’s almost here.

D7 DbM7 Gm7 C7

Hey, little girl, better wear something pretty, something you’d wear to go to the city. And

Fm7 B♭9 Eb6 Edim

dim all the lights, pour the wine, start the music, time to get ready for love.

Oh,

Fm7 B♭7 Fm7 B♭9 Fm7 B♭9 C7♭9

time to get ready, time to get ready, time to get ready for love.
WOODYN' YOU

Fast Bop

Gm7b5  C7#9(#5)  Fm7b5  Bb7#9(#5)  Ebm7b5  Ab7#9(#5)

DbM7  Abm7  Db7  Abm7  Db7  Abm7  Db7  GbM7

Bb7b5  Eb7  Bbm7  Eb7  Bbm7  Eb7  AbM7  Gm7b5  C7#9(#5)

Fm7b5  Bb7#9(#5)  Ebm7b5  Ab7#9(#5)  DbM7

YOU'RE NEARER
from TOO MANY GIRLS

Copyright © 1940 by Williamson Music and The Estate Of Lorenz Hart in the United States
Copyright Renewed
All Rights on behalf of The Estate Of Lorenz Hart Administered by WB Music Corp.

Words by LORENZ HART
Music by RICHARD RODGERS

Slowly

EbM7  C7  Fm7  Bb7  EbM7

You're nearer than my head is to my pillow, nearer

C7  Fm7  Fm7/Esus  Dm7b5  G7  Cm7  F7

than the wind is to the willow. Dearer than the rain is

dm7b5  G7  Cm7  F7  Bbm7  EbM7  AbM7  C7

to the earth below, precious as the sun to the things that grow.

Fm7  Bb7b9  EbM7  C7  Fm7  Fm7/Esus  Dm7b5  G7

You're nearer than the ivy to the wall is,

Cm7  F7  Dm7b5  G7  Dm7b5  G7  Cm7  F7  F#dim7

nearer than the winter to the fall is. Leave me, but when you're a

EbM7  Abm7  Db7  Gm7  C7  Fm7  Bb7  EbM7

way you'll know You're nearer for I love you so.
YOU'RE DRIVING ME CRAZY!
(What Did I Do?)

Words and Music by
WALTER DONALDSON

Copyright © 1930 (Renewed) by Donaldson Publishing Co.

Slowly
FM7 Am7 D7 Gm7 C7 Gm7 C7 FM7
You! You're Driv-ing Me Cra-zy. What did I do? What did I do?

Gm7 C7 FM7 Am7 D7 Gm7 C7
My tears for you make ev-ry-thing ha-zy, cloud-ing the skies

C7 FM7 Bm75 E7 AM7 F#m7 Bm7 E7 AM7 F#m7
of blue. How true were the friends who were near me, to cheer me, be-lieve me, they knew.

Bm7 E7 AM7 F#m7 Bm7 E7 A7 D7 Gm7 C7
But you were the kind who would hurt me, de-sert me, when I need-ed you! Yes!

FM7 Am7 D7 Gm7 C7 G7 C7 FM7
You! You're Driv-ing Me Cra-zy! What did I do to you?

YOU'RE MINE YOU

Words by EDWARD HEYMAN
Music by JOHN W. GREEN

Copyright © 1933 (Renewed 1960) by Famous Music Corporation

Slowly
Cm7 F7 Cm7 F7 Cm7 F7 Dm7 D♭dim7 Cm7
You're Mine, You! You be-long to me, you! I will nev-er free you, you're here with

F7 B♭M7 G7 Cm7 F7 Cm7 F7 Cm7 F7 Dm7 D♭dim7
me to stay. You're Mine, You. You are mine com-plete-ly, love me strong or sweet-ly,

Cm7 F7 B♭M7 Eb7 Dm7 G7 Cm7 F7 B♭M7 Gm7 Cm7 F7 B♭M7
I need you night and day. Arm in arm, hand in hand, we will be found to-geth-er.

Dm7 G7 CM7 CM75 F7 Dm7 G7 CM7 F7 CM7 F7
Heart to heart, lips to lips, we're chained and bound to-geth-er. I own you,

Cm7 F7 Dm7 D♭dim7 Cm7 F7 B♭M7
I don't need to buy love, you're a slave to my love. In ev-ry way, you're mine.
YOU ARE TOO BEAUTIFUL
from HALLELUJAH, I'M A BUM

Words by LORENZ HART
Music by RICHARD RODGERS

Slowly, with expression

\[\text{F#m7}\text{5} \quad \text{F7} \quad \text{Em7} \quad \text{A7}\text{b9} \quad \text{Dm7} \quad \text{G7}\text{b9} \quad \text{CM7} \quad \text{Em7} \quad \text{Eb7}\]

You Are Too Beautiful, my dear, to be true, and I am a fool for beauty.
You Are Too Beautiful for one man alone, for one lucky fool to be with,

\[\text{Dm7} \quad \text{Dm7}\text{b5} \quad \text{G7}\text{b9} \quad \text{C6} \quad \text{Am7} \quad \frac{1}{2} \text{Dm7} \quad \frac{3}{4} \text{G7}\text{b9} \quad \text{Em7} \quad \text{A7} \quad \frac{2}{4} \text{D7} \quad \text{G7}\text{b9}\]

Fooled by a feeling that because I had found you, I could have bound you, too.
when there are other men with eyes of their own to see.

\[\text{C6} \quad \text{F} \quad \text{F#dim7} \quad \text{C/G} \quad \text{A7}\text{b9} \quad \text{Dm7} \quad \text{G7} \quad \text{CM9} \quad \text{Bm7}\text{b5} \quad \text{E7} \quad \text{Am} \quad \text{Am}\text{#7}\]

with. Love does not stand sharing, not if one cares. Have you been comparing

\[\frac{3}{4} \text{Am7} \quad \frac{3}{4} \text{Am7/D} \quad \text{D9} \quad \text{G9sus} \quad \text{G7} \quad \text{F#m7}\text{b5} \quad \text{F7} \quad \text{Em7} \quad \text{A7}\text{b9}\]

my every kiss with theirs? If on the other hand I'm faithful to you, it's

\[\text{Dm7} \quad \text{G7}\text{b9} \quad \text{CM7} \quad \text{Em7} \quad \text{Eb7} \quad \frac{1}{4} \text{Dm7} \quad \frac{3}{4} \text{Dm7}\text{b5} \quad \text{G7}\text{b9} \quad \text{C6} \quad \text{Am7} \quad \text{D7} \quad \text{G7}\text{b9} \quad \text{C6}\]

not through a sense of duty. You Are Too Beautiful and I am a fool for beauty.

YOUCouldn'T BE CUTER
from JOY OF LIVING

Lyric by DOROTHY FIELDS
Music by JEROME KERN

Moderately

\[\text{GM7} \quad \text{G6} \quad \text{G} \quad \text{Em7}\]

You Couldn't Be Cuter, plus that you couldn't be smarter, plus that intelligent face, you

\[\text{Am7} \quad \text{D7} \quad \text{Bm7} \quad \text{Em7} \quad \text{Am7} \quad \text{D7} \quad \text{GM7}\]

have a disgraceful charm for me. You couldn't be keener, you look so

\[\text{G6} \quad \text{G} \quad \text{Em7} \quad \text{Am7} \quad \text{D7} \quad \text{G6}\]

fresh from the cleaner, you are the little grand slam I'll bring to my family.

\[\text{G7} \quad \text{C6} \quad \text{Cm6} \quad \text{G}\]

My ma will show you an album of me that'll bore you to tears! And

\[\text{GM7} \quad \text{G7}\]

_ _ _ _ _ _
you’ll attract all the relatives we have dodged for years and years. And

what’ll they tell me? Exactly what’ll they tell me? They’ll say you
couldn’t be nicer, couldn’t be sweeter, couldn’t be better, couldn’t be smoother,
couldn’t be cuter, baby, than you are! You are!

YOU BROUGHT A NEW KIND OF LOVE TO ME
from the Paramount Picture THE BIG POND

Copyright © 1930 (Renewed 1957) by Famous Music Corporation

Words and Music by SAMMY FAIN,
IRVING KAHAL and PIERRE NORMAN

Moderately

If the nightingale could sing like you, they’d sing much sweeter than they do, for

you’ve brought a new kind of love to me. If the sand man brought me dreams of you, I’d

want to sleep my whole life through, for you’ve brought a new kind of love to me. I know that

I’m the slave, you’re the queen, but still you can understand that underneath it all,

you’re a maid and I am only a man. I would work and slave the whole day through if

I could hurry home to you, for you’ve brought a new kind of love to me.
YOU DON'T KNOW WHAT LOVE IS

Slowly

You Don’t Know What Love Is, until you’ve learned the meaning of the blues.
Unc til you’ve loved a love you’ve had to lose, You Don’t Know What Love Is.
You don’t know how lips hurt, until you’ve kissed and had to pay the cost.
Unc til you’ve flipped your heart and you have lost, You Don’t Know What Love Is.

Do you know how a lost heart fears the thought of reminiscing?
And how lips that taste of tears lose their taste for kissing?
You don’t know how hearts burn for love that cannot live, yet never dies.


YOU’VE MADE ME SO VERY HAPPY

Moderately slow

I lost at love before. The others were untrue.
Gave up and closed the door, but when it came to you,
I’d spend my whole life with you.

Just once more, ‘Cause you came and took control,
Now I’m having so much fun.

Words and Music by DON RAYE and GENE DePAUL

Words and Music by BERRY GORDY, FRANK E. WILSON, BRENDA HOLLOWAY and PATRICIE HOLLOWAY

© Copyright 1941 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
Copyright Renewed

© 1967 (Renewed 1995) JOBETE MUSIC CO., INC.
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
and EMI BLACKWOOD MUSIC INC. on behalf of JOBETE MUSIC CO., INC.
and STONE AGATE MUSIC (A Division of JOBETE MUSIC CO., INC.)
Am7  Bm7  Am7/D
You treated me so kind,
You always showed me that
I'm about to blow my mind.
You made me so

Ver-ry Happy; I'm so glad you came into my life.

F  C  G
I love you so much, it seems that you're even in my dreams. I hear you calling me.

F  Em7/A  Am7/D
I'm so in love with you. All I ever want to do is thank you, baby, thank you, thank you baby.

Repeat and Fade
Bm7/E
You made me so very happy, I'm so glad you came into my life.

YOU LEAVE ME BREATHLESS
from the Paramount Motion Picture COCONUT GROVE

Moderately

Copyright © 1938 (Renewed 1967) by Famous Music Corporation

Words by RALPH FREED
Music by FREDERICK K. HOLLANDER

Gm7#5  C7  A7#9  Dm7  G9
You Leave Me Breathless, you heaven-ly thing. You look so

F  F#dim7  C7  C7#5  F6  F#dim7  Gm7#5
wonderful, you're like a breath of spring. You have me speechless, I'm

C7  A7#9  Dm7  G9
just like the birds, I'm filled with mel-o-dy, but at a loss for

F6  Eb9  F6  D#7  Gm7#5  C7  F6
words. That lit-tle grin of yours, that fun-ny chin of yours, does so much to my heart.

D#7  Gm7#5  Gm7
Oh! Give your lips to me, for, dar-ling, that would be the final touch to my heart.

C7  F#dim7  Gm7#5  C7  C#dim7  Dm7  G9
You Leave Me Breathless, that's all I can say. I can't say

F  F#dim7  C7  C7#9 1 F6  F#dim7 2 F6  Bb6  F6
more, be-cause you take my breath a-way. You Leave Me way.
YOU TOOK ADVANTAGE OF ME
from PRESENT ARMS

Copyright © 1938 by Williamson Music and The Estate Of Lorenz Hart in the United States
Copyright Renewed
All Rights on behalf of The Estate Of Lorenz Hart Administered by WB Music Corp.

Words by LORENZ HART
Music by RICHARD RODGERS

Medium Swing

EbM7 Edim7 Fm7 Bb7 Gm7 F#dim7 Fm7 Bb7

I'm a sentimental sap, that's all. What's the use of trying not to fall? I
I'm just like an apple on a bough and you're gonna shake me down somehow. So

Bbm7 Eb7 AbM7 Db7 Gm7 C7 Fm7 Bb7

have no will, you've made your kill 'cause you took advantage of me!
what's the use, you've cooked my goose 'cause you took advantage of me!

2

EbM7 Dm7b5 G7 Cm7 Am7b5 D7 G7 C7 F7 Bb7

Me! I'm so hot and bothered that I don't know my elbow from my ear;
I suffer something awful each time you go and much worse when you're

Gm7 C7 Fm7 Bb7 EbM7 Edim7 Fm7 Bb7 Gm7 F#dim7

near. Here am I with all my bridges burned, just a babe in arms where you're concerned. So lock the doors and call me yours, 'cause you took advantage of me!

YOU'VE CHANGED

Copyright Renewed

Slowly EbM7 Eb D7 D7#5 D7 Gm7b5

You've Changed, the sparkle in your eyes is gone, your
Changed, your kisses now are so bland, you're
Changed, you're not the angel I once knew, no

C7 C7#5 F9 To Coda Bb9 Bb7 Gm7

smile is just a careless yawn, you're breaking my heart. You've Changed.

Fm7 Bb7 Bb7#5 Bb9 Bb9 Eb7 Bb#m7 Eb7

You've can't understand, You've Changed.

You've got the words "I love you," each memory that we've shared. You ig-

AbM7 Abm7 Abm6 Gm7 Gb7

more every star above you, I can't realize you ever cared.

Fm11 Bb7#5 Coda Bb9 Bb9 Bb7 Gb7

You've all over now, You've Changed.
THE ULTIMATE JAZZ FAKE BOOK

FINALLY! THE JAZZ COLLECTION THAT EVERYONE'S BEEN WAITING FOR!

THE ULTIMATE JAZZ FAKE BOOK INCLUDES:

- More than 625 songs important to every jazz library.
- Carefully chosen chords with some common practice chord substitutions.
- Lyrics to accommodate vocalists.
- Easy-to-read music typography.
- Composer and performer indexes.

The selection of songs in The Ultimate Jazz Fake Book is a result of an exhaustive effort to represent the many styles of music that make up the beloved idiom we call jazz. The styles found in this collection include: traditional, swing, bebop, Latin/bossa nova, hard bop/modern jazz and Tin Pan Alley standards/show tunes.

MORE THAN 625 SONGS INCLUDING:

After You've Gone • Afternoon In Paris • Ain't Misbehavin' • Air Mail Special • All Of Me • All The Things You Are • Along Come Betty • Alright, Okay, You Win • Among My Souvenirs • And All That Jazz • Angel Eyes • Autumn Leaves • Baby, Won't You Please Come Home • Bag's Groove • Basin Street Blues • Bernie's Tune • Bewitched • Billie's Bounce • Birdland • Blue Champagne • Blues For Pablo • Bluesette • Body And Soul • Button Up Your Overcoat • Caldonia • Carolina Moon • C.C. Rider • Cherokee • Confirmation • Cry Me A River • Darn That Dream • Deed I Do • Dinah • Django • Do You Know What It Means To Miss New Orleans • Donna Lee • Don't Get Around Much Anymore • Donna Lee • Down By The Riverside • Ev'ry Time We Say Goodbye • Everybody Loves My Baby • Everything's Coming Up Roses • Falling In Love With Love • Fever • A Fine Romance • Fly Me To The Moon • A Foggy Day • (I Love You) For Sentimental Reasons • Four • Gee Baby, Ain't I Good To You • The Girl From Ipanema • The Glory Of Love • The Glow Worm • A Good Man Is Hard To Find • Groovin' High • Happy Talk • Harlem Nocturne • Haunted Heart • How High The Moon • I Can't Get Started • I Concentrate On You • I Could Write A Book • I Cover The Waterfront • I Don't Know Why (I Just Do) • I Got Plenty O' Nuttin' • I Love Paris • I Remember Duke • I'll Remember April • I'll Take Romance • I'm Old-Fashioned • If I Were A Bell • In A Little Spanish Town • In The Mood • Is You Is, Or Is You Ain't (Ma Baby) • It Might As Well Be Spring • It's Only A Paper Moon • Jelly Roll Blues • Jersey Bounce • The Joint Is Jumpin' • King Porter Stomp • The Lady Is A Tramp • Lester Leaping • Let's Call The Whole Thing Off • Let's Fall In Love • Little Boat • Little Brown Jug • Love For Sale • Love Walked In • Lullaby Of Birdland • Lush Life • Mad About The Boy • Malaguena • The Man That Got Away • Maple Leaf Rag • Misty • Moonlight In Vermont • More • Moten Swing • My Funny Valentine • My Melancholy Baby • My Romance • A Night In Tunisia • A Nightingale Sang In Berkeley Square • Old Devil Moon • One Note Samba • Opus One • Ornithology • Paper Doll • People Will Say We're In Love • Quiet Nights Of Quiet Stars • 'Round Midnight • Route 66 • Ruby, My Dear • Satin Doll • Sentimental Journey • Shivers • Skyline • Slightly Out Of Tune (Desafinado) • Solar • Solitude • Song For My Father • Speak Low • Stompin' At The Savoy • A String Of Pearls • Summer Samba • Take The "A" Train • There's A Small Hotel • The Thrill Is Gone • Tuxedo Junction • Undecided • Unforgettable • Waltz For Debby • "Way Down Yonder In New Orleans • The Way You Look Tonight • We Kiss In A Shadow • When I Fall In Love • Witchcraft • Woodchopper's Ball • You Made Me Love You • You'd Be So Nice To Come Home To • You're My Everything • and many, many more!

Spanning more than nine decades of music, The Ultimate Jazz Fake Book fills a void for many musicians whose active repertoires could not possibly include this vast collection of classic jazz compositions and durable songs.

Available in three editions:

00240079 C Edition .................. $39.95
00240081 E Edition .................. $39.95
00240080 B Edition .................. $39.95

Price, contents, and availability subject to change without notice.
More Of Your Favorite Songs
arranged by Frank Mantooth

The Best Chord Changes For The Best Known Songs
by Frank Mantooth
Frank Mantooth shares his lush arrangements of favorite songs, including the melody line, chord symbols, and lyrics, as well as a second line of altered chords printed in red. 100 songs musicians need to know, including: Alfie • April In Paris • Be Careful, It's My Heart • Blue Skies • The Girl From Ipanema • I Remember You • Let's Fall In Love • Mood Indigo • Satin Doll • Song For My Father • Unforgettable • The Very Thought Of You • Willow Weep For Me • You Took Advantage Of Me • and more.
00240028
$22.95

The Best Chord Changes For The Best Standards Ever
by Frank Mantooth
100 classics, including: Alice In Wonderland • All Of You • Body And Soul • Cheek To Cheek • Harlem Nocturne • If I Loved You • In A Sentimental Mood • It's Impossible • Look For The Silver Lining • Mona Lisa • Moon River • My Blue Heaven • Silver Bells • So In Love • Tangerine • Waltz For Debby • We Kiss In A Shadow • You're My Everything • and more. Includes the melody line, chord symbols, and lyrics, as well as a second line of altered chords printed in red.
00240029
$22.95

The Best Chord Changes For The World's Greatest Standards
by Frank Mantooth
Every song is based on a basic chord structure upon which the melody relies for overall feeling and sound. This unique publication gives musicians the very best altered chords that give these songs a much fuller and more lush sound. Altered chords are often well-kept secrets among experienced musicians and "The Best Chord Changes" gives you a wealth of information at your fingertips. Melody line, chord symbols and lyrics are included, as is a second line of altered chords printed in red. Historic annotations by Dr. David N. Baker are also featured. 100 songs, including: Ain't Misbehavin' • Easy Street • Gone With The Wind • Here's That Rainy Day • I Left My Heart In San Francisco • The Lady Is A Tramp • My Favorite Things • My Funny Valentine • Opus One • People • Skylark • Somewhere Out There • Stompin' At The Savoy • Summertime • and many more.
00359124
$22.95

The Best Chord Changes For The Most Requested Standards
by Frank Mantooth
This is the second volume in the phenomenal two-volume set written by Frank Mantooth. It features 100 more favorite standards, including: All The Things You Are • Button Up Your Overcoat • Chances Are • Hello, Young Lovers • It's Only A Paper Moon • Just The Way You Are • Misty • On A Clear Day (You Can See Forever) • Quiet Nights Of Quiet Stars • Smoke Gets In Your Eyes • Tuxedo Junction • What A Difference A Day Made • and many more.
00359125
$22.95

For More Information, See Your Local Music Dealer, Or Write To:
HAL LEONARD CORPORATION
7777 W. BLUEHOUD RD, P.O. BOX 13619 MILWAUKEE, WI 53213

Prices, contents and availability subject to change without notice.