

C VERSION

The  
**STANDARDS  
REAL BOOK**

A Collection Of Some Of  
The Greatest Songs Of the 20th Century

*Created by Musicians, for Musicians*

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# STANDARD SONGS

- |                           |  |  |
|---------------------------|--|--|
| After You                 | The Good Life                            | Love Me Or Leave Me                      |
| Again                     | Have You Met Miss Jones?                 | Love Walked In                           |
| Alice In Wonderland       | He Was Too Good To Me                    | Lover, Come Back To Me                   |
| All About Ronnie          | Hey There                                | Lucky To Be Me                           |
| All My Tomorrows          | A House Is Not A Home                    | Lullaby Of Broadway                      |
| All Of You                | How Do You Keep The Music Playing?       | The Man I Love                           |
| All The Way               | How Little We Know                       | The Man That Got Away                    |
| All Through The Night     | How Long Has This Been Going On?         | Miss Otis Regrets                        |
| Alone Together            | I Can't Get Started                      | The More I See You                       |
| Am I Blue?                | I Concentrate On You                     | Mountain Greenery                        |
| And The Angels Sing       | I Could Write A Book                     | Mr. Lucky                                |
| Anything Goes             | I Cover The Waterfront                   | My Funny Valentine                       |
| As Time Goes By           | I Didn't Know What Time It Was           | My Heart Stood Still                     |
| At Last                   | I Get A Kick Out Of You                  | My Man's Gone Now                        |
| At Long Last Love         | I Got Rhythm                             | Nancy (With The Laughing Face)           |
| Autumn Nocturne           | I Gotta Right To Sing The Blues          | Nice Work If You Can Get It              |
| Baltimore Oriole          | I Guess I'll Have To Change My Plan      | Night And Day                            |
| A Beautiful Friendship    | I Had The Craziest Dream                 | Of Thee I Sing                           |
| Begin The Beguine         | I Have The Feeling I've Been Here Before | Oh, Lady Be Good                         |
| Bess, You Is My Woman     | I Love Paris                             | Old Folks                                |
| The Best Is Yet To Come   | I Love You                               | On A Clear Day                           |
| Bewitched                 | I Loves You Porgy                        | (Our) Love Is Here To Stay               |
| Bidin' My Time            | I May Be Wrong                           | Please Don't Talk About Me When I'm Gone |
| Blackberry Winter         | I Only Have Eyes For You                 | Put On A Happy Face                      |
| Blue Gardenia             | I Want To Be Happy                       | 'S Wonderful                             |
| Blue Room                 | I Was Doing All Right                    | Secret Love                              |
| Blues In The Night        | I Will Wait For You                      | September In The Rain                    |
| Born To Be Blue           | I Wish I Knew                            | Serenade In Blue                         |
| But Not For Me            | I Wish I Were In Love Again              | Shiny Stockings                          |
| Charade                   | I'm A Fool To Want You                   | Since I Fell For You                     |
| The Christmas Waltz       | I'm Gonna Laugh You Right Out Of My Life | Slow Hot Wind                            |
| Close Enough For Love     | I've Got A Crush On You                  | So In Love                               |
| Come Fly With Me          | I've Got You Under My Skin               | So Nice (Summer Samba)                   |
| The Continental           | If There Is Someone Lovelier Than You    | Softly, As In A Morning Sunrise          |
| Crazy He Calls Me         | In The Days Of Our Love                  | Some Other Time                          |
| Crazy Rhythm              | Indian Summer                            | Somebody Loves Me                        |
| Cute                      | Isn't It A Pity                          | Someone To Watch Over Me                 |
| Dancing In The Dark       | It Ain't Necessarily So                  | Sometimes I'm Happy                      |
| Dancing On The Ceiling    | It Had To Be You                         | Soon                                     |
| Day In, Day Out           | It Never Entered My Mind                 | Stormy Weather                           |
| Days Of Wine And Roses    | It Was A Very Good Year                  | Strike Up The Band                       |
| Dedicated To You          | It's All Right With Me                   | The Summer Knows                         |
| Deep Purple               | It's De-lovely                           | Summer Night                             |
| Don't Worry 'Bout Me      | It's Magic                               | Summertime                               |
| Dream Dancing             | It's You Or No One                       | Sweet Georgia Brown                      |
| Dreamsville               | Johnny One Note                          | Tea For Two                              |
| Easy To Love              | Just One Of Those Things                 | Teach Me Tonight                         |
| Embraceable You           | The Lady Is A Tramp                      | That Certain Feeling                     |
| Falling In Love With Love | Let's Call The Whole Thing Off           | That Sunday (That Summer)                |
| Fascinating Rhythm        | Let's Do It                              | Then I'll Be Tired Of You                |
| A Foggy Day               | Li'l Darlin'                             | There's A Small Hotel                    |
| From This Moment On       | A Lot Of Living To Do                    | There's No You                           |
| Get Out Of Town           | Love For Sale                            | They All Laughed                         |
| Give Me The Simple Life   | Love Is A Many Splendored Thing          | They Can't Take That Away From Me        |

# STANDARD SONGS (Continued)

This Heart Of Mine  
This Is Always  
Thou Swell  
Time After Time  
A Time For Love  
Time On My Hands  
'Tis Autumn  
Too Marvelous For Words  
Trouble Is A Man  
Twilight World

Two For The Road  
Until The Real Thing Comes Along  
What Is This Thing Called Love?  
When The World Was Young  
When Your Lover Has Gone  
Where Or When?  
Who Cares?  
Why Try To Change Me Now?  
With A Song In My Heart  
You And The Night And The Music

You Are Too Beautiful  
You Do Something To Me  
You Go To My Head  
You Make Me Feel So Young  
You Taught My Heart To Sing  
You Took Advantage Of Me  
You'd Be So Nice To Come Home To  
You'll Never Know  
You're The Top  
Yours Is My Heart Alone

## POP STANDARDS

AL JARREAU  
I Will Be Here For You  
Love Speaks Louder Than Words  
Not Like This  
We're In This Love Together

DIONNE WARWICK  
Close To You  
I Say A Little Prayer For You  
That's What Friends Are For  
Walk On By  
What The World Needs Now Is Love

BRENDA RUSSELL  
Get Here  
Piano In The Dark

DAVE SANBORN  
As We Speak

THE DOOBIE BROTHERS  
Minute By Minute  
Real Love  
Taking It To The Streets  
What A Fool Believes

LIONEL RICHIE  
Hello  
Stuck On You

GEORGE BENSON  
Everything Must Change  
Valdez In The Country

CHAKA KHAN  
Through The Fire

TOM SCOTT  
Sure Enough

MISCELLANEOUS POP  
Ain't No Sunshine  
Caught Up In The Rapture  
The Dock Of The Bay  
Don't Be Blue  
In The Midnight Hour  
Moondance  
One Hundred Ways  
Pick Up The Pieces  
People Make The World Go 'Round  
Saving All My Love For You  
Something To Talk About  
A Song For You  
Soul Man  
Suite: Judy Blue Eyes  
Sunny  
Until It's Time For You To Go  
When A Man Loves A Woman  
You Make Me Feel Brand New

## JAZZ STANDARDS

DUKE ELLINGTON  
Cottontail  
I Didn't Know About You  
Rockin' In Rhythm  
What Am I Here For?

HORACE SILVER  
Doodlin'  
Tokyo Blues  
Too Much Saké

DAVE FRISHBERG  
The Underdog  
Wheelers And Dealers  
You Are There

ANTONIO CARLOS JOBIM  
Agua De Beber  
A Felicidade  
The Girl From Ipanema  
How Insensitive  
Meditation  
Sabia

MILES DAVIS  
'Round Midnight  
Walkin'

COUNT BASIE  
Blue And Sentimental  
Lester Leaps In

MISCELLANEOUS JAZZ  
Bags' Groove  
Bluesette  
Doxy  
Forest Flower  
The Old Country  
Red Clay  
Take Five  
Those Eyes

TADD DAMERON  
Good Bait  
Hot House  
On A Misty Night  
Our Delight

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Time After Time

## JIMMY VAN HEUSEN

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Nancy (With The Laughing Face)

## LEONARD BERNSTEIN

Lucky To Be Me  
Some Other Time

# Publisher's Foreword

We at Sher Music Co. are again proud to present to you a compilation of some of the greatest songs ever written, this time all standards in one way or another. We hope and know that you will find this volume to be of much use in your pursuit of beauty and we have taken every measure possible to insure that each tune is presented accurately.

For the Standard Songs (the great bulk of the book), we have used many of the best jazz and jazz vocal versions to arrive at a consensus of how the tune has been interpreted over the years. What you get here is much more than just a reprint of the original sheet music—it is a distilled version of how each tune has evolved, with the best and/or most common chord changes included.

## Main And Alternate Chords

Our basic goal was to have the bottom, or main changes reflect the common practice of how a jazz player would be expected to play the tune on a gig or at a jam session. You can feel confident calling any of the standards in this book and telling your bandmates to use the bottom changes—they should sound just right in every case. The alternate chords above the main chords have several different functions. Sometimes they are hipper substitute chords, often classic ones used by Miles Davis, Bill Evans, Coltrane, etc. On other occasions, the alternate chords are a reflection of the earlier Broadway or cabaret-style changes found in the original sheet music. Sometimes the alternate changes are a simpler version of the main changes, to be used during solo choruses. We suggest that you read through the alternate changes on any given tune before performing them to see if, or in what way, you want to incorporate them into your version of the tune.

## Transcription Choices

For some of the Standard Songs we have included direct transcriptions of the greatest jazz versions of the song, either as the only chart included (e.g. Bill Evans' "My Man's Gone Now" and "Alice In Wonderland") or as separate alternate versions (e.g. Coltrane's "But Not For Me"), or sometimes both, e.g. the standard version of "Summertime" followed on page 2 of the chart by Miles & Gil Evans' classic version. We hope you enjoy seeing these "Great Moments In Jazz" put down on paper for you to work off of.

The Jazz Standards and the Pop Standards are usually direct transcriptions of the original version of the tune, often with added features such as separate rhythm section parts (e.g. "What A Fool Believes"). In general, we have tried to format the charts in this book so that they could be played on a gig without rehearsal, but for many of the more contemporary pop standards we decided that more involved charts were essential to capture the beauty of the original recording.

By design, this book is full of tunes that you and your audiences know and love. The few more obscure tunes were included because they were just too beautiful to omit. So do yourself a favor and play through the tunes you might not have heard of (e.g. "Not Like This", "Those Eyes" and "I Have The Feeling I've Been Here Before".) You'll be glad you did.

## Thank You

All of us who will be using this book for many years to come owe Dave Olsen of Warner Brothers Publications in Miami a big "Thank You!". Being a musician himself, Dave understood the artistic and historical significance of this project and was instrumental in helping Sher Music Co. obtain permission to use most of the tunes in this book. It simply wouldn't have happened without him. Thanks, big guy! And thanks too to the rest of the good people at Warner Bros., especially Cheryl Swack, who helped make this particular dream a reality.

I personally owe a big debt of gratitude to Larry Dunlap who devoted every spare minute for about a year to getting this book transcribed and for doing a world-class job. But what else would you expect from a world-class pianist, arranger and all-around professional? Also, thanks to Mark Levine (the one and only) who proofread these charts and made numerous invaluable suggestions. In addition, thanks to Art Khu, Bob Franks, Fred Zimmerman, Will Johnson, Randy Vincent, Ray Scott, Chuck Gee and other Bay Area musicians for reading through these tunes with a critical eye. Once again, thanks are due to Ernie Mansfield and Ann Krinitsky for producing the world's most legible music manuscript, Kendrick Freeman for his careful work on the Drum Appendix and Attila Nagy for the cover design. Also, thanks to John Brenes, singer Liz Lewis, Kyle St. John, Tom Edwards and disc jockey *extraordinaire* Bob Parlocha for suggesting tunes and versions of tunes to use.

A continuous thank you to Gayle Levin, Helaine Dorenfeld, Anita Pilkington, Sue Claxton, Susan McNutt, Tom Carlin of Ag Press, and especially Ann Hyland for keeping Sher Music Co. running smoothly. And, of course, much thanks to my family—my father Maury, my brother Jon, my wonderful kids Ben and Anna, and my sweet wife, Sueann—for all the love, support, friendship and inspiration a person could ask for. (Sueann also created the gorgeous mosaic gracing the front cover of the book!) We all hope the end result will keep you smiling for years to come.

## Dedication

Lastly, I would like to dedicate this book to the memory of Sky Evergreen (aka Bob Bauer) who died of AIDS in 1997. Sky was Sher Music Co.'s transcriber from our first book onwards and was wise beyond his years and musically gifted beyond the norm. We who knew him will never forget his beautiful spirit and genius.

**Chuck Sher**

# Musical Editor's Foreword

This is a remarkable book and it once again reflects Chuck Sher's expansive vision when it comes to publishing the best compilations of written music possible.

Having spent a major portion of my professional life accompanying vocalists, I was very excited about the prospect of working on a book primarily comprised of American standards. I am familiar with a multitude of wonderful songs that make up The Great American Songbook and was thrilled to be able to have as much input as I did in selecting the songs included here.

You will find songs that are familiar as well as lesser known gems that will make your musical life profoundly richer. Get ready to discover many beautiful melodies and lyrics. This is a collection that will be treasured for many years, I feel certain. I don't believe I am overstating the impact that this volume will have when I say that the instrumentalists and vocalists who work with these songs will raise the level of music in general.

This volume contains many of the greatest standards and jazz compositions ever written. A significant number have been recorded or performed only infrequently, in part because it has been very difficult to find accurate printed versions of them before now.

I urged Chuck to include verses whenever possible and it didn't take a lot to coax him into agreeing that they would be a valuable addition. In some cases the verses are not up to the quality of the song itself, but you will find forgotten verses (even to familiar songs) that will turn your head around. I feel that any vocalists who use this book should at least have the option of including the verses to songs they might want to perform.

Instrumentalists include the verses less often, but I'm sure some instrumentalists would want to include some of these. I presented the songs so the verses could easily be performed or not. All verses are clearly marked. Almost without exception they come before the song itself and set up the song. If you do not wish to include the verse, simply begin at letter A of any song (including the pickup notes.) Written instructions make it easy to perform the songs with solos and additional lyrics without including the verses. But please give yourself a treat and at least check them out.

You will notice something new in the inclusion of smaller size notes in some tunes. These are either harmony notes or accompanying figures. I thought it would be easier to distinguish them from the main melody notes if they were smaller. They can be disregarded without endangering the song, if you wish.

We listened to as many recordings of each song as was practical—often 15 or 20 versions of a frequently recorded song, attempting to distill out what are the chords most used by jazz vocalists and instrumentalists. These are the main changes. The alternate chords (in parenthesis) are chords less frequently used (but still good) or, in some cases, chords closer to the original sheet music. It was often very difficult to decide what chords to include here. "Round Midnight" comes to mind as a composition that had a very large number of harmonic choices. So the alternate changes are not exhaustive and please feel free to add your own reharmonizations as you see fit.

I want to thank some of the vocalists who have let me accompany their vocal flights. I have had the great pleasure of working with one of the world's great ballad singers, Bobbe Norris, since the late 1970s. Her warm and unique voice and her deep love of great songs are a constant inspiration to me. Some other singers I owe enormous debts to include Cleo Laine, Mark Murphy and Nancy King. They have led me on many a merry musical chase.

Along with Chuck I wish to thank Ernie Mansfield, Ann Krinitsky, Chuck Gee and Mark Levine for their great work in putting this book together. Some of the people who have introduced me to these songs include John Rogers, Jerry Dean, Bob Parlocha, Brailey Brown, David Friesen, Ernie Hood, Gene Esposito and George Moffatt. Thanks for the gift!

I can't wait to see what projects Sher Music Co. comes up with in the future. Just let me catch my breath, OK Chuck? Thanks for everything.

**Larry Dunlap**

# GENERAL RULES FOR USING THIS BOOK

## FORM

- Key signatures will be found at the top of each page, as a rule. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
- The coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual codas (Coda 1, Coda 2) to make it possible to fit a complex tune on two pages.
- All repeats are observed during a 'D.C. al Coda' or 'D.S. al Coda' except in the following cases:
  - when a Coda sign appears in a repeated section; the Coda is taken before repeating (unless marked 'on repeat'.)
  - when an instruction to the contrary appears (e.g., 'D.S. al 2nd ending al Coda'.)
- A Coda sign just within repeats is taken before repeating. A Coda sign just outside of repeats is taken after repeating.
- When no solo form is specified, the whole tune is used for solos (except any Coda.)
- Til Cue On Cue signifies dual endings for a section that repeats indefinitely. The 'til cue' ending is played until cue, at which point the 'on cue' ending is played instead.
- A section marked '4xs' is played four times.
- A section marked 'ENDING' is played to end a tune; it directly follows the last bar of the head.

## CHORDS

- Chords fall on the beats over which they are placed.
- Chords carry over to the next bar when no other chords or rests appear.
- Chords in parentheses are optional except in the following cases:
  - turn-arounds
  - chords continued from the line before
  - verbal comment explaining their use (e.g., for solos, for bass but not piano, only at certain times, etc.)
- Optional chords in parentheses last as long as the chord they are written over or until the closing parenthesis is encountered, whichever is longer.
- Written out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to aid sight-reading and are often used for solos.
- Multiple voices playing different rhythms are separated by having their stems lie in opposite directions whenever possible.

## TERMS

- An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 and/or #5, and b9 and/or #9.
- 'Freely' signifies the absence of a steady tempo.
- During a 'break. . . . . ' piano, bass and drums all observe the same rests. The last beat played is notated as  or  to the left of the word 'break.'
- A 'sample bass line', 'sample solo', or 'sample fill' are transcribed lines given as a point of reference.

## TRANSPOSITIONS

- Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
- Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every case.
- All horn and harmony parts are written in concert key (not transposed.)

## ABBREVIATIONS

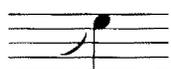
15ma. . . . . two octaves higher  
 15 ma b. . . . . two octaves lower  
 8va . . . . . one octave higher  
 8va b. . . . . one octave lower  
 accel. . . . . accelerando  
 alt. . . . . altered  
 bari. . . . . baritone saxophone  
 bkgr. . . . . background  
 bs. . . . . bass  
 cresc. . . . . crescendo  
 decres. . . . . decrescendo  
 dr. . . . . drums  
 elec. bs. . . . . electric bass

elec. pn. . . . . electric piano  
 fl. . . . . flute  
 gliss. . . . . glissando  
 gtr. . . . . guitar  
 indef. . . . . indefinite (till cue)  
 L.H. . . . . piano left hand  
 Med. . . . . Medium tempo  
 N.C. . . . . No chord  
 Orig. . . . . Original  
 perc. . . . . percussion  
 pn. . . . . piano  
 rall. . . . . rallentando  
 R.H. . . . . piano right hand  
 rit. . . . . ritard

sop. . . . . soprano saxophone  
 stac. . . . . staccato  
 susp. . . . . suspended  
 synth. . . . . synthesizer  
 ten. . . . . tenor saxophone  
 trb. . . . . trombone  
 trbs. . . . . trombones  
 trp. . . . . trumpet  
 tpts. . . . . trumpets  
 unis. . . . . unison  
 V.S. . . . . Volti Subito (quick page turn)  
 w/ . . . . . with  
 x . . . . . time  
 x's . . . . . times

## ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below



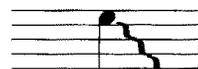
Slide into the note from a greater distance below



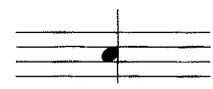
Fall away from the note a short distance



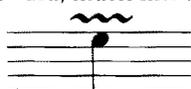
Fall away from the note a greater distance



Top note of a complete voicing



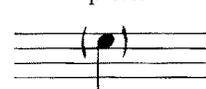
A rapid variation of pitch upward, much like a trill



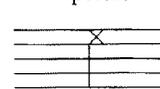
Mordent



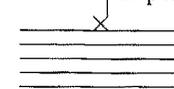
A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion



CHORD SYMBOLS

The chord symbols in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings.

1) The full range of chords normally encountered, given a C root, and

2) Some more unusual chords. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords.)

(No Chord) NC. C bass C C<sup>6</sup> C<sup>6</sup>/<sub>9</sub> C<sup>(add 9)</sup>

C<sup>MA7</sup> C<sup>MA7(add 13)</sup> C<sup>MA9</sup> C<sup>MA13</sup> C<sup>7</sup> C<sup>9</sup> C<sup>13</sup>

C<sup>MI</sup> C<sup>MI6</sup> C<sup>MI6/9</sup> C<sup>MI(add 9)</sup> C<sup>MI7</sup> C<sup>MI7(add 11)</sup> C<sup>MI7(add 13)</sup>

C<sup>MI9</sup> C<sup>MI11</sup> C<sup>MI13</sup> C<sup>MI(MA7)</sup> C<sup>MI9(MA7)</sup> C<sup>MI7(b5)</sup> C<sup>MI9(b5)</sup> C<sup>MI11(b5)</sup>

C<sup>dim.</sup> C<sup>o7</sup> C<sup>o7(add MA7)</sup> C<sup>+</sup> C<sup>SUS</sup> C<sup>7SUS</sup> C<sup>9SUS</sup> C<sup>13SUS</sup> C<sup>7SUS 4-3</sup>

C<sup>MA7(b5)</sup> C<sup>MA7(#5)</sup> C<sup>MA7(#11)</sup> C<sup>MA9(#11)</sup> C<sup>MA13(#11)</sup> C<sup>7(b5)</sup> C<sup>9(b5)</sup>

C<sup>7(#5)</sup> C<sup>9(#5)</sup> C<sup>7(b9)</sup> C<sup>7(#9)</sup> C<sup>7(b9/5)</sup> C<sup>7(#9/5)</sup> C<sup>7(b9/5)</sup>

C<sup>7(#11)</sup> C<sup>9(#11)</sup> C<sup>7(#11/9)</sup> C<sup>7(#11/9)</sup> C<sup>13(b5)</sup> C<sup>13(b9)</sup> C<sup>13(#11)</sup> C<sup>7SUS(b9)</sup> C<sup>13SUS(b9)</sup>

C<sub>E</sub> C<sub>G</sub> E<sub>C</sub> B<sub>C</sub> C<sup>(add 9)</sup><sub>E</sub> C<sup>(add 9)</sup><sub>(omit 3)</sub> C<sup>7(omit 3)</sup> C<sup>MI7(omit 5)</sup>

C<sup>#MA7(b5)</sup><sub>SUS</sub> F<sup>#7</sup><sub>SUS</sub> (add 3) B<sup>b</sup>(add b13)<sub>(add 9)</sub> A<sup>+</sup>(add #9)<sub>(add b9)</sub> G<sup>#MI7</sup>(add 11)<sub>(omit 5)</sub>

F<sub>F#</sub> E<sup>+</sup><sub>G</sub> G<sup>7</sup><sub>SUS/A</sub> G<sup>MA7</sup><sub>(#5)/F#</sub> E<sup>bMA7</sup><sub>(#5)/F</sub> B<sup>MA7</sup><sub>SUS/F#</sub>

# After You

(from "The Gay Divorcee")

Cole Porter

Freely

(Verse) (G<sup>13</sup>) DMI<sup>7(11)</sup> G<sup>13</sup> CMA<sup>7</sup> (AMI<sup>7</sup>) DMI<sup>7</sup> G<sup>9(#5)</sup> C<sup>6/9</sup>

Though with joy I should be reel-ing, That at last you came my way, There's no

DMI<sup>7</sup> Eb<sup>7</sup> C<sup>6/E</sup> (A<sup>9</sup>) DMI<sup>7(11)</sup> G<sup>9(#5)</sup> CMA<sup>7</sup>

fur - ther use con - ceal - ing That I'm feel - ing far from gay. For the

DMI<sup>7(11)</sup> G<sup>13</sup> CMA<sup>7</sup> EMI<sup>9(11)</sup> A<sup>7(b9)</sup> DMI<sup>7</sup>

rare al - lure a - bout you Makes me all the plain - er see, How in -

(F#MI<sup>7(b5)</sup> B<sup>7(#5)</sup> FMJ<sup>7</sup> EMI<sup>7</sup> A<sup>9</sup> / )  
 DMI<sup>7</sup> G<sup>7</sup> Ab<sup>7/C</sup> CMA<sup>9</sup> / / ) AMI<sup>9</sup> D<sup>9</sup> DMI<sup>7</sup> G<sup>7</sup>

ane, how vain, how emp - ty, life with - out you would be. \_\_\_\_\_

(Ballad) A (CMA<sup>9</sup> G<sup>9</sup> SUS CMA<sup>9</sup> G<sup>9</sup> SUS CMA<sup>9</sup> G<sup>9</sup> SUS CMA<sup>9</sup> G<sup>9</sup> SUS )  
 (G<sup>7</sup>) CMA<sup>9</sup> G<sup>13(b9)</sup> CMA<sup>9</sup> G<sup>9(#5)</sup> CMA<sup>7</sup> E<sup>7(#5)</sup>

Af - ter you, who \_\_\_\_\_ could sup - ply my sky of blue? Af - ter

(CMA<sup>9</sup> AMI<sup>7</sup> )  
 AMI<sup>7</sup> D<sup>9</sup> DMI<sup>7(11)</sup> G<sup>7</sup>

you who \_\_\_\_\_ could I love? \_\_\_\_\_ Af - ter

(CMA<sup>9</sup> G<sup>9</sup> SUS CMA<sup>9</sup> G<sup>9</sup> SUS CMA<sup>9</sup> G<sup>9</sup> SUS CMA<sup>9</sup> G<sup>9</sup> SUS )  
 CMA<sup>9</sup> G<sup>13(b9)</sup> CMA<sup>9</sup> G<sup>9(#5)</sup> CMA<sup>7</sup> E<sup>7(#5)</sup>

you, why \_\_\_\_\_ should I take the time to try, \_\_\_\_\_ For who

else could qual - i - fy Af - ter you who? Hold my

(GMA<sup>9</sup> D<sup>9</sup><sub>SUS</sub> GMA<sup>9</sup> D<sup>9</sup><sub>SUS</sub>)

**B** GMA<sup>9</sup> (D<sup>7(b9)</sup>)

hand and swear, You'll nev - er cease to care, For with -

GMI<sup>9</sup> C<sup>9</sup> FMA<sup>7</sup> C<sup>7(b9)</sup> F<sup>6/9</sup>

out you there, What could I do? I could

FMI<sup>9</sup> (Bb<sup>9</sup>) (A<sup>b9(b5)</sup> DMI<sup>7(b5)</sup> G<sup>9</sup><sub>SUS</sub> G<sup>9</sup>)

3

search years, But who else could change my tears In - to

(CMA<sup>9</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>9</sup> G<sup>9</sup><sub>SUS</sub> EMI<sup>7</sup> A<sup>9</sup> F#MI<sup>7(b5)</sup> FMI<sup>6</sup>)

**C** CMA<sup>9</sup> G<sup>13(b9)</sup> CMA<sup>9</sup> A<sup>9</sup> DMI<sup>7</sup> FMI<sup>6</sup>

laugh - ter, af - ter you? Af - ter

EMI<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> G<sup>13</sup> C<sup>6/9</sup> (DMI<sup>7</sup> G<sup>7</sup>)

**(fine)**

Solo on ABC  
After solos, D.S. al fine

# Again

Music by Lionel Newman  
Lyric by Dorcas Cochran

Ballad

(D<sup>7</sup>) [A] G<sup>6</sup> EMI<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> (C<sup>7</sup>(#11) / B<sub>MI</sub><sup>7</sup> B<sup>b07</sup>) B<sub>MI</sub><sup>7</sup> E<sup>9</sup> AMI<sup>7</sup> D<sup>7</sup> (C<sup>7</sup>)

A - gain, This — could-n't hap-pen a - gain. This is that once — in a

B<sub>MI</sub><sup>7</sup> E<sup>7(b9)</sup> AMI<sup>7(b5)</sup> D<sup>7(b9)</sup> B<sup>7(#5)</sup> E<sup>7(b9)</sup> C<sub>MA</sub><sup>7</sup> AMI<sup>7</sup> D<sup>7(b9)</sup>

life - time. — This is the thrill di - vine. What's

G<sup>6</sup> EMI<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> (C<sup>7</sup>(#11) / B<sub>MI</sub><sup>7</sup> B<sup>b07</sup>) B<sub>MI</sub><sup>7</sup> E<sup>9</sup> AMI<sup>7</sup> D<sup>7</sup> (C<sup>7</sup>)

more This — nev-er hap-pened be - fore, Though I have prayed — for a

B<sub>MI</sub><sup>7</sup> E<sup>7(b9)</sup> AMI<sup>7(b5)</sup> D<sup>7(b9)</sup> (G G<sup>(#5)</sup> G<sup>6</sup> G<sup>7</sup>) G<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

life - time — That such as you would sud - den - ly be mine;

(E<sup>b9</sup> D<sup>7(b9)</sup>) C<sub>MA</sub><sup>7</sup> F<sub>SUS</sub><sup>9</sup> G<sup>6</sup> G<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7(b9)</sup>

Mine to hold — as I'm hold - ing you now, and yet nev - er so near.

C<sub>MA</sub><sup>7</sup> (E<sup>b9</sup> F<sub>SUS</sub><sup>9</sup>) AMI<sup>7</sup> D<sub>SUS</sub><sup>9</sup> B<sub>MI</sub><sup>7</sup> E<sup>7(b9)</sup> AMI<sup>7</sup> D<sup>7(b9)</sup>

Mine to have — when the now and the here — dis-ap - pear. What mat-ters, dear, for

(C<sup>#MI</sup> <sup>7(b5)</sup> C<sub>MI</sub><sup>7</sup> / G<sup>6</sup> B<sub>B</sub> <sup>MI</sup> <sup>6</sup>) (C<sup>7</sup>(#11) / B<sub>MI</sub><sup>7</sup> B<sup>b07</sup>) G<sup>6</sup> EMI<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> B<sub>MI</sub><sup>7</sup> E<sup>9</sup> AMI<sup>7</sup> D<sup>7</sup> (C<sup>7</sup>)

When This — does-n't hap-pen a - gain, We'll have this mo - ment for -

B<sub>MI</sub><sup>7</sup> E<sup>7(b9)</sup> AMI<sup>7(b5)</sup> D<sup>7(#5)</sup> G<sup>6</sup> (EMI<sup>7</sup> AMI<sup>7</sup> D<sup>7(b9)</sup>)

ev - er, — But nev - er, nev - er, A - gain.

# 5 Agua De Beber

(Water To Drink)

Music by Antonio Carlos Jobim

English lyric by Norman Gimbel

Portuguese Lyric by Vinicius de Moraes

Medium Bossa Nova

(Intro)  $DMI^7$   $E7(\#9)$   $A7(\#5)$   $DMI^7$   $E7(\#9)$   $A7(\#5)$

(Instrumental or vocal "scat")

$DMI^7$   $B^bMA^7$   $DMI^7$  1.  $AMI^7(b5)$  2.  $DMI^7$

Your love \_\_\_ is rain, \_\_\_

[A]  $E7(b9)$   $(GMI^7 A7(b9\#5))$   $A7(b9\#5)$   $DMI^7$   $(G^9)$

\_\_\_ my \_\_\_ heart \_\_\_ the flow - er. \_\_\_ I need \_\_\_ your love\* \_\_\_  
 \_\_\_ an - oth - er spring - time. \_\_\_ I'll nev - er feel \_\_\_

$GMI^9$   $C^{13}$   $FMA^9$   $F^6/9$   $FMA^9$   $F^6/9$

\_\_\_ or \_\_\_ I \_\_\_ will die. \_\_\_ My ver - y life \_\_\_  
 \_\_\_ the sum - mer sun. \_\_\_ Un - less \_\_\_ you're there \_\_\_

$E^7$   $E^b7$   $DMI^6$   $D^b\circ7$   $F^9/C$   $F^7(\#9)/C$   $E^7(\#9)/B$

\_\_\_ is \_\_\_ in \_\_\_ your pow - er. \_\_\_ Will \_\_\_  
 \_\_\_ to \_\_\_ share \_\_\_ that spring - time, \_\_\_ And like \_\_\_

$E7(b9)$   $(EMI^7 A^7_{sus})$   $A^9_{sus}$   $DMI^7$   $(D^7(b9\#5))$

\_\_\_ I with - er and fade or \*\* blos-som to \_\_\_ the sky? } Á - gua de be - ber, \_\_\_  
 \_\_\_ the rain \_\_\_ and the flow - er \_\_\_ our \_\_\_ hearts \_\_\_ are one. }

[B]  $G^{13}$   $GMI^9$   $DMI^7$   $(D^7(b9\#5))$

\_\_\_ Á - gua de be - ber \_\_\_ ca - ma - rá. \_\_\_ Á - gua de be - ber, \_\_\_  
 opt. (Give the flow - er wa - ter to drink. \_\_\_)

$G^{13}$   $GMI^9$   $DMI^7$   $AMI^7(b5)$

\_\_\_ Á - gua de be - ber \_\_\_ ca - ma - rá. \_\_\_  
 opt. (Give the flow - er wa - ter to drink. \_\_\_)

\* This line is also performed "I need your kiss" or "I need your drink"

\*\* "Bloom" is an alternative to "blossom"

(As is each x)

**C**  $D_{MI}^7$   $E^{7(\#9)}$   $A^{7(\#5)}$   $D_{MI}^7$   $E^{7(\#9)}$   $A^{7(\#5)}$

(Instr. or vocal "scat")

$D_{MI}^7$   $B^b_{MA}^7$   $\oplus D_{MI}^7$  (Solo pick-ups 2nd x)

I'll nev - er see \_\_\_\_\_

$\oplus D_{MI}^7$   $D$  octaves

Solo on AB (C as is each x)  
After solos, D.S. al Coda

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of three staves. The first staff contains six measures of music, each with a specific chord: DMI7, E7(#9), A7(#5), DMI7, E7(#9), and A7(#5). The second staff contains four measures: DMI7, BbMA7, a measure with a circled cross symbol and DMI7, and a final measure with a repeat sign and the instruction '(Solo pick-ups 2nd x)'. Below the second staff, the lyrics 'I'll nev - er see' are written with a long line for the final note. The third staff contains two measures: the first with a circled cross symbol and DMI7, and the second with a D note marked 'octaves' and an upward-pointing arrow.

Additional English lyric:

The rain can fall on distant deserts.  
The rain can fall upon the sea.  
The rain can fall upon the flower.  
Since the rain has to fall, let it fall on me.

Água de Beber (Portuguese lyric)

Eu quis amar mas tive medo.  
E quis salvar meu coração.  
Mas o amor sabe um segredo.  
O medo pode matar o seu coração.

Água de beber, Água de beber camará.  
Água de beber, Água de beber camará.

Eu nunca fiz coisa tão certa.  
Entrei pra escola do perdão.  
A minha casa vive aberta.  
Abri todas as portas do coração.

Água de beber, Água de beber camará.  
Água de beber, Água de beber camará.



N.C. (E<sub>MI</sub><sup>7</sup>) (D<sub>MI</sub><sup>7</sup>)

know, Hey, — I ought-ta leave the young thing a-lone, — but ain't no sun - shine when she's —

A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup>

— gone. — A - wo - wo - wo.

1. (Solos, optional)  
A<sub>MI</sub><sup>7</sup> (solo pick-ups)

Solo on A (repeat for more solos)  
After solos D.S. al 2nd ending

2. A<sub>MI</sub><sup>7</sup> C A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>

Ain't no sun - shine when she's gone, On - ly dark - ness — ev - 'ry

A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup>

day. Ain't no sun - shine when she's gone, — and this house — just ain't no —

D<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>

home — an - y time — she goes a - way, An - y time — she goes a -

A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup>

way, An - y time — she goes a - way,

A<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>9</sup>

An - y time — she goes a - way.

Sample A A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> (etc.) A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> (etc.)

(bs.)

# Alice In Wonderland

(from "Alice In Wonderland")

Music by Sammy Fain

Lyric by Bob Hilliard

(As performed by Bill Evans.

Lyric as performed by Tom Lellis)

## Jazz Waltz

**A** \*  $D_{MI}^9$  (8va ---)  $G^{13}$   $C_{MA}^9$   $F_{MA}^9$   $B_{MI}^{7(b5)}$   $E^{7(\#9)}$

Al - ice In Won - der - land, How do you get to

$A_{MI}^9$   $E^b9$   $D_{MI}^9$   $G^{13}$   $E_{MI}^7$  ( $E^{7(\#9)}$ )  $A_{MI}^7$  ( $A^{7(b9)}$ )

Won - der - land? O - ver the hill or un - der - land or

$D_{MI}^9$   $G^{13}_{SUS}$   $G^9$   $C_{MA}^9$   $A_{MI}^7$   $D_{MI}^9$   $G^{13}$

just be - hind the tree. When clouds go

$C_{MA}^9$   $F_{MA}^9$   $B_{MI}^{7(b5)}$   $E^{7(\#9)}$   $A_{MI}^9$   $E^b9$

roll - ing by, they roll a - way and leave the sky.

$D_{MI}^9$   $G^{13}$   $E_{MI}^7$  ( $E^{7(\#9)}$ )  $A_{MI}^7$  ( $A^{7(b9)}$ )  $D_{MI}^9$   $G^{13}_{SUS}$   $G^9$

Where is the land be - yond the eye that peo - ple can - not

$C_{MA}^7$  **B**  $D^7$  (loco)  $G^9$   $C_{MA}^9$   $A_{MI}^7$

see? Where do stars go?

$D_{MI}^7$   $G^9_{SUS}$   $G^9$   $C_{MA}^7$  (*stems up are Bill Evans' notes*)  $F\#^7(\#5)$   $B^7(\#5)$

Where is the cres - cent moon? They must be

$E_{MI}^7$   $A^{7(b9)}$   $D_{MI}^7$  ( $C\#^{\circ 7}$ )  $D_{MI}^7$  ( $C\#^{\circ 7}$ )  $D_{MI}^7$   $A^b9$   $G^9$

some - where in the sun - ny af - ter - noon.

\* Bill Evans plays all of this one octave higher, except the first 12 bars of letter B and the ad lib ending.

**C**  $D_{MI}^9$  (8va ---)  $G^{13}$   $CMA^9$   $FMA^9$   $B_{MI}^{7(b5)}$   $E^{7(\#9)}$

Al - ice In Won - der - land, Where is the path to

(Take Coda for Bill Evans' ending)

$(A^{7(b9)})$

$A_{MI}^9$   $E^b9$   $\oplus$   $D_{MI}^9$   $G^{13}$   $E_{MI}^7 (E^{7(\#9)})$   $A_{MI}^7 (A^{7(\#5)})$

Won - der - land? O - ver the hill or here or there? I

$D_{MI}^9$   $G^{13}_{SUS}$   $G^9$   $CMA^7$   $(A^{7(\#9)})$

Solo on ABC  
After solos,  
D.C. al Coda  
(Vocal, D.C. al fine)

won - der where. (fine)

$\oplus$  (Tag)  $D_{MI}^9$  (8va ---)  $G^{13}$   $G^9/F$   $E_{MI}^7$   $A_{MI}^9$   $D_{MI}^9$   $G^9$

(Ad lib to end)

$B^{13}_{SUS}$   $E^b^{13}_{SUS}$  (loco)  $G^{13}_{SUS}$  (sample)

(Freely)

$D^b_{MA}^{9(\#11)}$   $D^b_{MA}^{9(\#11)}$

$D^b_{MA}^{9(\#11)}$   $D^b_{MA}^{7(\#11)}$   $CMA^7$   $CMA^7$  (fill)

\* Alternate chords for the last 4 bars of letter B:

$D_{MI}^7$   $B^b7$   $A^b7(\#11)$   $G^7$

# All About Ronnie

Joe Green

Ballad

(F<sup>7</sup><sub>SUS</sub>) [A] E<sup>b</sup>9(#11) B<sup>b</sup>6/9 F<sup>9</sup><sub>SUS</sub> B<sup>b</sup>6/9 (G<sup>7</sup>(b9))

All a - bout Ron - nie, There's so much to tell, All a - bout

C<sup>M</sup>I<sup>9</sup> F<sup>9</sup><sub>SUS</sub> F<sup>7</sup>(b9) B<sup>b</sup>6/9 (C<sup>M</sup>I<sup>7</sup> D<sup>M</sup>I<sup>7</sup> E<sup>b</sup>9) B<sup>b</sup>6/9 E<sup>b</sup>MA<sup>9</sup>

Ron - nie, I know { her } so well. { Her }  
 { him } { His }

D<sup>M</sup>I<sup>7</sup>(b5) G<sup>7</sup>(b9) C<sup>M</sup>I<sup>7</sup> G<sup>7</sup>(#5) C<sup>M</sup>I<sup>7</sup>

mag - i - cal fin - gers, their sense of em - brace, { Her }  
 { His }

(G<sup>M</sup>I<sup>7</sup> C<sup>9</sup>) E<sup>M</sup>I<sup>7</sup>(b5) A<sup>7</sup>(b9) C<sup>M</sup>I<sup>7</sup> (G<sup>b</sup>9) F<sup>9</sup><sub>SUS</sub>

per - fume { that } lin - gers, car - ess - ing your face. All a - bout  
 whis - per }

[B] E<sup>b</sup>9(#11) B<sup>b</sup>6/9 F<sup>9</sup><sub>SUS</sub> B<sup>b</sup>6/9 (G<sup>7</sup>(b9))

Ron - nie, best told in a toast, Let me pro -

C<sup>M</sup>I<sup>9</sup> F<sup>9</sup><sub>SUS</sub> F<sup>7</sup>(b9) (A<sup>b</sup>9(#11) A<sup>M</sup>I<sup>9</sup> G<sup>7</sup>(b9) D<sup>7</sup>(#5))

pose it. { I'm } her } fav - 'rite } host. We'll  
 { She's } my }

(C<sup>M</sup>I<sup>7</sup> C<sup>M</sup>I<sup>7</sup>(b5) F<sup>7</sup>(#5) (D<sup>b</sup>M<sup>7</sup> G<sup>b</sup>9) E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>M<sup>7</sup> B<sup>b</sup>6/9 G<sup>7</sup>(b9))

drink from dry glass - es, There's no need for wine. The cham - pagne is Ron - nie,

(C<sup>M</sup>I<sup>7</sup>(b5) C<sup>7</sup>(#5) C<sup>7</sup>(b9) F<sup>7</sup>(#5) B<sup>b</sup>6/9 (C<sup>9</sup>(#11) F<sup>9</sup><sub>SUS</sub>))

And Ron - nie is mine.

# All My Tomorrows

Music by James Van Heusen

Lyric by Sammy Cahn

Ballad

E<sup>7</sup> A A<sup>MI</sup><sup>9</sup> (F<sup>9</sup> A<sup>MI</sup><sup>7(b5)</sup> D<sup>7(b9)</sup> G<sup>MA</sup><sup>9</sup> B<sup>MI</sup><sup>7</sup>)  
 To - day I may not have a thing at all, ex - cept for just a dream or  
 (B<sup>b</sup>MI<sup>7</sup> E<sup>b7</sup> B<sup>b</sup>o<sup>7</sup>)  
 two. But I've got lots of plans for to - mor - row, and all my to -  
 (B<sup>MI</sup><sup>7(b5)</sup> E<sup>7(b9)</sup>) (F<sup>9</sup> A<sup>MI</sup><sup>7(b5)</sup> D<sup>7(b9)</sup>)  
 mor - rows be - long to you. Right now it may not seem like spring at all, We're  
 (G<sup>MA</sup><sup>9</sup> B<sup>MI</sup><sup>7</sup> B<sup>b</sup>MI<sup>7</sup> E<sup>b7</sup>) (A<sup>MI</sup><sup>7</sup> D<sup>9</sup><sub>SUS</sub> D<sup>7</sup>/<sub>C</sub>)  
 drift - ing and the laughs are few. But I've got rain - bows planned for to -  
 (B<sup>MI</sup><sup>7</sup> E<sup>7(b9)</sup> A<sup>MI</sup><sup>7</sup> D<sup>7(b9)</sup> G<sup>9</sup><sub>SUS</sub> G<sup>7</sup>)  
 mor - row, and all my to - mor - rows be - long to you.

**B** C<sup>MA</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> (F<sup>9</sup>) G<sup>MA</sup><sup>7</sup> E<sup>MI</sup><sup>7</sup>/<sub>D</sub> C<sup>#</sup>MI<sup>7(b5)</sup> C<sup>MI</sup><sup>6</sup>  
 No one knows bet - ter than I — that luck keeps pass - ing me by, — that's fate!

G<sup>6</sup>/<sub>B</sub> E<sup>MI</sup><sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>13(b9)</sup> B<sup>7(#9)</sup> (E<sup>9</sup><sub>SUS</sub> E<sup>7(b9)</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup>)  
 But with you there at my side, — I'll soon be turn - ing the tide, — just wait! As  
 E<sup>9</sup> A<sup>9(#5)</sup> D<sup>9</sup><sub>SUS</sub> / E<sup>7(b9)</sup>

**C** A<sup>MI</sup><sup>9</sup> (F<sup>9</sup> A<sup>MI</sup><sup>7(b5)</sup> D<sup>7(b9)</sup> G<sup>MA</sup><sup>9</sup> B<sup>MI</sup><sup>7</sup>)  
 long as I've got arms that cling at all, it's you that I'll be cling - ing

( $B^{\flat}MI^7$   $E^{\flat 7}$ )  
 $B^{\flat 7}$   $A MI^7$   $D^{\flat 7}_{sus}$   $D^7/C$   $B MI^7$   $E^{7(b9)}$

to. And all the dreams I dream, beg, or bor-row, on some bright to -

$A MI^7$   $D^{7(b9)}$   $B MI^{7(b5)}$   $E^{7(b9)}$  \*  $A MI^9$

mor-row they'll all come true, and all my bright to-mor-rows be -

$A MI^{7(b5)}$   $D^{7(b9)}$   $G^6$  ( $B MI^7$   $E^{7(b9)}$ )

long to you.

\* Optional ending

$A MI^9$   $A MI^{7(b5)}$   $D^7$   $G^{6/9}$   $C MI^6$   $G^{6/9}$

all my bright to-mor-rows be - long to you. \_\_\_\_\_

# All Of You (Standard Version)

(from "Silk Stockings")

Cole Porter

Freely

(Verse)

(B<sup>b</sup>7) B<sup>b</sup>7/F B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup>  
 Af - ter watch - ing her ap - peal from ev - 'ry an - gle, ———  
E<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>7/F B<sup>b</sup>7 E<sup>b</sup>6  
 There's a big ro - man - tic deal I've got to wan - gle. ———  
E<sup>b</sup>6 FMI<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7 G<sup>7</sup>(#5) G<sup>7</sup>  
 For I've fal - len for a cer - tain love - ly lass,  
GMI<sup>7</sup>(b5) C<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7  
 And it's not a pass - ing fan - cy or a fan - cy pass. ———

(Medium)

A

(B<sup>b</sup>9<sup>SUS</sup>) FMI<sup>7</sup>(b5) (B<sup>b</sup>7(b9)) E<sup>b</sup>6 FMI<sup>7</sup>(b5) (B<sup>b</sup>7(b9))  
 I love the looks of you, the lure of you. The (I'd  
FMI<sup>7</sup>(b5) (B<sup>b</sup>7(b9)) E<sup>b</sup>6 AbMI<sup>6</sup> (B<sup>b</sup>7) Db<sup>9</sup>(13)  
 sweet of you, the pure of of you, The  
 love to make a tour of you.)  
(E<sup>b</sup>6) G<sup>b</sup>7 )  
GMI<sup>7</sup> C<sup>7</sup>(#5) FMI<sup>7</sup> B<sup>b</sup>7  
 eyes, the arms, the mouth of you, the  
(E<sup>b</sup>MA<sup>7</sup> D<sup>7</sup>(#9) Db<sup>9</sup>(13) C<sup>7</sup>(#9) \* BMA<sup>9</sup> E<sup>b</sup>MA<sup>9</sup> )  
E<sup>b</sup>MA<sup>7</sup> Db<sup>9</sup>(13) C<sup>7</sup>(b9) FMI<sup>7</sup> B<sup>b</sup>9  
 East, West, North and the South of you. ——— I'd love to

\* Alternate chords (Miles' version) sometimes do not fit the original melody.

**B**  $F_{MI}^{7(b5)}$  ( $Bb^{7(b9)}$ )  $E_b^6$   $F_{MI}^{7(b5)}$  ( $Bb^{7(b9)}$ )

gain com - plete con - trol of you, And

$F_{MI}^{7(b5)}$  ( $Bb^{7(b9)}$ )  $E_b^6$   $G_{MI}^7$   $C^{7(b9)}$

han - dle e - ven the heart and soul of you. So

$A_b^{MA^7}$   $A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$  ( $D_b^{7(\#11)}$ )  $C^7$

love at least a small per-cent — of me, do, \_\_\_\_\_ For

( $F_{MI}^7$   $C^{7(b9)}$ )  $F_{MI}^7$  ( $Bb^7$ )  $E_b^6$  ( $Bb^9_{sus}$ )

I love all of You. (fine) I love the

Solo on AB  
After solos, D.S. al fine

# All Of You

(Bill Evans' Version)

Cole Porter  
(As played by Bill Evans)

Medium

N.C. **A**  $D^bMA^7$   $CMA^7$   $A^bMA^7$   $(D^b9)$   $D^b9$  )  
 $G^7(\#5)$   $D^bMA^7$

$CMA^7$   $EMI^7(b5)$   $A^7(\#5)$   $EMI^9(b5)$   $A^7(\#5)$

$DMI^9(b5)$   $G^7(\#5)$   $EMI^9(b5)$   $A^7(\#5)$   $DMI^9(b5)$   $G^7(\#5)$

**B**  $D^bMA^7$   $CMA^7$   $A^bMA^7$   $(D^b9)$   $D^b9$  )  
 $G^7(\#5)$   $D^bMA^7$

$CMA^7$   $EMI^7(b5)$   $A^7(\#5)$   $DMI^7$   $(D\#o7)$   
 $B^7(b9)$

**Head & solos**  
 $EMI^7(b5)$   $A^7(\#5)$   $DMI^9$   $G^9(13)$   $C^6/9$

**Ending** (ad lib.) **(On cue)**  
**(Vamp)**  $DMI^7$   $G^7$   $EMI^7$   $A^7(\#5)$   $DMI^7$   
**(Vamp till cue)**

$G^9_{sus}$   $G^7(\#5)$   $C^6$   $(bass fill)$   $C^{13(\#9)}$   $C^{13}$

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of several systems of music. The first system starts with a whole rest (N.C.) followed by a first ending bracket (A) containing six measures. The second system continues with five measures. The third system continues with six measures. The fourth system starts with a second ending bracket (B) containing six measures. The fifth system continues with five measures. The sixth system is a boxed section labeled 'Head & solos' containing five measures. The seventh system is a boxed section labeled 'Ending (ad lib.)' containing five measures, with the first four measures marked '(Vamp)' and the fifth marked '(On cue)'. The eighth system is a boxed section labeled '(Vamp till cue)' containing five measures. The final system contains five measures of music, including a 'bass fill' section.

Note: Bill Evans does not play the original melody. The original melody has been altered here to better fit his changes.

# All The Way

(from "The Joker Is Wild")

Music by James Van Heusen

Lyric by Sammy Cahn

Ballad

**A**  $E^b_{MA}7$   $(D_{MI}^{7(b5)} G^{7(\#5)})$   $C_{MI}^9$   $F^9$

When some-bod - y loves you, it's no good un-less  $\left\{ \begin{matrix} \text{he} \\ \text{she} \end{matrix} \right\}$  loves you all the way.

$(B^b_{SUS}^9)$   $A^b_{MI}^{6/9}/B^b$   $F_{MI}^9$   $B^b_{13}$   $B^b7$   $F_{MI}^7/C$   $D^b_{MI}^6$   $B^b7/D$   $E^b_{6/9}/(C_{MI}^7 B^7)$   $B^b_{MI}^7 E^b7$

Hap-py to be near you, when you need some-one to cheer you all the way.

$(A^b_{MA}^7 / G)$   $F_{MI}^7$   $E^b_{MI}^7$   $D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $A^b_{MA}^7$   $B^b9$   $D_{MI}^{7(b5)}$   $G^7_{SUS}$   $G^7$   $C_{MI}^7 (B^7) B^b_{MI}^7 E^b7(\#5)$

Tall - er — than the tall - est tree is, that's how it's got to feel.

$A^b_{MA}^7$   $B^b9$   $B^o7$   $C_{MI}^7$   $(F^9)$   $(A^b9 G^{7(b9)})$   $(F^{\#}_{MI}^9 B^9 F_{MI}^7 B^b7(b9))$   $A^b_{MI}^6/C^b$   $B^b7$

Deep - er — than the deep blue sea is, that's how deep it goes, — if it's real.

**B**  $E^b_{MA}^7$   $(D_{MI}^{7(b5)} G^{7(\#5)})$   $C_{MI}^9$   $F^9$

When some-bod - y needs you, it's no good un-less  $\left\{ \begin{matrix} \text{he} \\ \text{she} \end{matrix} \right\}$  needs you, all the way.

$(B^b_{SUS}^9)$   $A^b_{MI}^{6/9}/B^b$   $F_{MI}^9$   $B^b_{13}$   $B^b7$   $F_{MI}^7/C$   $D^b_{MI}^6$   $B^b7/D$   $E^b_{6/9}/(C_{MI}^7 B^7)$   $B^b_{MI}^7 E^b7$

Thru the good or lean years and for all the in be-tween years, come what may.

$(A^bMA^7 / G)$   $FMI^7$   $E^bMI^7$   $DMI^{7(b5)}$   $G^{7(\#5)}$   $CMI^7$   $A^bMI^7$   $D^b9$   
 $A^bMA^7$   $B^b9$   $DMI^{7(b5)}$   $G^7_{SUS}$   $G^7$   $CMI^7$   $A^bMI^6 / C^b$

Who knows — where the road will lead us, on - ly a fool would say. But

$E^bMA^7 / B^b$   $(A^bMA^9)$   $G^{7(\#5)}$   $(FMI^7 B^b9)$   
 $D^b9(\#11)$   $C^{7(b9)}$   $AMI^{7(b5)}$   $B^b9 / A^b$   $GMI^{7(b5)}$   $C^{7(b9)}$

if you let me love you, it's for sure I'm gon - na love you all the way,

$(A^bMI^6 / C^b)$   $E^{7(b5)}$   
 $FMI^7$   $B^b7$   $E^b6/9$   $(C^{7(\#9)} / \#5)$   $FMI^7$   $B^b7(b9)$

all the way.

# All Through The Night

(from "Anything Goes")

Cole Porter

Medium

(Verse) F

F FMI F FMI F FMI F FMI F FMI

The day — is my en - e-my, — The night — is my friend, For I'm al - ways

F FMI F FMI F FMI F FMI F FMI

so a - lone — Till the day draws — to an end, But when the sun goes down

F FMI Eb<sup>9</sup><sub>SUS</sub> Eb<sup>9</sup> AbMA<sup>7</sup>/Eb Ab<sup>6</sup>/Eb Eb<sup>9</sup><sub>SUS</sub> Eb<sup>9</sup> AbMA<sup>7</sup>/Eb Ab<sup>6</sup>/Eb

And the moon comes through, To the mo - no - tone of the eve - ning's drone I'm

BbMI<sup>7</sup> FMI<sup>6</sup> GMI<sup>7(b5)</sup> C<sup>7</sup> FMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

all a - lone — with you. —

(Medium)

(A) FMA<sup>7</sup> (DMI<sup>7</sup> D<sup>b</sup>MI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>) (EMI<sup>7(b5)</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> (D<sup>b</sup>7) CMI<sup>7</sup> F<sup>7(b9)</sup> BbMA<sup>7</sup>)

All — through the night — I de - light —

BbMI<sup>7</sup> Eb<sup>7(b9)</sup> AbMA<sup>7</sup> (AbMI<sup>7</sup> D<sup>b</sup>7) (AMI<sup>7(b5)</sup> D<sup>7(b9)</sup>) GMI<sup>7(b5)</sup>

— in your love. — All — through the night —

C<sup>7(b9)</sup> F<sup>6</sup> D<sup>7(b9)</sup> GMI<sup>7</sup> C<sup>7(b9)</sup>

— you're so close to me. —

(B) FMA<sup>7</sup> (DMI<sup>7</sup> D<sup>b</sup>MI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>) (EMI<sup>7(b5)</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> (D<sup>b</sup>7) CMI<sup>7</sup> F<sup>7(b9)</sup> BbMA<sup>7</sup> BbMI<sup>7</sup> Eb<sup>7(b9)</sup>)

All — through the night — from a height — far a -

AbMA7 (G7(b9) % CMI7 BMI7 BMI6/9 BbMI7 (BbMI7(b5) ) Eb7(b9)

bove, \_\_\_\_\_ You \_\_\_\_\_ and your love \_\_\_\_\_ bring me

(G6/Ab Ab6 ) AbMA7 Ab6 GMI7(b5) C7(b9) FMI7 (DMI7(b5))

ec - sta - sy. \_\_\_\_\_ When dawn \_\_\_\_\_ comes to

GMI7(b5) C7 EbMI7 Ab7 BbMI7 (Ab ) Db6 %

wak - en me, You're nev - er there at all. \_\_\_\_\_

GMI7(b5) C7(b9) FMI7 Eb DMI7(b5) G7(b9 #5)

I know \_\_\_\_\_ you've for - sak - en me Till the shad - ows

GMI7(b5) C7(b9) FMA7 (DMI7 DbMI7 CMI7 F7 ) EMI7(b5) A7(b9) DMI7(Db7) CMI7 F7(b9)

fall. \_\_\_\_\_ But then \_\_\_\_\_ once a - gain \_\_\_\_\_ I can

BbMA7 BbMI7 Eb7 AMI7 D7(b5) D7

dream \_\_\_\_\_ I've the right \_\_\_\_\_ To be close to you

GMI7 C7(b9) F6 (D7(#9) ) GMI7 C7(b9)

All through the night. **(fine)**

Solo on ABCD  
After solos, D.S. al fine

Jazz performers often alter the melody to

FMA7 EMI7(b5) A7(b9) DMI7 CMI7 F7(b9) BbMA7 or FMA7 EMI7(b5) A7(b9) DMI7 CMI7 F7(b9) BbMA7 (etc.) (etc.)

These chords are less structured than the original changes. The melody fits this chart's chords with some liberty.

# Alone Together

(from "Flying Colors")

Music by Arthur Schwartz

Lyric by Howard Dietz

Ballad or Medium

(B<sup>b9</sup>(#11))

A<sup>7</sup> D<sup>Mi6</sup> (B<sup>Mi7(b5)</sup>) E<sup>Mi7(b5)</sup> A<sup>7(b9)</sup> D<sup>Mi6</sup> E<sup>Mi7(b5)</sup> A<sup>7(b9)</sup>

A - lone \_\_\_\_\_ to - geth - er, \_\_\_\_\_ Be - yond the crowd, \_\_\_\_\_

D<sup>Mi6</sup> A<sup>Mi7(b5)</sup> D<sup>7(b9)</sup> G<sup>Mi7</sup> (D<sup>7(b9)</sup>) G<sup>Mi7</sup>

\_\_\_\_\_ A - bove the world, \_\_\_\_\_ We're not too proud \_\_\_\_\_ to

(A<sup>b07</sup>) B<sup>Mi7</sup> E<sup>7</sup> G<sup>Mi7</sup> C<sup>7</sup> F (F<sup>+</sup>) E<sup>Mi7(b5)</sup> A<sup>7(b9)</sup>

cling \_\_\_\_\_ to - geth - er. \_\_\_\_\_ We're strong as long as we're \_\_\_\_\_ to -

D<sup>MA7</sup> (E<sup>Mi7</sup> A<sup>7(b9)</sup>) D<sup>Mi6</sup> (B<sup>Mi7(b5)</sup>) E<sup>Mi7(b5)</sup> A<sup>7(b9)</sup> (B<sup>b9</sup>(#11))

geth - er. \_\_\_\_\_ A - lone \_\_\_\_\_ to - geth - er, \_\_\_\_\_

D<sup>Mi6</sup> E<sup>Mi7(b5)</sup> A<sup>7(b9)</sup> D<sup>Mi6</sup> A<sup>Mi7(b5)</sup> D<sup>7(b9)</sup>

\_\_\_\_\_ The blind - ing rain, \_\_\_\_\_ The star - less night, \_\_\_\_\_

G<sup>Mi7</sup> (D<sup>7(b9)</sup>) G<sup>Mi7</sup> (A<sup>b07</sup>) B<sup>Mi7</sup> E<sup>7</sup> G<sup>Mi7</sup> C<sup>7</sup> (B<sup>b9</sup>(#11)) B<sup>bMi7</sup> E<sup>b7</sup>

\_\_\_\_\_ Were not in vain; \_\_\_\_\_ For we're \_\_\_\_\_ to - geth - er, \_\_\_\_\_ And

(B<sup>9</sup>) B<sup>bMA7</sup> E<sup>Mi7(b5)</sup> A<sup>7(b9)</sup> D<sup>MA7</sup>

what is there to fear \_\_\_\_\_ to - geth - er? \_\_\_\_\_ Our

**B**  $A_{MI} 7(b5)$   $D 7(b9)$   $(G_{MI} G_{MI}^{(\#5)} G_{MI}^6)$   $G_{MI} 7$   $\%$

love \_\_\_\_\_ is as deep as the sea. \_\_\_\_\_ Our

$G_{MI} 7(b5)$   $C 7(b9)$   $(F_{MA} 7 B^9(\#11))$   $F_{MA} 7$   $B^b 13$   $E_{MI} 7(b5)$   $A 7(b9)$

love \_\_\_\_\_ is as great as a love \_\_\_\_\_ can be. \_\_\_\_\_ And

**C**  $D_{MI} 6$   $(B_{MI} 7(b5))$   $(B^b 9(\#11))$   $E_{MI} 7(b5)$   $A 7(b9)$   $D_{MI} 6$   $E_{MI} 7(b5)$   $A 7(b9)$

we \_\_\_\_\_ can weath - er \_\_\_\_\_ The great un - known, \_\_\_\_\_

$D_{MI} 6$   $(B_{MI} 7(b5))$   $B^b 9$   $A 7(\#5)$   $D_{MI} 6$   $(B^b 9)$   $A 7(b9)$

\_\_\_\_\_ if we're a - lone \_\_\_\_\_ to - geth - er. \_\_\_\_\_

# Am I Blue?

(from "On With The Show")

Music by Harry Akst  
Lyric by Grant Clarke

Medium

**C**<sup>7</sup> **A** **F**<sub>MA</sub><sup>7</sup> **A**<sub>MI</sub><sup>7</sup> **D**<sup>7</sup> **G**<sub>MI</sub><sup>7</sup> **C**<sup>7</sup>

Am I blue? Am I blue? Ain't these tears

**(A**<sub>MI</sub><sup>7</sup>) **F**<sup>7</sup> **D**<sup>7</sup> **G**<sup>7</sup> **(D**<sup>b7</sup> **C**<sup>7</sup>) **F**<sup>6</sup> **(D**<sup>7</sup>) **G**<sub>MI</sub><sup>7</sup> **C**<sup>7</sup>

in these eyes tell - in' you? Am I blue?

**F**<sub>MA</sub><sup>7</sup> **A**<sub>MI</sub><sup>7</sup> **D**<sup>7</sup> **G**<sub>MI</sub><sup>7</sup> **C**<sup>7</sup>

You'd be too If each plan

**(A**<sub>MI</sub><sup>7</sup>) **F**<sup>7</sup> **D**<sup>7</sup> **G**<sup>7</sup> **(D**<sup>b7</sup> **C**<sup>7</sup>) **F**<sup>6</sup> / **(B**<sup>b6</sup> **B**<sup>b</sup><sub>MI</sub><sup>6</sup>) **F**<sup>6</sup> **E**<sup>7</sup>

with your man done fell through. Was a time

**B** **A**<sub>MI</sub><sup>7</sup> **B**<sub>MI</sub><sup>7(b5)</sup> **E**<sup>7</sup>

I was his on - ly one, But now I'm

**B**<sub>MI</sub><sup>7(b5)</sup> **E**<sup>7</sup> **A**<sub>MI</sub><sup>7</sup> **D**<sup>7</sup> **G**<sub>MI</sub><sup>7</sup> **C**<sup>7</sup>

the sad and lone - ly one, "Law - dy," Was I gay?

**C** **F**<sub>MA</sub><sup>7</sup> **A**<sub>MI</sub><sup>7</sup> **D**<sup>7</sup> **G**<sub>MI</sub><sup>7</sup> **C**<sup>7</sup>

'Til to - day. Now he's gone

**(A**<sub>MI</sub><sup>7</sup>) **F**<sup>7</sup> **D**<sup>7</sup> **G**<sup>7</sup> **(D**<sup>b7</sup> **C**<sup>7</sup>) **F**<sup>6</sup> **(G**<sub>MI</sub><sup>7</sup> **C**<sup>7</sup>)

and we're through, Am I blue?

# And The Angels Sing

Music by Ziggy Elman  
Lyric by Johnny Mercer

Ballad or Medium

(B<sup>b</sup>13(b9)) **A** E<sup>b</sup>6 FMI<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 (B<sup>o</sup>7 CMI<sup>7</sup>)

We meet, \_\_\_\_\_ and the an - gels sing. \_\_\_\_\_ The an - gels

FMI<sup>7</sup> C7(#5) F<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup>6 CMI<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>13(b9)

sing the sweet - est song I ev - er heard. \_\_\_\_\_ You

E<sup>b</sup>6 FMI<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 (B<sup>o</sup>7 CMI<sup>7</sup>)

speak, \_\_\_\_\_ and the an - gels sing, \_\_\_\_\_ or am I

FMI<sup>7</sup> C7(#5) F<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup>6 (B<sup>b</sup>9<sub>SUS</sub>) E<sup>b</sup>6

breath - ing mu - sic in - to ev - 'ry word?

(E<sup>b</sup>7) **B** B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7 B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7 E<sup>b</sup>o7 E<sup>b</sup>7 B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7

Sud - den - ly the set - ting is strange, - I can see wa - ter and moon - light beam - ing,

(E<sup>b</sup>7) B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7 B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7 B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7

sil - ver waves that break on some un - dis - cov - ered shore. Then

(E<sup>b</sup>7) B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7 B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7 E<sup>b</sup>o7 E<sup>b</sup>7 B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7

sud - den - ly I see it all change, - long win - ter nights with the can - dles gleam - ing,

$A^b6$   $F_{MI}^7$   $C^{7(\#5)}$   $F^9$   $B^b7$   $E^b6$   $C_{MI}^7$   $F_{MI}^7$   $B^b13(b9)$   
 thru it all your face that I a - dore. \_\_\_\_\_ You

[C]  $E^b6$   $F_{MI}^7$   $B^b7$   $E^bMA^7$   $E^b9$  ( $B^o7$   $C_{MI}^7$ )  
 smile, \_\_\_\_\_ and the an - gels sing, \_\_\_\_\_ And 'tho it's

$F_{MI}^7$   $C^{7(\#5)}$   $F^9$   $B^b7$   $E^b6$   $C_{MI}^7$   $F_{MI}^7$   $B^b13(b9)$   
 just a gen - tle mur - mur at the start, \_\_\_\_\_ We

$E^b6$   $F_{MI}^7$   $B^b7$   $G^7$  ( $D^b7(b5)$ )  $C^7$  ( $F^7$ )  $B^o7$   $C_{MI}^7$   
 kiss, \_\_\_\_\_ and the an - gels sing, \_\_\_\_\_ And leave their

( $A^b6$   $G^o7$   $F_{MI}^7$   $E^o7$ )  
 $F_{MI}^7$   $F_{MI}^{7(b5)}$   $D^b9$   $E^b6$  ( $C_{MI}^7$   $F_{MI}^7$   $B^b7(b9)$ )  
 mu - sic ring - ing in my heart.

# Anything Goes

(from "Anything Goes")

Cole Porter

Freely

(Verse)

CMI (Ab) CMI CMI G<sup>7</sup> CMI

Times have changed — And we've of-ten re-wound the clock —

Db Db Ab<sup>7</sup> Db G<sup>7</sup> G<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>

Since the Pu-ri-tans got a shock — When they land-ed on Ply-mouth Rock. —

C<sup>7</sup> FMI C<sup>7</sup> FMI

If to-day — An-y shock they should try to stem, —

G<sup>7</sup> CMI G<sup>7</sup> CMI G D<sup>7</sup> G<sup>7</sup>

'Stead of land-ing on Ply-mouth Rock, — Ply-mouth Rock would land on them. —

(Medium) A (CMA<sup>7</sup> DMI<sup>7</sup> EMI<sup>7</sup> DMI<sup>7</sup> CMA<sup>7</sup> DMI<sup>7</sup>) (G<sup>7</sup>) C<sup>6</sup> % %

In old-en days a glimpse of stock-ing was looked on as some-thing shock-

(GMI<sup>7</sup> C<sup>9</sup>) (DMI<sup>7</sup> G<sup>9</sup>SUS) C<sup>7</sup> F<sup>6</sup> Bb<sup>9</sup> C<sup>6</sup> (AMI<sup>7</sup>)

ing, Now heav-en knows. — An-y-thing goes. —

DMI<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup> DMI<sup>7</sup> EMI<sup>7</sup> DMI<sup>7</sup> C<sup>6</sup> %

Good auth-ors too who once knew bet-ter words

(CMA<sup>7</sup> DMI<sup>7</sup> GMI<sup>7</sup> C<sup>9</sup>) C<sup>6</sup> C<sup>7</sup> F<sup>6</sup>

Now on-ly use four-let-ter words, writ-ing prose, —

(D<sup>MI</sup>7 B<sup>b9</sup> ) G<sup>9</sup>SUS ) C<sup>6</sup> F<sup>#MI</sup>7 B<sup>7</sup>

An - y - thing goes. The world has gone

**B** E<sup>MA</sup>7 (C<sup>#7(b9)</sup>) F<sup>#MI</sup>7 B<sup>7</sup> (C<sup>MA9</sup>) E<sup>7</sup>

mad to - day And good's bad to - day, And black's white to - day, And day's

B<sup>7</sup> E<sup>MI</sup>7 (E<sup>MI</sup>7/D) A<sup>9</sup>

night to - day, When most guys to - day That wo - men prize to - day, Are just

(C<sup>#o7</sup> D<sup>MI</sup>7 G<sup>7</sup> ) (C<sup>MA</sup>7 D<sup>MI</sup>7 ) \* D<sup>MI</sup>9 C<sup>6</sup>

sil - ly gi - go - los. So though I'm not a

(E<sup>MI</sup>7 C<sup>6</sup> D<sup>MI</sup>7 C<sup>MA</sup>7 D<sup>MI</sup>7 G<sup>MI</sup>7 C<sup>9</sup> )

great ro - manc - er I know that {you're I'm} bound to an - swer when {I you} pro -

(F<sup>6</sup> (E<sup>MI</sup>7) D<sup>MI</sup>7 G<sup>9</sup>SUS C<sup>6</sup> (A<sup>MI</sup>7 D<sup>MI</sup>7 G<sup>7</sup> ) )

pose, An - y - thing goes. (fine) (In)

Solo on AB  
After solos, D.S. al fine

\* Originally

(C<sup>#o7</sup> D<sup>MI</sup>9 ) (D<sup>MI</sup>7 G<sup>7</sup> )

Sil - ly gi - go - los.

# As Time Goes By

(from "Casablanca")

Herman Hupfeld

Freely or Medium

(Verse) (B $\flat$ <sup>7</sup>) E $\flat$ MA<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> B $\flat$ <sup>7</sup>

This day and age we're liv - ing in gives cause for ap - pre - hen - sion, With

(A $\flat$ MI<sup>7</sup>) D<sup>7(b9)</sup>  
E $\flat$ MA<sup>7</sup> E $\flat$ <sup>6</sup> GMI<sup>7</sup> C<sup>7(b9)</sup>

speed and new in - ven - tion, and things like third di - men - sion, Yet, we

FMI<sup>7</sup> (A $\flat$ MI<sup>6/9</sup>) G<sup>7</sup> C<sup>7(#5)</sup>  
B $\flat$ <sup>7</sup> E $\flat$ MA<sup>7</sup> CMI<sup>7</sup>

grow a tri - fle wear - y, with Mis - ter Ein - stein's the - 'ry, So we

(A $\flat$ MI<sup>7</sup>)  
B $\flat$ <sup>6</sup>/<sub>F</sub> D<sup>7(b9)</sup> GMI<sup>7</sup> G $\flat$ <sup>o7</sup> FMI<sup>7</sup> B $\flat$ <sup>7</sup>

must get down to earth, at times re - lax, re - lieve the ten - sion. No

FMI<sup>7</sup> B $\flat$ <sup>7</sup> GMI<sup>7</sup> CMI<sup>7</sup>

mat - ter what the pro - gress, or what may yet be proved, The

FMI<sup>7</sup> rit. A $\flat$ <sup>6</sup>/<sub>C</sub> A $\flat$ MI<sup>6</sup>/<sub>C $\flat$</sub>  B $\flat$ <sup>7</sup> //

sim - ple facts of life are such they can - not be re - moved.

(Medium Ballad)

C<sup>7(b9)</sup> S. A FMI<sup>7</sup> B $\flat$ <sup>7</sup> (FMI<sup>7</sup> GMI<sup>7(b5)</sup> C<sup>7(b9)</sup> A $\flat$ MI<sup>7</sup> D $\flat$ <sup>9</sup>) (A $\flat$ <sup>9</sup>)  
FMI<sup>7</sup> B $\flat$ <sup>7(b9)</sup> E $\flat$ MA<sup>7</sup> FMI<sup>7</sup>

You must re-mem-ber this, a kiss is still a kiss, A sigh is just a sigh;

(GMI<sup>7</sup> C<sup>7(#5)</sup>) (A $\flat$ MI<sup>7(b5)</sup> D<sup>7(b9)</sup>) GMI<sup>7</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> B $\flat$ <sup>7(b9)</sup> D $\flat$ <sup>9(#11)</sup> C<sup>9</sup>  
GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> (F $\sharp$ <sup>o7</sup>) FMI<sup>7</sup> B $\flat$ <sup>7</sup><sub>SUS</sub> B $\flat$ <sup>7(b9)</sup> E $\flat$ MA<sup>7</sup> (A $\flat$ MA<sup>7</sup>)

The fun - da - men - tal things ap - ply, As time goes by.

(B<sup>9(#5)</sup> B<sup>b13</sup>)  
 GMI<sup>7</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> B<sup>b7</sup> (FMI<sup>7</sup> AbMI<sup>7</sup> Db<sup>9</sup>)  
 GMI<sup>7(b5)</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> B<sup>b7(b9)</sup>

— And when two lov - ers woo, they still say, "I love you," On

(AbMA<sup>7</sup> FMI<sup>7</sup> GMI<sup>7</sup> C<sup>7(#5)</sup>) (AMI<sup>7(b5)</sup> D<sup>7(b9)</sup>)  
 EbMA<sup>7</sup> FMI<sup>7</sup> GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> (F#o<sup>7</sup>)

that you can re - ly; No mat - ter what the fu - ture

(GMI<sup>7</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> B<sup>b7(b9)</sup>)  
 FMI<sup>7</sup> B<sup>b7sus</sup> B<sup>b7(b9)</sup> Eb<sup>6</sup> B<sup>bMI</sup> Eb<sup>7(b9)</sup> B AbMA<sup>7</sup>

brings, As time goes by. Moon-light and love songs

(AMI<sup>7(b5)</sup> D<sup>7(b9)</sup>)  
 GMI<sup>7(b5)</sup> C<sup>7(#5)</sup> FMI<sup>7</sup> F#o<sup>7</sup>

nev - er out of date, Hearts full of pas - sion, jeal - ous - y and hate;

(G<sup>7(b9)</sup> CMI<sup>7</sup> F<sup>9</sup>)  
 GMI<sup>7</sup> CMI<sup>7</sup> F<sup>9</sup> FMI<sup>7</sup> C<sup>7(b9)</sup>

Wo - man needs man and man must have his mate, That no man can de -

(FMI<sup>7</sup> AbMI<sup>7</sup> Db<sup>9</sup>)  
 FMI<sup>7</sup> / B<sup>b7</sup> C<sup>7(b9)</sup> C FMI<sup>7</sup> B<sup>b7</sup> GMI<sup>7(b5)</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> B<sup>b7(b9)</sup>

ny. It's still the same old sto - ry, a fight for love and glo - ry, A

(Ab<sup>9</sup> GMI<sup>7</sup> C<sup>7(b9)</sup>)  
 EbMA<sup>7</sup> FMI<sup>7</sup> GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>

case of do or die! The world will al - ways wel - come

GMI<sup>7</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> B<sup>b7(13)</sup> Eb<sup>6</sup> / (GMI<sup>7</sup> C<sup>7(b9)</sup>)

lov - ers, As time goes by. (fine) Solo on ABC

After solos. D.S. al fine

# As We Speak

David Sanborn  
Michael Sembello

Pop/Samba Ballad, 2 Feel

(Intro) (sop. sax with bass)

mf  $A\flat/C^{(add\ 9)}$   $G/B^{(add\ 9)}$   $G\flat/B\flat^{(add\ 9)}$   $F/A^{(add\ 9)}$   $G/B^{(add\ 9)}$   $A\flat/C^{(add\ 9)}$   
(elec. keys)

$A\flat/C^{(add\ 9)}$   $G/B^{(add\ 9)}$   $G\flat/B\flat^{(add\ 9)}$   $F/A^{(add\ 9)}$   $A\flat/C^{(add\ 9)}$   $B\flat^{7(b5)}$   
(w/ bs.)

S: **A** (sop. sax) (solo on D.S.)

$D^9_{SUS}$   $C\flat/M\flat^7$   $F^9$   $B\flat/M\flat^7$   $E^9_{SUS}$   $E^9$   
(sample keys comp) (etc.)

$D^9_{SUS}$   $C\flat/M\flat^7$   $F^9$   $B\flat/M\flat^7$   $E^9_{SUS}$   $E^9$   
(sop.)

$A\flat/M\flat^7$   $D^9_{SUS}$   $D^9$   $G\flat/M\flat^7$   $C^9$   $A^{13(b9)}$

$B^6_9$   $B\flat/M\flat^9$   $D^9_{SUS}$   $G\flat/M\flat^7$   $C^9$   $A^{13(b9)}$

$B^6_9$  (Busier)  $B\flat/M\flat^7$   $C\sharp/M\sharp^7(b5)$   $F\sharp^7(\sharp 5)$

(sop. sax)

Bm7 C#m7(b5) F#7(#9) GMA9 F#m7

(keys background)

GMA9 F#m7 EMI7 A9sus

tr

(Sop. sax solo)

Bm7 E9 Bm7 E9

E9 (end solo) Bm7 Ab(add 9) C

(keys sample comp) (etc.) (bs. melody)

Ab(add 9)/C G(add 9)/B Gm(add 9)/Bb Cm(add 9)/Eb F(add 9)/A Am7 E+ E7

D.S. al 2nd ending al Coda  
(Soprano sax solo)

(Sop. sax solo continues)

Bm7 C#m7(b5) F#7(#9) Bm7 C#m7(b5) F#7(#9)

(solo continues)

GMA9 F#m7 GMA9 F#m7

(keys background)

(solo continues)

EMI7 A9sus Bm7 (like A) E9 Bm7 E9

(Vamp, solo & fade)

# As We Speak (Bass)

Pop/Samba Ballad, 2 Feel

(Ab<sup>(add 9)</sup>/C      G<sup>(add 9)</sup>/B      GMI<sup>(add 9)</sup>/Bb      F<sup>(add 9)</sup>/A      G<sup>(add 9)</sup>/B      Ab<sup>(add 9)</sup>/C)

*mf* (melody w/ sax)

(Ab<sup>(add 9)</sup>/C      G<sup>(add 9)</sup>/B      GMI<sup>(add 9)</sup>/Bb      F<sup>(add 9)</sup>/A      AMI<sup>7</sup>      Bb<sup>7(b5)</sup>)

(no melody)

**A** D<sup>9</sup><sub>SUS</sub>      CMI<sup>7</sup> F<sup>9</sup>      BMI<sup>7</sup>      E<sup>9</sup><sub>SUS</sub> E<sup>9</sup>      D<sup>9</sup><sub>SUS</sub>

(sample)

CMI<sup>7</sup> F<sup>9</sup>      BMI<sup>7</sup>      E<sup>9</sup><sub>SUS</sub> E<sup>9</sup>      AMI<sup>7</sup>      D<sup>9</sup><sub>SUS</sub> D<sup>9</sup>

1. GMI<sup>7</sup>      C<sup>9</sup>      A<sup>13(b9)</sup>      B<sup>6/9</sup>      BMA<sup>9</sup>      D<sup>9</sup><sub>SUS</sub>

2. GMI<sup>7</sup>      C<sup>9</sup>      A<sup>13(b9)</sup>      B<sup>6/9</sup>      ⊕

**B** (Busier) BMI<sup>7</sup>      C#MI<sup>7(b5)</sup>      F#<sup>7(#9)</sup>(#5)      BMI<sup>7</sup>      C#MI<sup>7(b5)</sup>      F#<sup>7(#9)</sup>(#5)

(More sustained) GMA<sup>9</sup>      F#MI<sup>7</sup>      GMA<sup>9</sup>      F#MI<sup>7</sup>      EMI<sup>7</sup>      A<sup>9</sup><sub>SUS</sub>



# At Last

(from "Orchestra Wives")

Music by Harry Warren  
Lyric by Mack Gordon

Freely

(Verse)  $E_{MI}^7$   $A^{7(b9)}$   $D_{MI}^7$   $D_{MI}^{7(b5)}$   $G^{7(b9)(\#5)}$   $C_{MA}^7$

I was nev - er spell - bound by a star - ry sky.

$E_{MI}^{7(b5)}$   $A^{7(b9)}$   $D_{MI}^7$   $G_{SUS}^9$   $G^7$   $E_{MI}^7$   $A^{7(b9)}$   $D_{MI}^7$   $G^{7(b9)}$

What is there to moon - glow, when love has passed you by.

$E_{MI}^7$   $A^{7(b9)}$   $D_{MI}^7$   $D_{MI}^{7(b5)}$   $G^{7(b9)(\#5)}$   $C_{MA}^7$

Then there came a mid - night, and the world was new. Now

$E_{MI}^7$   $D$   $C\#_{MI}^{7(b5)}$   $B^9$   $E_{MI}^7$   $A^7$   $D_{MI}^7$   $G^{7(b9)(\#5)}$

here am I so spell - bound, dar - ling, Not by stars, but just by you.

(Ballad)  $A$   $(E_{b13})$   $(E_{MI}^7 E_{b7})$   
 $(G^7)$   $C^{6/9}$   $A_{MI}^7$   $D_{MI}^7$   $G^{7(\#5)}$   $C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^{7(\#9)(\#5)}$

At last \_\_\_\_\_ my love \_\_\_\_\_ has come a - long, My lone - ly days are

$(B_{b9}(\#11))$   $E_{MI}^7$   $A^{7(b9)}$   $D_{MI}^7$   $G^{7(b9)}$   $(B_{b9})$   $A^{7(alt.)}$   $C^6$   $A_{MI}^7$   $A_{b9}$   $G^{7(\#5)}$

o - ver and life \_\_\_\_\_ is like a song. \_\_\_\_\_ At

$(E_{b13})$   $(E_{MI}^7 E_{b7})$   
 $C^{6/9}$   $A_{MI}^7$   $D_{MI}^7$   $G^{7(\#5)}$   $C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^{7(\#9)(\#5)}$

last \_\_\_\_\_ the skies \_\_\_\_\_ a - bove are blue, My heart \_\_\_\_\_ was wrapped in

(B<sup>b9</sup>(#11)) EMI<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>7(b9)</sup> (C<sup>6</sup> C<sup>6</sup> FMI<sup>6</sup> GMI<sup>7</sup> C<sup>7</sup> ) (AMI<sup>7</sup>)

clo - ver the night — I looked at you. I found a

(FMA<sup>7</sup>) (EMI<sup>7</sup> AMI<sup>7</sup>) )  
**B** DMI<sup>7</sup> G<sup>13(b9)</sup> CMA<sup>7</sup> F#MI<sup>7(b5)</sup> B<sup>7(#5)</sup> B<sup>7(b9)</sup> EMI<sup>7</sup>

dream that I can speak to, — A dream that I can call my own. I found a

(BMI<sup>7</sup>)  
 AMI<sup>7(b5)</sup> D<sup>7(b9)</sup> GMA<sup>7</sup> E<sup>7(b9)</sup> AMI<sup>7</sup> D<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>7</sup>

thrill to press my cheek to, A thrill I've nev - er known. You

(Eb<sup>13</sup>) (EMI<sup>7</sup> Eb<sup>7</sup>)  
**C** C<sup>6/9</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>7(#5)</sup> CMA<sup>7</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>7(#5)</sup>

smiled — and then — the spell was cast, And here — we are in

EMI<sup>7</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>13</sup> C<sup>6</sup> (AMI<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>) )

Heav - en, For you are mine At Last. (fine) At

Solo on ABC  
 After solos, D.S. al fine

# At Long Last Love

(from "You'll Never Know")

Cole Porter

Medium, Ala Rumba

(Verse) CMI F<sup>9</sup> B<sup>b</sup>/D

I'm \_\_\_\_\_ so in love, \_\_\_\_\_ And though it gives me \_\_\_\_\_ joy in -

B<sup>b</sup>MI<sup>7</sup>/D<sup>b</sup> E<sup>b</sup><sup>9</sup> A<sup>b</sup>/C G<sup>b</sup>MI<sup>7</sup> E<sup>b</sup><sup>7</sup>

tense, \_\_\_\_\_ I can't de - ciph - er, \_\_\_\_\_ If I'm a lif - er, \_\_\_\_\_ Or if it's

A<sup>b</sup>6 GMI<sup>7</sup> C<sup>7</sup> FMI

just a \_\_\_\_\_ first of - fense. \_\_\_\_\_ I'm \_\_\_\_\_ so in

CMI/E<sup>b</sup> D<sup>7</sup>(b9) D<sup>7</sup> G<sup>9</sup>SUS G<sup>9</sup>

love, \_\_\_\_\_ I've no sense of val - ues \_\_\_\_\_ left at all. \_\_\_\_\_ Is this a

CMI/E<sup>b</sup> A<sup>b</sup>6 G FMI<sup>6</sup>/A<sup>b</sup> G<sup>7</sup>

play - time \_\_\_\_\_ af - faire of May - time, \_\_\_\_\_ Or is it a wind - fall? \_\_\_\_\_

(Medium or Ballad) A (C<sup>6</sup> G<sup>6</sup>/B A<sup>MI</sup><sup>7</sup> G<sup>6</sup> )  
G<sup>13</sup> C<sup>6</sup> A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>9</sup> C<sup>6</sup> A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>9</sup>

Is it an earth - quake \_\_\_\_\_ or sim - ply a shock? \_\_\_\_\_ Is it the

(F<sup>6</sup> C<sup>6</sup> DMI<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup>(b9) DMI<sup>7</sup> (G<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup>(#5)

good tur - tle soup \_\_\_\_\_ or mere - ly the mock? \_\_\_\_\_ Is it a

(D<sup>MI</sup><sup>6</sup> A<sup>7</sup>/C<sup>#</sup> A<sup>9</sup> F<sup>6</sup>/C DMI<sup>7</sup> B<sup>MI</sup><sup>7</sup>(b5) )  
DMI<sup>7</sup> EMI<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>

cock - tail, \_\_\_\_\_ this feel - ing of joy, \_\_\_\_\_ Or is what I

(F<sup>6</sup>/<sub>A</sub>)  
 DMI<sup>7</sup> DMI<sup>7</sup> G<sup>9</sup> C<sup>6</sup> (A<sup>7</sup>(#9) DMI<sup>7</sup>) G<sup>13</sup>  
 feel the real Mc - Coy? \_\_\_\_\_ Is it for

(C<sup>6</sup>)  
 C<sup>6</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>9</sup> C<sup>6</sup> AMI<sup>7</sup> G<sup>6</sup> DMI<sup>7</sup> G<sup>13</sup>  
 all time, \_\_\_\_\_ or sim - ply a lark? \_\_\_\_\_ Is it Gra -

(B<sup>b6</sup>/<sub>D</sub>)  
 C<sup>13</sup> GMI<sup>7</sup> C<sup>9</sup> F<sup>6</sup> GMI<sup>7</sup> Ab<sup>o7</sup> F<sup>6</sup>/<sub>A</sub>  
 na - da I see or on - ly As - bu - ry Park? \_\_\_\_\_ Is it a

(F#MI<sup>7</sup>(b5))  
 FMA<sup>7</sup> FMI<sup>6</sup> Bb<sup>9</sup> EMI<sup>7</sup> A<sup>7</sup>  
 fan - cy \_\_\_\_\_ not worth think - ing of, \_\_\_\_\_ Or is it at

DMI<sup>7</sup> G<sup>7</sup> C<sup>6</sup> (DMI<sup>7</sup> G<sup>13</sup>)  
 long last love? \_\_\_\_\_ Is it an  
 (fine)

Solo on AB  
 After solos, D.S. al fine

# Autumn Nocturne

Ballad (often with a

swing eighth note feel) (A<sub>MI</sub><sup>7</sup>)

Music by Josef Myrow

Lyric by Kim Gannon

**A** C<sub>MA</sub><sup>7</sup> A<sup>7(b9)</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> G<sup>#o7</sup> A<sub>MI</sub><sup>7</sup> G

When au-tumn sings her lull - a - by — And green leaves turn — to

(B<sup>7(#9)</sup>) F<sup>#MI</sup> 7(b5) F<sub>MI</sub><sup>6</sup> E<sub>MI</sub><sup>7</sup> E<sup>b°7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7(#5)</sup>

gold — Then I re - mem - ber last Sep - tem - ber you and I said good -

E<sup>7(#5)</sup> A<sup>7(b9)</sup> D<sup>9</sup> (D<sup>b9</sup>) G<sup>7(b9)</sup> 7(#5)

bye, whis - per - ing that we would be re - turn - ing when Au - tumn came a - gain.

C<sub>MA</sub><sup>7</sup> (A<sub>MI</sub><sup>7</sup>) A<sup>7(b9)</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> G<sup>#o7</sup> A<sub>MI</sub><sup>7</sup> G

Now au - tumn roams the hills once more — But you for - got — your

(B<sup>7(#9)</sup>) F<sup>#MI</sup> 7(b5) F<sub>MI</sub><sup>6</sup> E<sub>MI</sub><sup>7</sup> E<sup>b°7</sup> (E<sup>7(#9)</sup>) E<sub>MI</sub> 7(b5) A<sup>7(b9)</sup> 7(#5)

vow — And here am I a - lone with on - ly mem - o - ries, On - ly

D<sup>9</sup> (D<sup>b9</sup>) G<sup>7(b9)</sup> 7(#5) C<sup>6</sup> / (F<sub>MA</sub> 7(b5) F<sup>#MI</sup> 7(b5) B<sup>7(b9)</sup>)

lone - ly mem - o - ries, Au - tumn mem - o - ries of you.

**B** (F<sub>MA</sub> 7(#11) / E) E<sub>MA</sub><sup>7</sup> F<sup>9(#11)</sup> E<sub>MA</sub><sup>7</sup> (F<sub>MA</sub> 7(#11) / E) F<sup>9(#11)</sup> E<sub>MA</sub><sup>7</sup> (F<sub>MA</sub> 7(#11) / E) F<sup>9(#11)</sup>

Love, when the leaves are turn - ing I get a hun - gry yearn - ing for your

(E<sub>MA</sub><sup>9</sup>) F<sup>#MI</sup> 7 / A<sub>MI</sub><sup>7</sup> A<sup>b13</sup> (A<sup>bMA</sup> 7(#11) / G) (A<sup>bMA</sup> 7(#11) / G) A<sub>MI</sub><sup>7</sup> D<sup>7(b9)</sup> G<sub>MA</sub><sup>9</sup> A<sup>b9(#11)</sup> G<sub>MA</sub><sup>9</sup> A<sup>b9(#11)</sup>

arms. Love, when a heart is so - ber it

$GMA^9$   $A^{7(b9)}$   $D^{7(b9)}$   $(G^6 / DMI^9)$   $DMI^9$   $G^{7(\#5)}$   $CMA^7$   $(AMI^7)$   $A^{7(b9)}$

shad-ows bright Oc - to - ber's gold - en charms. The flam - ing moon re -

$DMI^7 /$   $(BMI^{7(b5)})$   $E^{7(b9)}$   $G^7$   $G^{\#o7}$   $AMI^7$   $G$   $F\#MI^{7(b5)}$   $FMI^6$

minds me of \_\_\_\_\_ The night of love \_\_\_\_\_ that \_\_\_\_\_ we once knew. \_\_\_\_\_ Each ti - ny

$EMI^7$   $A^{7(\#5)}$   $D^9$   $(Db^9)$   $G^{7(\#5)}$

star is but a pray'r that when it's fall a - gain love will call a - gain

$CMA^9$   $Db^9$   $DMI^9$   $Db^9$   $1., solos$   $CMA^9$   $Db^9(\#11)$

and you'll be be - side me to make my au - tumn dreams come true. \_\_\_\_\_

**Last x**  
 $(EMI^9)$   $Eb^7$   $AbMA^7$   $Db^9(\#11)$   
 $CMA^9$   $Db^9(\#11)$   $CMA^9$   $Db^9(\#11)$   $CMA^9$   $Db^9(\#11)$   $CMA^9$

Solo on ABC true.  
 After solos,  
 D.C.al last x ending

Original ending (each time)

$* CMA^9$   $Db^9(\#11)$   $CMA^9$   $Db^9(\#11)$   $CMA^9$   $Db^9(\#11)$   $DMI^7 /$   $Ab^9$   $G^9$

true. \_\_\_\_\_ D.C. for solos

Letter A, bars 8 and 15, and letter C, bar 6, are originally written

$(Db^9)$   $D^9$   $G^{7(\#5)}$

# Bags' Groove

Milt Jackson

Medium **A**

(melody) *S* \*

(optional counter-melody)

F<sup>7</sup> B<sup>b7</sup> B<sup>°7</sup> F<sup>7</sup>

(sample bass, optional tacet till letter B, 1st x only)

B<sup>b7</sup> B<sup>°7</sup> F<sup>7</sup> D<sup>7</sup>

(lower notes are optional harmony)

G<sup>mi7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

**B**

(lower notes optional)

(optional counter-melody)  
(bass etc.)

F<sup>7</sup> B<sup>b7</sup> B<sup>°7</sup> F<sup>7</sup>

\* The turns in the melody of the head are optional.

B<sup>b</sup>7 B<sup>0</sup>7 F<sup>7</sup> D<sup>7</sup>

(solo pick-ups)  
G<sup>M</sup>I<sup>7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

(Solos) F<sup>7</sup> B<sup>b</sup>7 (B<sup>0</sup>7) F<sup>7</sup> F<sup>7</sup> D<sup>7</sup>

(Solos) G<sup>M</sup>I<sup>7</sup> C<sup>7</sup> F<sup>7</sup> G<sup>M</sup>I<sup>7</sup> C<sup>7</sup> (Last x) F<sup>7</sup> G<sup>M</sup>I<sup>7</sup> C<sup>7</sup> (pn. gliss.)

(optional D.S. al Coda)

(Interlude) C F<sup>9</sup> F<sup>9</sup>E<sup>9</sup>E<sup>b</sup>9 E<sup>b</sup>9 D<sup>9</sup>D<sup>b</sup>9 D<sup>b</sup>9 D<sup>b</sup>9 C<sup>9</sup> E<sup>b</sup>ass F<sup>b</sup>ass

break

D.S. al Coda

fill  
G<sup>M</sup>I<sup>7</sup> C<sup>7</sup> F<sup>7</sup> N.C. (F<sup>7</sup>(#9))

The Interlude is optional

# Baltimore Oriole

(from "To Have And Have Not")

Music by Hoagy Carmichael  
Lyric by Paul Francis Webster

Medium Ballad\*

**A**  $(GMI^7)$   $GMI$   $C^9$   $C/E$   $CM^6/Eb$   $GMI^7$   $GMI$

Bal - ti - more O - ri - ole \_\_\_\_\_ took a look at the mer - cu - ry, for - ty be -

$(C^9)$   $DMI^7$   $G^{7(b9)}$   $CM^7$   $F^7$   $(D^7)$   $Ab^7$

low. No life for a la - dy \_\_\_\_\_ to be drag - gin' her

$GMI^7$   $(C^9)$   $CM^7$

feath - ers a - round in the snow. (Boy) Leav - ing me blue. \_\_\_\_\_  
(Girl) Leav - ing her mate, \_\_\_\_\_

$(Eb)$   $F$   $AMI^{7(b5)}$   $D^{7(\#9)}$   $GMI$   $C^9$

— off she flew } to the Tan - gi - pa - ho \_\_\_\_\_ where a two - tim - in'  
— she flew straight }

$AMI^{7(b5)}$   $Eb^7$   $D^7$

black - bird \_\_\_\_\_ met the di - vine \_\_\_\_\_ Miss O! \_\_\_\_\_ I'd like to ruf -

$AMI^{7(b5)}$   $D^7$  **B**  $GMI^7$   $C^9$   $C/E$   $CM^6/Eb$

- fle his plu - mage! Bal - ti - more O - ri - ole \_\_\_\_\_ messed a - roun' with that

$(GMI^7)$   $GMI$   $C^9$   $DMI^7$   $G^{7(b9)}$   $CM^7$

big mouth 'til he singed her wing. For - giv - in' is eas - y, \_\_\_\_\_

Last four bars, alternate:

\* Mark Murphy performs this Up Tempo. (One measure here equals two measures in Mark's version.)

# A Beautiful Friendship

Music by Donald Kahn  
Lyric by Stanley Styne

**Medium**

**A**  $CMA^7$   $G^b9(\#11)$   $FMA^7$   $(B^b9)$   $EMI^7$   $A^7(\#5)$

This is the end of a beautiful friend-ship. It

$(D^7)$   $AMI^7$   $D^7$   $DMI^7$   $G^7(b9)$

ended a moment ago.

$CMA^7$   $G^b9(\#11)$   $FMA^7$   $(B^b9)$   $EMI^7$   $A^7(\#5)$

This is the end of a beautiful friend-ship. I

$(D^7)$   $AMI^7$   $D^7$   $DMI^7$   $G^7$

know, for your eyes told me so.

**B**  $GMI^9$   $C^9$   $FMA^9$   $B^b9$

We were always like sister and brother, un-

$EMI^7$   $A^9$   $D^9$   $G^9_{SUS}$   $G^7(\#5)$

til to-night when we looked at each other.

**C**  $CMA^7$   $G^b9(\#11)$   $FMA^7$   $EMI^7(b5)$   $A^7(\#5)$

That was the end of a beautiful friend-ship and

$(D^9)$   $DMI^7$   $G^9_{SUS}$   $G^9$   $C^6$   $(A^7(\#5))$   $D^9$   $G^9$

just the beginning of love.

The rhythm of the melody is freely interpreted. It was originally written as follows:

$CMA^7$   $G^b9(\#11)$   $FMA^7$   $EMI^7$   $A^7(\#5)$

This is the end of a beautiful friend-ship. It

(etc.)

# Begin The Beguine

(from "Jubilee")

Cole Porter

Medium or Beguine

**A**  $C$   $C^6$   $CMA^7$   $C^6$   $C$   $C^6$  ( $C\#^{\circ 7}$ )

When they be-gin \_\_\_\_\_ the Be - guine \_\_\_\_\_ It brings back the sound \_\_\_\_\_ of mu-sic so

$DMI^7$   $G^7$   $DMI^7$

ten - der, \_\_\_\_\_ It brings back a night \_\_\_\_\_ of trop - i - cal splen - dour, \_\_\_\_\_ .It

$DMI^7$   $G^7$   $CMA^7$   $C^6(G^7_{SUS})$  **B**  $C$   $C^6$

brings back a mem - o - ry ev - er green. \_\_\_\_\_ I'm with you once more \_\_\_\_\_ un-der the

$CMA^7$   $C^6$   $C$   $C^6$  ( $C\#^{\circ 7}$ )  $DMI^7$   $G^7$

stars \_\_\_\_\_ And down by the shore \_\_\_\_\_ an or-ches-tra's play - ing, \_\_\_\_\_ And

$DMI^7$   $DMI^7$   $G^7$

e - ven the palms \_\_\_\_\_ seem to be sway - ing \_\_\_\_\_ When they be - gin \_\_\_\_\_ the Be -

$C^6$  **C**  $CMI^7$   $F^7$   $Bb^6$

guine. \_\_\_\_\_ To live it a - gain \_\_\_\_\_ is past all en - deav - our, \_\_\_\_\_ Ex -

$BbMI^7$   $Eb^7$   $AbMA^7$   $Ab^6$   $A^{\circ 7}$

cept when that tune \_\_\_\_\_ clutch-es my heart, \_\_\_\_\_ And there we are, swear-ing to love for

$G^6$   $Ab^6$   $G^6$   $FMI^7$   $G^7_{SUS}$   $G^7$

ev - er, \_\_\_\_\_ And prom-is - ing nev - er, nev - er to part. \_\_\_\_\_ What

**D**  $C$   $C^6$   $CMA^7$   $C^6$   $C$   $C^7$  ( $EMI^7(b5)$   $A^7(b9)$ )

mo-ments di-vine, \_\_\_\_\_ what rap-ture se - rene, \_\_\_\_\_ Till clouds came a-long to dis - perse the joys we had

*D*M<sup>7</sup> *G*<sup>7</sup> *D*M<sup>7(b5)</sup> *(F*M<sup>6</sup> *D*M<sup>7(b5)</sup> )

tast - ed \_\_\_\_\_ And now when I hear peo-ple curse the chance that was wast - ed, \_\_\_\_\_ I

*D*M<sup>7</sup> *G*<sup>7</sup> *C*M<sup>7</sup> *C*<sup>6</sup> *E* *C* *C*<sup>6</sup>

know but too well \_\_\_\_\_ what they mean; \_\_\_\_\_ So don't let them be-gin \_\_\_\_\_ the Be -

*C*M<sup>7</sup> *C*<sup>6</sup> *C* *C*<sup>6</sup> *G*<sup>7</sup>/*D* *G*<sup>7</sup>

guine. \_\_\_\_\_ Let the love that was once a - fire re-main an em - ber. \_\_\_\_\_ Let it

*(F*#*M*<sup>7(b5)</sup> *B*<sup>7(b9)</sup> )

*F*M<sup>7</sup> *D*M<sup>7</sup> *E*M<sup>7</sup> *A*<sup>7</sup> *D*M<sup>7</sup> *G*<sup>7</sup>

sleep like the dead de - sire I on - ly re - mem - ber \_\_\_\_\_ When they be-gin \_\_\_\_\_ the Be -

*C*M<sup>7</sup> *C*<sup>6</sup> (*G*<sup>9</sup><sub>SUS</sub> *G*<sup>7(b9)</sup>) *E* *C* *C*<sup>6</sup> *C*M<sup>7</sup> *C*<sup>6</sup>

guine. \_\_\_\_\_ Oh yes, let them be-gin the Be - guine, make them play \_\_\_\_\_ Till the

*C* *D*M<sup>7</sup>/*C* *C*<sup>6</sup> (*E*M<sup>7</sup> *E*<sup>b</sup>°<sup>7</sup>) *G*<sup>7</sup>/*D* *G*<sup>7</sup> *F*M<sup>7</sup>

stars that were there be - fore re-turn a - bove you, \_\_\_\_\_ Till you whis-per to me once

*(F*#*M*<sup>7(b5)</sup> *B*<sup>7(b9)</sup> )

*D*M<sup>7</sup> *E*M<sup>7</sup> *A*<sup>7(b9)</sup> *D*M<sup>7</sup> *D*M<sup>7(b5)</sup>

more, "Dar-ling, I love you!" \_\_\_\_\_ And we sud-den-ly know \_\_\_\_\_ What hea-ven we're in, \_\_\_\_\_

*F*M<sup>6</sup> *G*<sup>7</sup><sub>SUS</sub> *G*<sup>7</sup> *C* *C*<sup>6</sup> ⊕

\_\_\_\_\_ When they be - gin \_\_\_\_\_ the Be - guine, \_\_\_\_\_

Solos on ABCDEF  
After solos, D.C. al Coda

⊕ *D*M<sup>7</sup> *G*<sup>7</sup><sub>SUS</sub>

When they be - gin \_\_\_\_\_ the Be -

*C*<sup>6</sup>

guine. \_\_\_\_\_

# Bess, You Is My Woman

(from "Porgy And Bess")

George Gershwin

Ira Gershwin

Du Bose & Dorothy Heyward

Ballad

**A**  $B^b(\text{add } 9)$  ( $G_{MI}^7$ )  $C_{MI}^7$   $F^7(\#5)$   $F^9(\#5)$   $B^b(\text{add } 9)$   $B^b7(\#9)$  ( $E^b_{MI}(\text{add } 9)$   $A^b9$ )

$B^b_{MA}^7$   $G_{MI}^7$  /  $F$   $E_{MI}^7(b5)$   $E^b9(\#11)$   $D_{MI}^7$   $A^b9$   $D^b_{MA}^7$   $F^7(\#5)$

**B**  $B^b(\text{add } 9)$  ( $G_{MI}^7$ )  $C_{MI}^7$   $F^7(\#5)$   $F^9(\#5)$   $B^b_{MA}^9$   $G_{MI}^7$   $E_{MI}^7(b5)$   $A^7(b9)$

$D^6_9$  ( $D_{MI}^7$   $G^9$ )  $D_{MA}^7$   $G\#_{MI}^7(b5)$   $C\#^7(b9)$

$F\#^6_9$   $B^9$   $C\#^9(\#5)$   $C\#^9(13)$  ( $F\#^6_9$   $F^7(\#5)$ )  $E_{MI}^9(11)$   $E^b13(b5)$   $F\#_{MI}^7$   $A^7$

**C**  $D^6_9$   $B_{MI}^7$   $E_{MI}^7$   $A^7(\#5)$   $A^9(\#5)$  ( $A^b13(\#11)$ )  $D_{MA}^9$   $D^7(\#9)$   $G_{MI}^9$   $G_{MA}^9$   $C^9$  ( $C^9/B^b$ )

( $D_{MA}^7$ )  $D^6_9$   $B_{MI}^7$  /  $A$   $G\#_{MI}^7(b5)$   $G^9(\#11)$   $F\#_{MI}^7$   $C^9$   $F_{MA}^7$   $A^7(\#5)$

**D**  $D^6_9$   $B_{MI}^7$   $E_{MI}^7$   $A^7(\#5)$   $A^9(\#5)$   $D_{MA}^9$   $B_{MI}^7$   $G\#_{MI}^7(b5)$   $C\#^7(b9)$

$F\#^6/C\#$   $C\#^9(13)$   $C\#^9(\#5)$   $F\#^6/9$   $C\#$   $C\#^7_{SUS4-3}$   $E^bMI^{(add9)}$   $FMI^{7(b5)}$   $B^b7(b9)$

$E^bMI^7$   $D^{7(\#9)}$   $D^7$   $E$   $F\#^6/9$   $C\#$   $(D\#MI^6/C\#)$   $C\#^7_{SUS}$   $C\#^7(\#9)$   $C\#^9(\#5)$

$F\#^6/9$   $C\#$   $(D\#MI^6/C\#)$   $C\#^7_{SUS}$   $C\#^7(\#9)$   $C\#^9(\#5)$   $F\#^6$   $F\#^9/A\#$

$BMA^9$   $(G\#MI^7)$   $E^9$   $F\#^6$   $F\#^9/A\#$   $BMA^9$   $A^7$

Optional repeat for solos

Ending

$F\#^6$   $F\#^9/A\#$   $BMA^9$   $(G\#MI^7)$   $E^9$   $F\#^7/C\#$   $B^7/D\#$   $F\#^7/E$   $B/D\#$

(upper register only)

$F\#^7/C\#$   $C^o7$   $C\#^7(omit3)$   $F\#^7/A\#$   $(Rubato)$   $D^{7(\#9)}$   $D/F\#$   $F\#^{(add9)}$   $E^b9$   $E^b7(\#5)$   $A^b7(b9)$   $D^b9(13)$

(add lower register)

(A tempo)

$G$   $F\#MA^7$   $F\#^6$   $CMI^{7(b5)}$   $C\#^{13}/B$   $C\#^7(\#9)/B$   $A\#MI^7$   $F\#^7(\#9)$   $BMA^7$   $DMI^6/9$

(upper register only)

$F\#^6/C\#$   $F\#^9/E$   $BMA^9$   $G\#MI^{(add4)}$   $C\#^7/F\#$   $F\#^{(add9)}$

(add lower register)

rit.

This version is a composite of several instrumental versions.  
The original vocal version is significantly different, so the lyric was not added here.

# The Best Is Yet To Come

Music by Cy Coleman  
Lyric by Carolyn Leigh

Medium

**A** \*  $Ab_{MA}^7$  ( $Ab^7$   $Ab^6$   $Ab^+$   $Ab$ )  $(Eb^{13})$   $Ab_{MA}^7$  ( $Ab^7$   $Ab^6$   $Ab^+$   $Ab$ )  $(Eb^{13})$

(bass in 2)

Out of the tree of life — I just picked me a plum.

$Ab_{MA}^7$  ( $Ab^7$   $Ab^6$   $Ab^+$   $Ab$ )  $F^9$  ( $F^{7(b9)}$   $F^7$   $F_{MA}^7$   $F^7$ )

You came a - long and ev - 'ry-thing's start-in' to hum;

$Bb_{MI}^7$   $Eb^7$   $Ab_{MA}^7$   $D_{MI}^7$   $G^7$

Still it's a real good bet — the best is yet to come.

**B**  $C_{MA}^7$  ( $C^7$   $C^6$   $C^+$   $C$ )  $(G^{13})$   $C_{MA}^7$  ( $C^7$   $C^6$   $C^+$   $C$ )  $(G^{13})$

The best is yet to come — and babe, won't it be fine.

$C_{MA}^7$  ( $C^7$   $C^6$   $C^+$   $C$ )  $A^9$  ( $A^{7(b9)}$   $A^7$   $A_{MA}^7$   $A^7$ )

You think you've seen the sun — but you ain't seen it shine!

**C**  $D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$   $C^6$   $D_{MI}^7$   $(F^9)$   $E_{MI}^{7(\#5)}$   $A^{7(\#9)}$   
 $D^{\#o7}$   $C^6$   $G$

Wait till the warm - up's un - der-way. — Wait till our lips have met. —

$D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$   $C^6$   $E_{MI}^9$   $E_{MI}^9$

Wait till you see that sun - shine day. — You ain't seen noth - in' yet! —

**D**  $Ab_{MA}^7$  ( $Ab^7$   $Ab^6$   $Ab^+$   $Ab$ )  $F^9$  ( $F^{7(b9)}$   $F^7$   $F_{MA}^7$   $F^7$ )

The best is yet to come — and babe won't it be fine.

$Bb^9$   $Bb^{7(b9)}$   $Eb^9$  (optional omit 1st ending) 1.  $Ab_{MA}^7$  ( $Ab^7$   $Ab^6$   $Ab^+$   $Ab$ )

The best is yet to come, — come the day — you're mine.

\* Ignore chords in parentheses for solos.

(optional repeat for solo on ABCD)

2.  $A\flat^6$   $G^7(\#5)$   $C^7(\#5)$   $E$   $F_{MI}$   $D\flat^7/F$   $F_{MI}^6$   $D\flat^7/F$

mine. Come the day you're mine. I'm gon-na teach you to

$F_{MI}$   $D\flat^7/F$   $F_{MI}^6$   $E^9$   $E\flat^9_{SUS}$   $A\flat^9$   $D^9(\#11)$   $D\flat^9$   $E\flat^7(\#9)$

fly. We've on-ly tast-ed the wine. We're gon-na drain the cup

$A\flat^{13}$   $G^7(\#5)$   $C^7(\#9)$   $F$   $F_{MI}^6$   $D\flat^9$

dry. Wait till your charms are ripe for these arms to sur-

$F_{MI}^6$   $D\flat^9$   $F_{MI}^6$   $D\flat^9$

round You think you've flown be-fore, but you ain't left the

$B\flat^9_{SUS}$   $B\flat^7$   $G$   $E\flat_{MI}^7$   $F_{MI}^7$   $G\flat^6/9$   $A\flat^9$

ground. Wait till you're locked in my em-brace.

$(G\flat^9)$   $F_{MI}^7(\#5)$   $B^7(\#9)$

$D\flat^6$   $E\flat_{MI}^7$   $E^{\circ 7}$   $D\flat^6/F$   $E\flat_{MI}^7$   $F_{MI}^7$   $G\flat^6/9$   $A\flat^9$

Wait till I draw you near. Wait till you see that sun-shine place.

$D\flat^6$   $E^{13}$   $H$   $A_{MA}^7$   $(A^7 A^6 A^+ A)$

Ain't noth-in' like it here! The best is yet to come and babe, won't it be

$F\sharp^9$   $(F\sharp^7(\#9))$   $F\sharp^7$   $F\sharp^7_{MA}$   $F\sharp^7$   $B^9$   $E^9$

fine. The best is yet to come come the day you're

$A_{MA}^7$   $(A^7 A^6 A^+ A)$   $A_{MA}^7$   $E^9_{SUS}$   $A_{MA}^7$

mine.

# Bewitched

Music by Richard Rodgers

Lyric by Lorenz Hart

(from "Pay Joey")

Freely

(Verse)

DMI<sup>7</sup> G<sup>7(b9)</sup> CMA<sup>7</sup> (AMI<sup>7</sup>) DMI<sup>7</sup> G<sup>7(b9)</sup> CMA<sup>7</sup> A<sup>7(b9)</sup>(#5)  
 He's a fool and don't I know it, But a fool can have his charms.  
 DMI<sup>7</sup> G<sup>7(b9)</sup> EMI<sup>7</sup> AMI<sup>9</sup> DMI<sup>7</sup> G<sup>9</sup> CMA<sup>7</sup> (A<sup>7(b9)</sup>)  
 I'm in love and don't I show it, Like a babe in arms.  
 DMI<sup>7</sup> G<sup>7(b9)</sup> CMA<sup>7</sup> (AMI<sup>7</sup>) DMI<sup>7</sup> G<sup>7(b9)</sup> CMA<sup>7</sup> A<sup>7(b9)</sup>(#5)  
 Love's the same old sad sen - sa - tion. Late - ly I've not slept a wink,  
 DMI<sup>7</sup> G<sup>7(b9)</sup> EMI<sup>7</sup> AMI<sup>9</sup> DMI<sup>7</sup> G<sup>7</sup>  
 Since this half - pint im - i - ta - tion Put me on the blink.

(Ballad)

A

G<sup>7</sup> S CMA<sup>7</sup> (C#<sup>o7</sup>) AMI<sup>7</sup> DMI<sup>7</sup> / G<sup>9</sup><sub>SUS4-3</sub> CMA<sup>7</sup> (E<sup>7(#5)</sup>) C<sup>7(#5)</sup>  
 I'm wild a - gain, Be - guiled a - gain, A sim-per-ing, whim-per-ing  
 (F#MI<sup>7(b5)</sup>) B<sup>7(b9)</sup> C<sup>6/9</sup> AMI<sup>7</sup> )  
 FMA<sup>7</sup> B<sup>b9</sup> C/E Eb<sup>o7</sup> DMI<sup>7</sup> / G<sup>7</sup> (A<sup>7(b9)</sup>)  
 child a - gain. Be - witched, both-ered and be - wil - dered am  
 DMI<sup>7</sup> G<sup>9</sup><sub>SUS</sub> G<sup>7</sup> CMA<sup>7</sup> (C#<sup>o7</sup>) AMI<sup>7</sup> DMI<sup>7</sup> / G<sup>9</sup><sub>SUS4-3</sub>  
 I. \_\_\_\_\_ Could-n't sleep, and would-n't sleep, When  
 (E<sup>7(#5)</sup>) (F#MI<sup>7(b5)</sup>) B<sup>7(b9)</sup> C<sup>6/9</sup> AMI<sup>7</sup> )  
 CMA<sup>7</sup> C<sup>7(#5)</sup> FMA<sup>7</sup> B<sup>b9</sup> C/E Eb<sup>o7</sup>  
 love came and told me I should - n't sleep. Be - witched, both-ered and be -  
 (E<sup>7(#5)</sup>) EMI<sup>11</sup> A<sup>13(b9)</sup> )  
 DMI<sup>7</sup> / GMI<sup>7</sup> C<sup>7</sup> FMA<sup>7</sup> EMI<sup>7(b5)</sup> A<sup>7(b9)</sup>  
 wil - dered am I. \_\_\_\_\_

**B**  $D_{MI}^7$  ( $A^{7(b9)(\#5)}$ )  $D_{MI}^7$   $D_{MI}^6$  ( $E^{7(b9)(\#5)}$ )  $A_{MI}$   $A_{MI}^{(\#5)}$   $A_{MI}^6$   $A_{MI}^7$  )  
 $A_{MI}^9$  ( $E^{7(\#5)}$ )  $A_{MI}^7$  ( $A^{7(b9)}$ )

Lost my heart, but what of it? He is cold, I a - gree.

( $F_{MA}^7$   $E_{MI}^7$  ) ( $B_{MI}^{7(b5)}$   $E^{7(b9)}$ )  $A_{MI}^{11}$   $D^{7(b9)}$   $A_{b13(b5)}$   $G^{13}$  )  
 $D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$   $E_{MI}^7$   $E_{b0}^7$   $D_{MI}^7$   $G^7$

He can laugh but I love it — Al - though the laugh's on me. I'll

**C**  $C_{MA}^7$  ( $C^{\#0}7$ )  $A_{MI}^7$   $D_{MI}^7$  /  $G^9_{SUS4-3}$   $C_{MA}^7$  ( $E^{7(\#5)}$ )  $C^{7(\#5)}$

sing to him, each spring to him, And long for the day when I'll

( $F^{\#}_{MI}^{7(b5)}$   $B^{7(b9)}$ )  $C^{6/9}$   $A_{MI}^7$  )  
 $F_{MA}^7$   $B_{b9}$   $C/E$   $E_{b0}^7$   $D_{MI}^7$   $G^7$

cling to him. Be - witched, both-ered and be - wil - dered am

$C^6$  ( $A_{MI}^7$   $D_{MI}^7$   $G^7$  )

I. *(fine)* I'm

**Solo on ABC**  
 After solos, D.S. al fine

\* Letter A, bars 1-3 and 9-11 and letter C, bars 1-3 are often played or sung as follows (note the last note of the second bar):

$C_{MA}^7$   $C^{\#0}7$   $D_{MI}^7$   $D^{\#0}7$   $C/E$   $E^{7(\#5)}$

(etc.)

Additional Lyric (as sung by Ella Fitzgerald)

Verse

After one whole quart of brandy, Like a daisy I'm awake.  
 With no Bromo Seltzer handy, I don't even shake.  
 Men are not a new sensation; I've done pretty well, I think.  
 But this half-pint imitation put me on the blink.

Extra Refrains

(I've) Seen\* a lot — I mean a lot —  
 But now I'm like sweet seventeen a lot —  
 Bewitched, bothered and bewildered am I.  
 I'll sing to him, Each spring to him  
 And worship the trousers that cling to him —  
 Bewitched, bothered and bewildered am I.  
 When he talks, he is seeking  
 Words to get off his chest.  
 Horizontally speaking,  
 He's at his very best.  
 Vexed again, Perplexed again,  
 Thank God I can be oversexed again —  
 Bewitched, bothered and bewildered am I.

Wise at last, My eyes at last  
 Are cutting you down to your size at last —  
 Bewitched, bothered and bewildered no more.  
 Burned a lot, But learned a lot  
 And now you are broke, though you earned a lot —  
 Bewitched, bothered and bewildered no more.  
 Couldn't eat — Was dyspeptic,  
 Life was so hard to bear.  
 Now my heart's antiseptic,  
 Since you moved out of there.  
 Romance — finis; Your chance — finis;  
 Those ants that invaded my pants — finis —  
 Bewitched, bothered and bewildered no more.

\* Ella sings "Sinned" There is an original additional refrain that Ella does not sing.

# Bidin' My Time

(from "Girl Crazy")

George Gershwin  
Ira Gershwin

Medium

(GMI<sup>7</sup> C<sup>7(b9)</sup>)

(Verse) EbMA<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup> EbMA<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup>

Some fel - lers love to "Tip - Toe Through The Tu - lips." \_\_\_\_\_

EbMA<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup>

Some fel - lers go on "Sing - ing In The Rain." \_\_\_\_\_

EbMA<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup> (GMI<sup>7</sup> C<sup>7(b9)</sup>) EbMA<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup>

Some fel - lers keep on "Paint - in' Skies With Sun - Shine." \_\_\_\_\_

GMI<sup>7</sup> EMI<sup>7(b5)</sup> AMI<sup>7</sup> D<sup>7</sup> G<sup>6/9</sup> Bb<sup>7</sup>

Some fel - lers must go "Swing - in' Down The Lane." \_\_\_\_\_ But

(Medium)

**A** EbMA<sup>7</sup> C<sup>7(#5)</sup> FMI<sup>7</sup> Bb<sup>7</sup> EbMA<sup>7</sup> C<sup>7(#5)</sup>

I'm bid - in' my time, \_\_\_\_\_ 'Cause that's the kind - a guy  
I'm bid - in' my time, \_\_\_\_\_ 'Cause that's the kind - a guy

FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> C<sup>7(#5)</sup> FMI<sup>7</sup> Db<sup>9</sup>

I'm. \_\_\_\_\_ While oth - er folks grow diz - zy I keep bus - y  
I'm. \_\_\_\_\_ Be - gin - nin' on a Mon - day right through Sun - day,

Eb<sup>6</sup> Bb / FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> (DMI<sup>7</sup> G<sup>7</sup> C<sup>6</sup>) **B** G<sup>7</sup> C<sup>6</sup> EMI<sup>7</sup> A<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

Bid - in' my time. Next year, \_\_\_\_\_ next year, \_\_\_\_\_  
Bid - in' my time. Give me, \_\_\_\_\_ give me \_\_\_\_\_

Some - thin's bound to hap - pen. — This year, — this year, —  
 Glass that's full of tink - le. — Let me, — let me —

Chords:  $D_{MI}^7$   $G^7$   $C^6$   $(F_{MI}^7 \ Bb^7)$   $Bb^7$   $E_b^6$   $G_{MI}^7$   $C^7$   $(E_b^6)$

I'll just keep on nap - pin' — And bid - in' — my  
 dream like Rip Van Wink - le. — He bid - ed his

Chords:  $C_{MI}^7$   $F^7$   $F_{MI}^7$   $Bb^7$   $E_b_{MA}^7$   $C^7(\#5)$

time — 'Cause that's the kind - a guy I'm. — There's  
 time. — And like that Wink - le guy I'm. —

Chords:  $F_{MI}^7$   $Bb^7$   $E_b_{MA}^7$   $C^7(\#5)$   $F_{MI}^7$   $Bb^7$

no re - gret - tin' when I'm set - tin' Bid - in' my time. **(fine)**  
 Chas - in' 'way flies, how the day flies, Bid - in' my time.

Chords:  $E_b^6$   $C^7(\#5)$   $F_{MI}^7$   $Db^9$   $E_b^6 / Bb$   $F_{MI}^7$   $Bb^7$   $E_b^6$   $(Bb^7)$

Solo on ABC  
 After solos, D.S. al fine

The form is sometimes performed AABC.

# Blackberry Winter

Alec Wilder  
Loonis McGlohon

## Ballad

**A**  $F_{MA}^7$   $A_{MI}^7$   $(B^b_{MA}^7)$   $D_{MI}^7$   $G_{MI}^7$   $C_{SUS}^{13}$

Black - ber - ry Win - ter comes with - out a warn - ing \_\_\_\_\_ just

$(B^b^9)$   $F_{MA}^7$   $G_{MI}^7$   $C_{SUS}^7$   $A_{MI}^7$   $B^b_{MA}^7$

when you think that spring's \_\_\_\_\_ a - round to stay, so you wake up on a

$A_{MI}^7$   $D_{MI}^7$   $G_{MI}^7$   $C_{SUS}^7$

cold \_\_\_\_\_ rain - y morn - ing and won - der what on earth \_\_\_\_\_ be - came of

$F^6$   $D_{MI}^7$   $G_{MI}^7$   $C_{SUS}^7$   $F_{MA}^7$   $A_{MI}^7$

May. \_\_\_\_\_ Black - ber - ry Win - ter

$(B^b_{MA}^7)$   $(B^b^9)$   $D_{MI}^7$   $G_{MI}^7$   $C_{SUS}^{13}$   $F_{MA}^7$   $G_{MI}^7$   $C_{SUS}^7$

on - ly lasts a few days, \_\_\_\_\_ just long e - nough to get \_\_\_\_\_ you feel - ing

$A_{MI}^7$   $B^b_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$

sad when you think of all the love \_\_\_\_\_ that you wast - ed on

$G_{MI}^7$   $C_{SUS}^7$   $F^6$   $C_{SUS}^9$   $F^6$   $(E^{13})$

some - one whom you nev - er real - ly had. \_\_\_\_\_

$(E^b_{MA}^7)$   $C_{MI}^7$   $F/E^b$   $D_{MI}^7$   $G_{MI}^7$   $C_{MI}^7$   $F^7$

**B** I'll nev - er \_\_\_\_\_ get o - ver los - ing you, but I've had to learn that life goes

(B<sub>M</sub>I<sup>7(b5)</sup> E<sup>7(b9)</sup>)  
 B<sup>b</sup>M<sub>A</sub><sup>7</sup> A<sub>M</sub>I<sup>6</sup> A<sup>b</sup>+ A<sub>M</sub>I<sup>7</sup>/<sub>G</sub> F<sup>#</sup>M<sub>I</sub><sup>7(b5)</sup>

on, And the mem-o - ries grow dim like a half-for-got-ten song, 'til a

B<sub>M</sub>I<sup>7(b5)</sup> E<sup>7(b9)</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7(b9)</sup>/<sub>#5</sub> G<sub>M</sub>I<sup>7</sup> C<sup>7(b9)</sup>

Black - ber - ry Win - ter re - minds me you are gone and

□ F<sub>M</sub>A<sup>7</sup> A<sub>M</sub>I<sup>7</sup> (B<sup>b</sup>M<sub>A</sub><sup>7</sup>) D<sub>M</sub>I<sup>7</sup> G<sub>M</sub>I<sup>7</sup> C<sup>13</sup><sub>SUS</sub>

I \_\_\_\_\_ get so lone - ly, most of all in spring - time. \_\_\_\_\_ I

F<sub>M</sub>A<sup>7</sup> (B<sup>b</sup><sup>9</sup>) G<sub>M</sub>I<sup>7</sup> C<sup>7</sup><sub>SUS</sub> A<sub>M</sub>I<sup>7</sup> B<sup>b</sup>M<sub>A</sub><sup>7</sup> (B<sub>M</sub>I<sup>7(b5)</sup> E<sup>7</sup>)

wish I could en - joy \_\_\_\_\_ the first of May, but I know it means that

(E<sup>b</sup><sup>13(#11)</sup>) A<sub>M</sub>I<sup>7</sup> D<sub>M</sub>I<sup>7</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup><sub>SUS</sub> F<sup>6</sup> (C<sup>9</sup><sub>SUS</sub>)

Black - ber - ry Win - ter is not too far a - way.

Other alternate chords, at letter C only:

□ B<sub>M</sub>I<sup>7(b5)</sup> B<sup>b</sup>M<sub>I</sub><sup>6</sup> A<sub>M</sub>I<sup>7</sup> A<sup>b</sup><sup>7</sup> G<sub>M</sub>I<sup>7</sup> C<sup>13</sup><sub>SUS</sub> F<sub>M</sub>A<sup>7</sup> / / / / | / / / / | / / (etc.)

# Blue And Sentimental

Count Basie  
Jerry Livingston  
Mack David

Freely

(Verse)



The ro - mance is o - ver, you've bro - ken each vow. —



You nev - er loved me, I see it all now. — I should be glad that we're through, —



— but I'm still in love with you. —

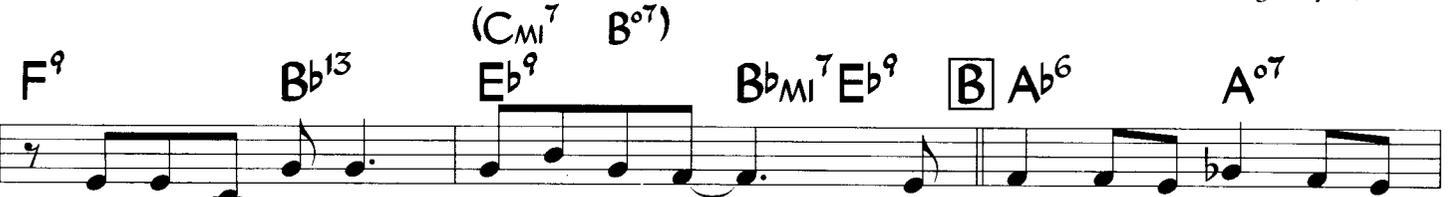
**A** (Ballad)



Blue and sen - ti - men - tal, my dreams are blue dreams, just won't come true dreams, I



find. Blue and sen - ti - men - tal, I can't for - get you,



my heart won't let you out of my mind. — It rains all the time since you



said "Good - bye." — The skies and my eyes and my heart all cry. —



Blue and sen - ti - men - tal, if you don't want me why do you haunt me and



keep me feel - ing blue and sen - ti - men - tal? (fine) Solo on ABC

After solo, D.S. al fine

# Blue Gardenia

(from "Blue Gardenia")

Bob Russell  
Lester Lee

Freely

(Verse) (D<sup>7</sup>) G<sup>6</sup>

A<sup>mi</sup><sup>7</sup> D<sup>7</sup>

G<sup>6</sup>

A<sup>mi</sup><sup>7</sup> D<sup>7</sup>



A flow - er \_\_\_\_\_ re - minds me \_\_\_\_\_ of plac - es we used to walk to.

G<sup>6</sup>

F#<sup>mi</sup><sup>7(b5)</sup> B<sup>7</sup>

E<sup>mi</sup><sup>7(11)</sup>

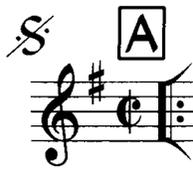
A<sup>7</sup>

A<sup>mi</sup><sup>9</sup> D<sup>7</sup>



Now the eve - ning finds me with on - ly a flow - er to talk to.

(Ballad or Medium)



A<sup>mi</sup><sup>7</sup>

D<sup>13</sup><sub>SUS</sub>

D<sup>13(b9)</sup>

G<sup>MA</sup><sup>7</sup>

(C#<sup>mi</sup><sup>7</sup> F#<sup>7</sup>)  
F#<sup>7</sup>

Blue Gar - den - ia, Now I'm a - lone with you



F<sup>MA</sup><sup>7</sup>

(B<sup>mi</sup><sup>7</sup> E<sup>7</sup>)

E<sup>7</sup>

A<sup>mi</sup><sup>7</sup>

D<sup>7(b9)</sup><sub>3</sub>

G<sup>MA</sup><sup>7</sup>

(B<sup>7(#5)</sup>)

E<sup>7(b9)</sup>

and I am al - so blue. She has tossed us a - side. And like



A<sup>mi</sup><sup>7</sup>

D<sup>13</sup><sub>SUS</sub>

D<sup>13(b9)</sup>

G<sup>MA</sup><sup>7</sup>

(C#<sup>mi</sup><sup>7</sup> F#<sup>7</sup>)  
F#<sup>7</sup>

you, gar - den - ia, once I was near her heart.



F<sup>MA</sup><sup>7</sup>

(B<sup>mi</sup><sup>7</sup> E<sup>7</sup>)

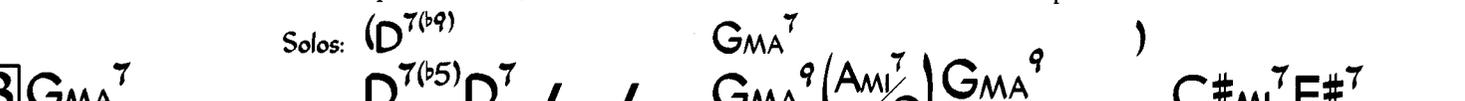
E<sup>7</sup>

A<sup>mi</sup><sup>7</sup>

D<sup>13(b9)</sup><sub>3</sub>

D<sup>13(b9)</sup>

Af - ter the tear - drops start, where are tear - drops to hide?



**B** G<sup>MA</sup><sup>7</sup>

Solos: (D<sup>7(b9)</sup>)

D<sup>7(b5)</sup>

D<sup>7</sup>

/ /

/ /

G<sup>MA</sup><sup>7</sup>

G<sup>MA</sup><sup>9</sup>

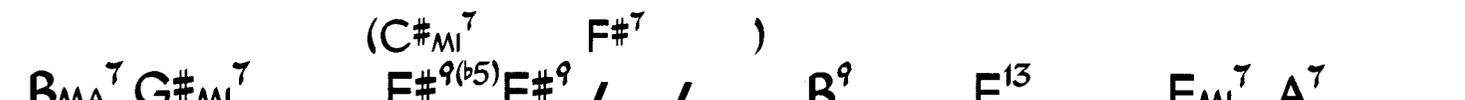
(A<sup>mi</sup><sup>7</sup> / G)

G<sup>MA</sup><sup>9</sup><sub>3</sub>

)

C#<sup>mi</sup><sup>7</sup> F#<sup>7</sup>

I lived for an hour. \_\_\_\_\_ What more can I tell?



B<sup>MA</sup><sup>7</sup> G#<sup>mi</sup><sup>7</sup>

(C#<sup>mi</sup><sup>7</sup> F#<sup>7</sup>)

F#<sup>9(b5)</sup>

F#<sup>9</sup>

/ /

/ /

B<sup>9</sup>

E<sup>13</sup>

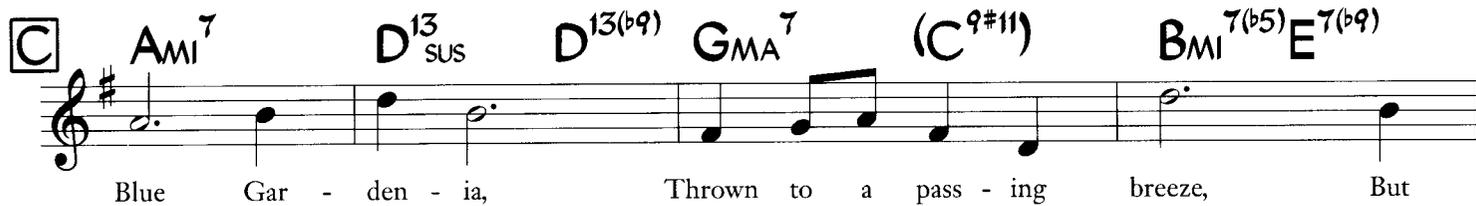
E<sup>mi</sup><sup>7</sup>

A<sup>7</sup>

Love bloomed like a flow - er. Then the pet - als fell.



**C**  $A_{MI}^7$   $D_{SUS}^{13}$   $D^{13(b9)}$   $G_{MA}^7$   $(C^{9\#11})$   $B_{MI}^{7(b5)}$   $E^{7(b9)}$



Blue Gar - den - ia, Thrown to a pass - ing breeze, But

$A_{MI}^7$   $D_{SUS}^9$   $D^{7(b9)}$   $G^6$   $(E_{MI}^7)$   $A_{MI}^7$   $D^{7(b9)}$



pressed in my book of Mem - o - ries. (fine)

Solo on ABC  
After solos, D.S. al fine

# The Blue Room

(from "The Girl Friend")

Music by Richard Rodgers

Lyric by Lorenz Hart

Medium or Freely

(Verse)  $FMA^7$   $Bb$   $FMA^7$   $Bb$   $FMA^7$   $Bb$   $F$

He: All my fu - ture plans, Dear, will suit your plans, Read the lit - tle blue prints.

She: From all vis - i - tors and in - quis - i - tors, We'll keep our a - part - ment.

$Bb$   $F$   $FMA^7$   $Bb$   $FMA^7$   $Bb$   $FMA^7$

Here's your moth - er's room, Here's your broth - er's room. On the wall are  
I won't change your plans, You ar - range your plans Just the way your

$Bb$   $F$   $Bb$   $F$   $D^9$   $GMI D^9$   $GMI D^9$

two prints.  
heart meant.

Here's the kid - dies' room, Here's the bid - dy's room, Here's a pan - try  
Here we'll be our - selves And we'll see our - selves Do - ing all the

$GMI^7$   $C^{13}$   $F^6$   $C^{7(b9)}$   $FMA^7$   $Bb$   $FMA^7$

lined with shelves, dear.  
things we're schem - ing.

Hear I've planned for us, Some - thing  
Here's a cer - tain place, Cre - tonne

$FMA^7$   $Bb$   $FMA^7$   $BbMA^7$  *rall.*  $GMI^9$   $C^{13}$

grand for us, Where we two can be our - selves, dear.  
cur - tain place, Where no one can see us dream - ing.

(Medium or Ballad)

$A$   $F^6$   $DMI^7$   $GMI^7$   $C^9$   $(AmI^7)$   $FMA^7$   $DMI^7$   $GMI^7$   $C^9$

We'll have a blue room, A new room, For two room, Where

$(CMI^7)$   $FMA^7$   $F^9$   $BbMA^9$   $Eb^9$   $(F^6/A)$   $DMI^7$   $G^9$   $GMI^7$   $C^7$

ev - 'ry day's a hol - i - day be - cause you're mar - ried to me.

$F^6$   $DMI^7$   $GMI^7$   $C^9$   $(AmI^7)$   $FMA^7$   $DMI^7$   $GMI^7$   $C^9$

Not like a ball - room, A small room, A hall room, Where

(CMI<sup>7</sup>) (DMI<sup>7</sup> G<sup>7</sup>)  
 FMA<sup>7</sup> F<sup>9</sup> B<sup>b</sup>MA<sup>9</sup> E<sup>b</sup><sup>9</sup> F<sup>6</sup>/A (A<sup>b</sup>o<sup>7</sup>) GMI<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

{ I } can smoke { my } pipe a - way, With { your } wee head up - on { my } knee.  
 { you } { your }

[B] (C<sup>9</sup><sub>sus</sub>) (GMI<sup>7</sup>) C<sup>7</sup> F<sup>6</sup> (B<sup>b</sup>7(#11)) AMI<sup>7</sup> A<sup>b</sup>o<sup>7</sup>

We will thrive on, keep a - live on Just noth-ing but kiss - es,

(GMI<sup>7</sup>) (C<sup>9</sup><sub>sus</sub> C<sup>7</sup>) (DMI<sup>7</sup> G<sup>9</sup>) (GMI<sup>7</sup> C<sup>7</sup>)  
 GMI<sup>7</sup> C<sup>7</sup> E<sup>b</sup><sup>9</sup> D<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>9</sup> GMI<sup>7</sup> C<sup>7</sup>

With Mis - ter and Mis - sus On lit - tle blue chairs.

[C] F<sup>6</sup> DMI<sup>7</sup> GMI<sup>7</sup> C<sup>9</sup> (AMI<sup>7</sup>) FMA<sup>7</sup> DMI<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

{ You'll sew your } trous - seau, And Rob - in - son Cru - soe is  
 { I'll wear my }

(CMI<sup>7</sup>) (DMI<sup>7</sup> G<sup>7</sup>)  
 FMA<sup>7</sup> F<sup>9</sup> B<sup>b</sup>MA<sup>9</sup> E<sup>b</sup><sup>9</sup> F<sup>6</sup>/A (A<sup>b</sup>o<sup>7</sup>) GMI<sup>7</sup> C<sup>7</sup> F<sup>6</sup> (C<sup>7</sup>)

not so far from world-ly cares As our blue room far a - way up - stairs. (fine)

Solo on ABC  
 After solos, D.S. al fine

# Blues In The Night

(from "Blues In The Night")

Music by Harold Arlen  
Lyric by Johnny Mercer

Medium, Bluesy (  $Bb^6$   $F^9_{sus}$   $Bb^6$   $F^9_{sus}$   $Bb^6$  )

**A**  $Bb^7$   $E^7$   $Bb^6$   $Bb^7$

My ma-ma done tol' me when I was in {knee-pants, pig-tails,} My ma-ma done tol' me,

$Bb^7$  ( $E^7$ )  $E^7$  ( $E^b M^6$ )

{Son!  
Hon!} A wo-man-'ll sweet talk, and give ya the big eye,

$Bb^6$   $C M^7$   $D M^7$   $G^7(b9)$   $F^7$  ( $C^7$ )

but when that sweet tal-kin' done { A wo-man's a two-face, A man is a two-face, } A

( $E^b7$ )  $C^7(b9)$  ( $\#5$ )  $F^7(\#9)$  ( $\#5$ )  $Bb^6$  ( $E^b7$ ) ( $G^b9$   $F^9_{sus}$ )  $Bb^6$

wor-ri-some thing who'll leave ya t' sing the blues in the night.

**B** ( $B^b M^7$   $Bb^7$ )  $Bb^6$   $E^b7$   $Bb^6$

Now the rain's a-fall-in', hear the train a-call-in', whoo-ee, (My

$Bb^6$  ( $E^7(b5)$ )  $E^b7$   $G^b13$  ( $F^7(\#5)$ )

ma-ma done tol' me. Hear that lone-some whis-tle blow-in' 'cross the tres-tle, (dat)

$Bb^6$   $F^7$

who-ee, (My ma-ma done tol' me.) A whoo-ee-duh-who-ee, Ol'

( $E^b7$ )  $C^7(b9)$  ( $\#5$ )  $F^7(\#9)$  ( $\#5$ )  $Bb^6$  ( $E^b7$ )  $Bb^6$

click-e-tyclack's a-ech-o-in' back the blues in the night. The eve-nin'

(Eb<sup>9</sup> Gb<sup>9</sup> Cm<sup>7(b5)</sup> F<sup>7(b9)</sup> Db<sup>13</sup> Gm<sup>7(b5)</sup> C<sup>7(b9)</sup>)  
 BbMI<sup>9</sup> Eb<sup>13</sup> DbMI<sup>9</sup> Gb<sup>13</sup> AbMI<sup>9</sup> Db<sup>13</sup> C<sup>7(b9)</sup> C<sup>7(b9)</sup>

breeze - 'll start the trees to cry - in' and the moon - 'll hide its light,  
 Take my word the mock - in' bird - 'll sing the sad - dest kind o' song.

Dm<sup>7(b5)</sup> G<sup>7(b9)</sup> 1. Gm<sup>7(b5)</sup> C<sup>7(b9)</sup> F<sup>9sus</sup> F<sup>9</sup> 2. Gm<sup>7(b5)</sup> C<sup>7(b9)</sup>

when you get the blues \_\_\_\_\_ in the night. He knows things are wrong \_\_\_\_\_ and he's right.

(G<sup>7(b9)</sup> C<sup>7(b9)</sup>)  
 F<sup>9sus</sup> F<sup>9</sup> Bb<sup>7</sup> C<sup>7(b9)</sup> F<sup>7(b9)</sup>

(Whistle) From

(Bb<sup>6</sup> F<sup>9sus</sup> Bb<sup>6</sup> F<sup>9sus</sup> Bb<sup>6</sup>)  
 D Bb<sup>7</sup> Eb<sup>7</sup> Bb<sup>7</sup>

Nat-chez to Mo-bile, \_\_\_\_\_ from Mem-phis to St. Joe, \_\_\_\_\_ wher - ev - er the four winds \_\_\_\_\_

Bb<sup>7</sup> (E<sup>7</sup>) Eb<sup>7</sup> (EbMI<sup>6</sup>)

blow, I been in some big towns \_\_\_\_\_ an' heard me some big talk, \_\_\_\_\_

Bb<sup>6</sup> Cm<sup>7</sup> Dm<sup>7</sup> G<sup>7(b9)</sup> F<sup>7</sup>

but there is one thing I know, \_\_\_\_\_

{ A wo-man's a two face, \_\_\_\_\_ } A  
 { A man is a two-face, \_\_\_\_\_ } A

(Eb<sup>7</sup>) C<sup>7(b9)</sup> F<sup>7(#9)</sup> Bb<sup>6</sup> (Eb<sup>7</sup>) Bb<sup>6</sup> (optional D.C. for solos)

wor - ri - some thing who'll leave ya t' sing the blues \_\_\_\_\_ in the night. (Hum) \_\_\_\_\_

(G<sup>7(b9)</sup> C<sup>7(b9)</sup>) Bb<sup>7</sup> C<sup>7(b9)</sup> F<sup>7(b9)</sup> C<sup>7(b9)</sup> F<sup>9sus</sup> Bb<sup>6</sup>

My ma-ma was right, there's blues \_\_\_\_\_ in the night.

# Bluesette

Music by Jean "Toots" Thielemans  
Lyric by Norman Gimbel

## Medium Jazz Waltz

**A**  $B^bMA^7$   $AMI^7(b5)$   $D^7(b9)$   $GMI^7$

Poor lit - tle sad lit - tle blue Blues - ette. Don't you  
(DC.) Long as there's love in your heart to share, dear Blues -

$C^7(b9)$   $FMI^7$   $Bb^7$   $E^bMA^7$

cry, don't you fret. You can bet one luck - y  
ette, don't des - pair. Some blue boy is long - ing,

$E^bMI^7$   $Ab^9$   $DbMA^7$   $DbMI^7$

day you'll wak - en and your blues will be for -  
just like you, to find a some - one to be

$G^b9$   $C^bMA^7$   $CMI^7$   $F^9$

sak - en. One luck - y day love - ly love will come your  
true to. Two lov - ing arms he can nest - le in and

$DMI^7$   $G^7$   $CMI^7$   $F^7$

way. \_\_\_\_\_  
stay. \_\_\_\_\_

**B**  $B^bMA^7$   $AMI^7(b5)$   $D^7(b9)$   $GMI^7$   $C^9$

Get set, Blues - ette, true love is com - ing. Your trou - bled heart

$FMI^7$   $Bb^7$   $E^bMA^7$  (optional ad lib till  $\square$ )  $E^bMI^7$   $Ab^7$

soon will be hum - ming. (Scat/hum) \_\_\_\_\_

$DbMA^7$   $DbMI^7$   $G^b9$   $C^bMA^7$

Doo-ya, doo-ya, doo-ya, doo-ya, doo-ya, doo-ya,

*C*<sub>MI</sub><sup>7</sup> *F*<sup>9</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup> *C*<sub>MI</sub><sup>7</sup> *F*<sup>7</sup>

Doo - oo - oo, Blues - ette.

*C* *B*<sub>b</sub>*M*<sub>A</sub><sup>7</sup> *A*<sub>MI</sub><sup>7(b5)</sup> *D*<sup>7(b9)</sup> *G*<sub>MI</sub><sup>7</sup>

Pret - ty lit - tle Blue - ette must-n't be a mourn - er. Have you heard the

*C*<sup>7</sup> *F*<sub>MI</sub><sup>7</sup> *B*<sub>b</sub><sup>7</sup> *E*<sub>b</sub>*M*<sub>A</sub><sup>7</sup>

news yet? Love is 'round the cor - ner. Love wrapped in rain - bows and

*E*<sub>b</sub>*MI<sup>7</sup> *A*<sub>b</sub><sup>7</sup> *D*<sub>b</sub>*M*<sub>A</sub><sup>7</sup> *D*<sub>b</sub>*MI<sup>7</sup>**

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

*G*<sub>b</sub><sup>7</sup> *C*<sub>b</sub>*M*<sub>A</sub><sup>7</sup> *C*<sub>MI</sub><sup>7</sup> *F*<sup>7</sup>

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

*D*<sub>MI</sub><sup>7</sup> *G*<sup>7(b9)</sup> *C*<sub>MI</sub><sup>7</sup> *F*<sup>7</sup>

good times are com - ing, Blues - ette.

Solo on C  
After solos,  
D.C. al Coda

*C*<sub>b</sub>*M*<sub>A</sub><sup>7</sup> *C*<sub>MI</sub><sup>7</sup> *F*<sup>7</sup> *D*<sub>MI</sub><sup>7</sup>

One luck - y day love - ly love will come your way.

*G*<sup>7(#5)</sup> *G*<sup>7</sup> *C*<sub>MI</sub><sup>7</sup> *F*<sup>9</sup><sub>SUS</sub>

that mag - ic day may just be to -

(*B*<sub>b</sub><sup>7(#9)</sup>) *C*<sub>b</sub><sup>7(#9)</sup> *B*<sub>b</sub><sup>7(#9)</sup> *C*<sub>b</sub><sup>7(#9)</sup>  
*B*<sub>b</sub><sup>6</sup>

day.

Optional vamp & fade  
on last 4 bars, using  
alternate chords (in  
parentheses)



**C**  $C^9$   $D\flat^9$   $C^9$   $G\flat^9(\#11)$   $F^9$   $E\flat^9$

I guess I'm luck - i - er than some folks; \_\_\_\_\_ I've known the thrill of lov - ing

$(D_{MI}^7(\flat 5) G^7(\flat 9))$   
 $A\flat_{MA}^7 G^7(\flat 9)(\#5)$   $C_{MI}^7$   $D\flat^9(\#11)$   $C_{MI}^7$   $F^9$

you. And that a - lone is more \_\_\_\_\_ than I was cre - at - ed for, \_\_\_\_\_

$(A\flat^9)$   $D^7(\flat 9)$   $G^7(\flat 9)(\#5)$   $C_{MI}^6/9$   $G^7(\flat 9)(\#5)$   
 $F_{MI}^7$   $A\flat^9$   $G^7(\flat 9)(\#5)$   $C^6$   $(D\flat^9)$

'cause I was born to be blue.

# But Not For Me (Standard Version)

(from "Girl Crazy")

George Gershwin  
Ira Gershwin

Freely or Medium Tempo

(Verse)  $(E^bMA^7)$   $E^bMA^7$   $D^{7(\#5)}$   $GMI^{7(b5)}$   $D^b9(13)$   $C^{7(b9)(\#5)}$   $FMI^7$   $GMI^7$   $C^9$   $A^bMA^7$   $B^9(b5)$   $B^b9$

Old Man Sun - shine lis - ten, you! Nev - er tell me, "Dreams come true!" Just

$E^b6$   $(CMI^7)$   $FMI^7$   $B^b7$   $E^b6/9$   $AMI^7$   $D^7$

try it And I'll start a ri - ot.

$(GMA^7)$   $G$   $F\#^{7(\#5)}$   $F^9(13)$   $E^{7(b9)(\#5)}$   $F^9(b5)$   $BMI^7$   $E^9$   $CMA^7$   $E^b9(b5)$   $D^9$

Bea - trice Fair - fax, don't you dare Ev - er tell me he will care. I'm

$G^6$   $AMI^7$   $D^7$   $G^6$   $(D^b9)$   $C^{7(b9)}$   $G^6$   $(E^o7)$

cer - tain It's the fi - nal cur - tain. I nev - er want to

$FMI^7$   $B^b7$   $(B^b7/A^b)$   $GMI^7$   $E^b6$   $CMI^7$

hear from an - y cheer - ful Pol - ly - an - nas, Who tell you

$FMI^7$   $B^b7$   $E^b6$   $(CMI^7)$   $F^7$   $B^b9_{SUS}$   $FMI^7$

fate sup - plies a mate; it's all ba - na - nas!

(Med. Ballad or Swing)

$(B^b9_{SUS})$   $(FMI^7 B^b7(b9))$   $(F^9)$   $E^bMA^7$   $(CMI^7)$   $FMI^7$   $B^b7(b9)$   $E^bMA^7$   $(CMI^7)$   $GMI^7$   $C^7$

They're writ - ing songs of love, — But not for me. A luck - y

on a door, — But not for me. He'll plan a

$F^9$   $B^b7_{SUS}$   $B^b7(b9)$   $E^b9$   $B^bMI^7$   $E^b7_{SUS} 4 - 3$

star's a - bove, — But not for me. With love to

two by four, — But not for me. I know that

(Ab<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>o<sup>7</sup> Ab<sup>6</sup> Db<sup>9</sup> F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7(b<sup>9</sup>) Eb<sup>b</sup>MA<sup>7</sup> F<sup>#</sup>o<sup>7</sup> Eb Eb<sup>6</sup> C<sup>M</sup>I<sup>7</sup> C<sup>M</sup>I<sup>7</sup>)

lead the way I've found more clouds of gray Than an - y  
love's a game; I'm puz - zled, just the same, Was I the

(F<sup>M</sup>I<sup>7</sup> G<sup>o</sup>7 F F<sup>M</sup>I<sup>7</sup> F<sup>M</sup>I<sup>7</sup> (C<sup>7</sup>(#5)) F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7

Rus - sian play could guar - an - tee. I was a  
moth or flame? I'm all at sea. It all be -

[B] (F<sup>9</sup> Eb<sup>b</sup>MA<sup>7</sup> (C<sup>M</sup>I<sup>7</sup>) B<sup>b</sup>7<sub>SUS</sub> B<sup>b</sup>7 F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7(b<sup>9</sup>) Eb<sup>b</sup>MA<sup>7</sup> Eb<sup>b</sup>MA<sup>7</sup> G<sup>M</sup>I<sup>7</sup> C<sup>7</sup>) (C<sup>M</sup>I<sup>7</sup>)

fool to fall \_\_\_\_\_ And get that way. Heigh - ho! A -  
gan so well, \_\_\_\_\_ But what an end! This is the

F<sup>9</sup> B<sup>b</sup>7<sub>SUS</sub> B<sup>b</sup>7(b<sup>9</sup>) Eb<sup>9</sup> B<sup>b</sup>M<sup>7</sup> Eb<sup>7</sup><sub>SUS</sub>4 -3

las! and al - so Lack - a - day! Al - though I  
time a fell - er needs a friend, When ev - 'ry

(Ab<sup>b</sup>MA<sup>7</sup> Db<sup>9</sup> Eb<sup>b</sup>MA<sup>7</sup> C<sup>M</sup>I<sup>7</sup> C<sup>7</sup>(#5))  
A<sup>b</sup>o<sup>7</sup> Ab<sup>6</sup> F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7(b<sup>9</sup>) F<sup>#</sup>o<sup>7</sup> Eb Eb<sup>6</sup> G<sup>7</sup>(b<sup>9</sup>) C<sup>7</sup>(#5)

can't dis - miss the mem - 'ry of his kiss, I guess he's  
hap - py plot ends with the mar - riage knot, And there's no

(F<sup>9</sup>) F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>7(b<sup>9</sup>) Eb<sup>6</sup> (Eb<sup>6</sup>) (F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7(b<sup>9</sup>))

not for me. **(fine)** He's knock - ing  
knot for me.

Solo on AB  
After solos, D.S. al fine

# But Not For Me

(Coltrane Version)

George Gershwin  
Ira Gershwin  
(As played by John Coltrane)

Medium **A**

(tenor sounds as written) *S*\*  
(pn. comp)

(see note at end) (bass)

(tenor)  
(bass walks)

**B** (tenor)  
(pn. comp)  
(bass)

(tenor)  
(bass walks)

\* This melody uses phrases from both the first and last choruses to make it as close to the original melody as was played.

**(Solos)** **C** Eb<sup>b</sup>MA<sup>9</sup>/B<sup>b</sup> G<sup>b</sup>13<sup>13</sup>/A<sup>b</sup> B<sup>b</sup>MA<sup>9</sup>/F<sup>#</sup> D<sup>9</sup>/E G<sup>b</sup>MA<sup>9</sup>/D B<sup>b</sup>13<sup>13</sup>/C Eb<sup>b</sup>MA<sup>9</sup>/B<sup>b</sup> B<sup>b</sup>13<sup>13</sup>(b<sup>9</sup>) Eb<sup>b</sup>MA<sup>9</sup> G<sup>b</sup>13<sup>13</sup>/D<sup>b</sup>

(bass walks)

B<sup>b</sup>MA<sup>9</sup> D<sup>13</sup>/A G<sup>b</sup>MA<sup>9</sup> B<sup>b</sup>13<sup>13</sup>/F B<sup>b</sup>MI<sup>9</sup> Eb<sup>7</sup>(b<sup>9</sup>) Ab<sup>b</sup>MA<sup>9</sup> Db<sup>9</sup> Eb<sup>b</sup>MA<sup>9</sup> B<sup>b</sup>9<sup>sus</sup>

Eb<sup>b</sup>MA<sup>9</sup> (G<sup>7</sup>(b<sup>9</sup>)/#5) C<sup>b</sup>MI<sup>9</sup> G<sup>7</sup>(b<sup>9</sup>)/#5 C<sup>b</sup>MI<sup>9</sup> F<sup>13</sup>(b<sup>9</sup>) B<sup>b</sup>13<sup>sus</sup> F<sup>7</sup>(#9)/#5 B<sup>b</sup>13<sup>(b9)</sup>

**D** Eb<sup>b</sup>MA<sup>9</sup>/B<sup>b</sup> G<sup>b</sup>13<sup>13</sup>/A<sup>b</sup> B<sup>b</sup>MA<sup>9</sup>/F<sup>#</sup> D<sup>9</sup>/E G<sup>b</sup>MA<sup>9</sup>/D B<sup>b</sup>13<sup>13</sup>/C Eb<sup>b</sup>MA<sup>9</sup>/B<sup>b</sup> B<sup>b</sup>13<sup>13</sup>(b<sup>9</sup>) Eb<sup>b</sup>MA<sup>9</sup> G<sup>b</sup>13<sup>13</sup>/D<sup>b</sup>

B<sup>b</sup>MA<sup>9</sup> D<sup>13</sup>/A G<sup>b</sup>MA<sup>9</sup> B<sup>b</sup>13<sup>13</sup>/F B<sup>b</sup>MI<sup>9</sup> Eb<sup>7</sup>(b<sup>9</sup>) Ab<sup>b</sup>MA<sup>9</sup> Db<sup>9</sup> Eb<sup>b</sup>MA<sup>9</sup> B<sup>b</sup>9<sup>sus</sup>

G<sup>b</sup>MI<sup>9</sup> C<sup>7</sup>(b<sup>9</sup>)/#5 **Till cue** F<sup>b</sup>MI<sup>9</sup> C<sup>7</sup>(b<sup>9</sup>)/#5 B<sup>b</sup>13<sup>sus</sup> B<sup>b</sup>13<sup>(b9)</sup> Eb<sup>b</sup>MA<sup>9</sup> (B<sup>b</sup>9<sup>sus</sup>) Eb<sup>b</sup>MA<sup>9</sup> B<sup>b</sup>9<sup>sus</sup>

**On cue** F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>9<sup>sus</sup> A<sup>b</sup>MI<sup>9</sup> C<sup>#</sup>MI<sup>9</sup> A<sup>b</sup>MI<sup>9</sup>

**E** F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>7<sup>(b9)</sup> Eb<sup>b</sup>MA<sup>9</sup> G<sup>7</sup>(#5) C<sup>7</sup>(b<sup>9</sup>)/#5 **(On cue)** F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>7<sup>(b9)</sup> **(end solo)** Eb<sup>6</sup> **(next solo pick-ups)**

(Vamp & solo till cue)

Go back to letter C for more solos. After solos, D.S. al Coda

F<sup>b</sup>MI<sup>9</sup> (ad lib) B<sup>b</sup>9<sup>sus</sup> A<sup>b</sup>MI<sup>9</sup> C<sup>#</sup>MI<sup>9</sup> A<sup>b</sup>MI<sup>9</sup>

F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>7<sup>(b9)</sup> Eb<sup>b</sup>MA<sup>9</sup> **Till cue** G<sup>7</sup>(#5) C<sup>7</sup>(b<sup>9</sup>)/#5 **On cue** G<sup>7</sup>(#5) C<sup>7</sup>(b<sup>9</sup>)/#5

(tenor)

F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>9<sup>sus</sup> B<sup>b</sup>9<sup>sus</sup> Eb<sup>b</sup> bass Ab<sup>b</sup>MI<sup>9</sup> Db<sup>13</sup> G<sup>b</sup>MI<sup>9</sup>(11) C<sup>13</sup>

Piano comps, disregarding bass notes, throughout.

# Caught Up In The Rapture

Garry Glenn  
Dianne Quander

(As performed by Anita Baker)

## Medium Rock Ballad

(Intro)

$DMA^9$   $GMI^7$   $AMI^7$   $B^bMA^7/C$

1.  $GMI^7$   $A^9_{SUS}$   $DMA^9$  2.  $GMI^7$   $A^9_{SUS}$   $DMA^9$

(instrumental)  
(bs./dr. tacet till letter A)

When we met,

**A**  $DMA^9$   $F\#MI^7$   $GMA^7$   $B^bMA^7/C$

al - ways knew I would feel that mag - ic for you.  
side by side 'til the storms of life pass us by.

$B^bMA^7/C$   $DMA^9$   $F\#MI^7$   $GMA^7$

On my mind con - stant - ly, in my arms  
Light my life warm my heart, say to - night

$GMA^7$   $B^bMA^7/C$  **B**  $B^b_{SUS}/C\#$   $F\#7(\#5)$   $BMI^9$   $E^9(13)$  (etc.)

is where you should be. I love you here by me, ba - by.  
will be just the start.

$AMI^9$   $D^9(13)$   $GMA^9$   $C^9(13)$   $B^b_{SUS}/C\#$   $F\#7(\#5)$   $BMI^9$   $E^9(13)$

You let my love fly free - ly. I want you in my life for all time.

$G/A$   $A/B$  **C**  $GMA^7$

Ah, Caught up in the rap-ture of love.

$GMA^7$   $EMI^7$   $F\#7(\#5)$   $A/B$   $GMA^7$

Noth - ing else can com-pare. When I feel the mag - ic of you,

1.  $GMA^7$   $EMI^7$   $A^9_{SUS}$   $DMA^9$  (sustained)  $GMI^7$   $AMI^7$   $B^b/C$

ah.

(instrumental)

**B<sup>b</sup>/C** **GMI<sup>7</sup> A<sup>9</sup><sub>SUS</sub>** **DMA<sup>9</sup>** <sup>2.</sup> **GMA<sup>7</sup>** **EMI<sup>7</sup> F#<sup>7</sup>(#<sup>9</sup>)** **A/B**

We stand \_\_\_\_\_ the feel-ing's al - ways new. —

**A/B** **GMA<sup>7</sup>** **EMI<sup>7</sup> A<sup>9</sup><sub>SUS</sub>** **DMA<sup>9</sup>**

Caught up in the rap-ture of you, \_\_\_\_\_ ah. \_\_\_\_\_

**D** **DMA<sup>9</sup>** **GMI<sup>7</sup> AMI<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>/C** **GMI<sup>7</sup> A<sup>9</sup><sub>SUS</sub> DMA<sup>9</sup>** <sup>2.</sup> **GMI<sup>7</sup> A<sup>9</sup><sub>SUS</sub>** (dr. fill)

D.S. for solos al Coda  
 (optional: vocal 2nd x at letter A)  
 Original version: (no solo)  
 D.S. to letter B al 2nd ending al Coda

**⊕** (Vocal 2x, Instr. solo (Guitar) begins 3rd x (2nd bar))

**EMI<sup>7</sup> F#<sup>7</sup>(#<sup>9</sup>)** **A/B** **E A/B** **GMA<sup>7</sup>**

ah. \_\_\_\_\_ Caught up in the rap-ture of love, \_\_\_\_\_

**EMI<sup>7</sup> F#<sup>7</sup>(#<sup>9</sup>)** **A/B**

ah. \_\_\_\_\_

Vamp, solo & fade

Sample bass: (letter C is similar)

**A** **DMA<sup>9</sup>** **F#MI<sup>7</sup>** **GMA<sup>7</sup>** (etc.)

**B** **B<sub>SUS</sub>/C#** **F#<sup>7</sup>(#<sup>5</sup>)** **BMI<sup>9</sup>** **E<sup>13</sup>** **AMI<sup>9</sup>** **D<sup>9</sup>** **GMA<sup>9</sup>** (etc.)

# Charade

(from "Charade")

Music by Henry Mancini

Lyric by Johnny Mercer

Medium Waltz

**A**  $A_{MI}$   $A_{MI}^{(\#5)}$   $A_{MI}^6$   $A_{MI}^{(\#5)}$   $A_{MI}$

When we played our cha - rade \_\_\_\_\_ We were like

$A_{MI}$   $B_{MI}^{7(b5)}$   $E^7$   $B_{MI}^{7(b5)}$   $E^7$   $B_{MI}^{7(b5)}$

chil - dren pos - ing, \_\_\_\_\_ Play - ing at games, act - ing out

$E^7$   $B_{MI}^{7(b5)}$   $E^{7(b9)(\#5)}$   $E^{7(b9)}$   $A_{MI}$

names, Guess - ing the parts we played. \_\_\_\_\_

**B**  $A_{MI}$   $A_{MI}^{(\#5)}$   $A_{MI}^6$   $A_{MI}^{(\#5)}$   $A_{MI}$

Oh, what a hit we made, \_\_\_\_\_ We came on

$A_{MI}$   $B_{MI}^{7(b5)}$   $E^7$   $B_{MI}^{7(b5)}$   $E^7$   $B_{MI}^{7(b5)}$

next to clos - ing; \_\_\_\_\_ Best on the bill, lov - ers un -

$E^7$   $B_{MI}^{7(b5)}$   $E^{7(b9)(\#5)}$   $E^{7(b9)}$   $A_{MI}$

til love left the mas - que - rade. \_\_\_\_\_

**C**  $D_{MI}^7$   $G^9$   $C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$

Fate \_\_\_\_\_ seemed to pull the strings, I turned

**G<sup>7</sup>** **CMA<sup>7</sup>** **A<sup>7(b9)</sup>** **DMI<sup>7</sup>** **G<sup>9</sup>** **CMA<sup>7</sup>**

and you were gone. \_\_\_\_\_ While \_\_\_\_\_ from the dark - ened

**AMI<sup>7</sup>** **D<sup>9(13)</sup>** **BMI<sup>7(b5)</sup>** **E<sup>7</sup>**

wings the mu - sic box played on. \_\_\_\_\_

**D** **AMI** **AMI<sup>(#5)</sup>** **AMI<sup>6</sup>** **AMI<sup>(#5)</sup>** **AMI**

Sad lit - tle se - re - nade, \_\_\_\_\_ Song of my

**AMI** **BMI<sup>7(b5)</sup>** **E<sup>7</sup>** **BMI<sup>7(b5)</sup>** **E<sup>7</sup>**

heart's com - pos - ing; \_\_\_\_\_ I hear it still,

**BMI<sup>7(b5)</sup>** **E<sup>7</sup>** **BMI<sup>7(b5)</sup>** **E<sup>7(b9)</sup>** **E<sup>7(b9)</sup>** **AMI** **E<sup>7(b9)</sup>**

*1. and solos*

I al - ways will, Best on the bill cha - rade.

**Last x** **E<sup>7(b9)</sup>** **E<sup>7(b9)</sup>** **AMI**

bill \_\_\_\_\_ cha - rade. \_\_\_\_\_

# The Christmas Waltz

Music by Jule Styne  
Lyric by Sammy Cahn

**Medium**

Frost - ed win - dow panes, can - dles gleam - ing in - side, paint - ed  
can - dy canes on the tree; San - ta's on his way, he's  
filled his sleigh with things, things for you and for me. It's that  
time of year when the world falls in love. Ev - 'ry song you hear  
seems to say: "Mer - ry Christ - mas, may your New Year  
dreams come true." And this song of mine, in three -  
quar - ter time, wish - es you and yours the same thing  
too. (Frost - ed)

**Chords:** C<sup>9</sup><sub>SUS</sub>, C<sup>9</sup>(#5), (A<sup>MI</sup>)<sup>7</sup>, F<sup>MA</sup><sup>7</sup>, D<sup>7</sup>(b9), G<sup>MI</sup><sup>7</sup>, C<sup>7</sup>(b9), (D<sup>MI</sup>)<sup>7</sup>, F<sup>MA</sup><sup>7</sup>, (D<sup>MI</sup>)<sup>7</sup>/C, D<sup>7</sup>(b9), E<sup>MI</sup><sup>7</sup>(b5), A<sup>7</sup>(b9), C<sup>7</sup>(b9), D<sup>MI</sup><sup>7</sup>, F<sup>6</sup>, D<sup>MI</sup><sup>7</sup>, G<sup>MI</sup><sup>7</sup>, C<sup>9</sup>, A<sup>MI</sup><sup>7</sup>, D<sup>MI</sup><sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, C<sup>9</sup><sub>SUS</sub>, C<sup>9</sup>(#5), (D<sup>MI</sup>)<sup>7</sup>, F<sup>MA</sup><sup>7</sup>, D<sup>7</sup>(b9), G<sup>MI</sup><sup>7</sup>, C<sup>7</sup>, (D<sup>MI</sup>)<sup>7</sup>, F<sup>MA</sup><sup>7</sup>, (D<sup>MI</sup>)<sup>7</sup>/C, E<sup>MI</sup><sup>7</sup>(b5), A<sup>7</sup>(b9), C<sup>7</sup>(b9), D<sup>MI</sup><sup>7</sup>, F<sup>6</sup>, D<sup>MI</sup><sup>7</sup>, G<sup>MI</sup><sup>7</sup>, C<sup>9</sup>, \* A<sup>MI</sup><sup>7</sup>(b5), D<sup>7</sup>(b9), C<sup>9</sup>, G<sup>9</sup>, C<sup>13</sup>, A<sup>MI</sup><sup>7</sup>, D<sup>7</sup>(b9), G<sup>9</sup>, (C<sup>9</sup><sub>SUS</sub>), D<sup>b9</sup>, G<sup>b9</sup>, F<sup>6</sup>, (C<sup>9</sup><sub>SUS</sub>), C<sup>9</sup>(#5)

\* In some versions the last 2 bars of letter B are expanded to 4 bars (with no fermatas).

# Close Enough For Love

(from "Agatha")

Music by Johnny Mandel

Lyric by Paul Williams

**Ballad** (  $F_{MI}^7$   $D_{MI}^{7(b5)}$  )

**A**  $F_{MI} F_{MI}^7 F_{MI}^6$   $G^{7(\#9)}$   $C^9_{SUS}$   $C^{7(b9)}$   $F_{MI}^7$   $Bb^9$   $Eb^7_{SUS}$   $Eb^{7(b5)}$   $Ab^{13}$   $Ab^{7(b9)}$

You and I, an un-matched pair, took the time to touch, to share.

$Db^{6/9}$   $Bb_{MI}^7$   $G^{13}$   $Db^9/G$   $C^{13}$   $F^{13}$   $Cb^9/F$   $Bb^{13}$   $Eb^9_{SUS}$   $Eb^{7(b5)}$   $Ab^{13}$   $Ab^{13(b9)}$

Worlds a-part the night we met, we braved the odds and won the bet. Not

$Db^{6/9}$   $G^{13}$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$   $F_{MI}$   $D^{7(\#9)}$   $G^{7(b9)}$   $C^7_{SUS}$

per - fect yet, but close e - nough for love.

(  $F_{MI}^7$   $D_{MI}^{7(b5)}$  )

**B**  $F_{MI} F_{MI}^7 F_{MI}^6$   $G^{7(\#9)}$   $C^9_{SUS}$   $C^{7(b9)}$   $F_{MI}^7$   $Bb^9$   $Eb^7_{SUS}$   $Eb^{7(b5)}$   $Ab^{13}$   $Ab^{7(b9)}$

How old fashioned pure ro-mance. Shared a kiss and shared a dance.

$Db^{6/9}$   $Bb_{MI}^7$   $G^{13}$   $Db^9/G$   $C^{13}$   $F^{13}$   $Cb^9/F$   $Bb^{13}$   $Eb^9_{SUS}$   $Eb^{7(b5)}$   $Ab^{13}$   $Ab^{13(b9)}$

Shared the bod - y and bou - quet. We'll taste the wine an - oth - er day, When

$Db^{6/9}$   $G^{13}$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$   $F_{MI}$  **C**  $C_{MI}^7$   $F^{7(b9)}$

you and I are close e - nough for love. Not just lov - ers,

$Bb_{MI}^7$   $(E^{9(b5)})$   $Eb^9_{SUS}$   $Eb^{7(b9)}$   $Ab_{MA}^7$   $F_{MI}^7$   $D_{MI}^{7(b5)}$   $G^9_{SUS}$   $G^{7(\#9)}$

more than friends. Who knows where one starts, one ends. Trac-ing lives through

(  $E_{MI}^7$   $A_{MI}^7$  )

$E_{MI}^7 (Bb^{13})$   $A^{13}$   $D_{MI}^7$   $G^{13}$   $C^{13}$   $Db^{13(\#11)}/G$   $C^7_{SUS}$   $C^{7(\#5)}$   $C^7$

sleep - less nights, that I'll re - mem - ber al - ways, al - ways.

(FMI<sup>7</sup> DMI<sup>7(b5)</sup>)  
**D** FMI / Eb D<sup>7(#9)</sup> G<sup>7(#9)</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7(b9)</sup> FMI<sup>7</sup> Bb<sup>9</sup> Eb<sup>9</sup><sub>SUS</sub> Eb<sup>7(b9)</sup> Ab<sup>13</sup> Ab<sup>13(b9)</sup>

Long good-byes and tear-ful looks hold up well in poems and books, but

Db<sup>6/9</sup> BbMI<sup>7</sup> G<sup>13</sup> Db<sup>9</sup>/G C<sup>13</sup> F<sup>13</sup> Cb<sup>9</sup>/F Bb<sup>13</sup> Eb<sup>9</sup><sub>SUS</sub> Eb<sup>7(b9)</sup> Ab<sup>13</sup> Ab<sup>13(b9)</sup>

you and I have life to hold, the great-est stor-y nev-er told. Not

Db<sup>6/9</sup> G<sup>13</sup> GMI<sup>7(b5)</sup> C<sup>7(b9)</sup> FMI<sup>(add 9)</sup> (D<sup>7(#9)</sup>) G<sup>7(b9)</sup> C<sup>7</sup><sub>SUS</sub>

per-fect yet, but close e-nough for love.

Simplified changes:

**A** **B** FMI<sup>7</sup> D<sup>7(#9)</sup> G<sup>7(#9)</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> Bb<sup>9</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Db<sup>6/9</sup> BbMI<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Db<sup>6/9</sup> G<sup>7</sup>

GMI<sup>7(b5)</sup> C<sup>7(b9)</sup> <sup>1</sup>FMI D<sup>7(#9)</sup> G<sup>7(b9)</sup> C<sup>7</sup><sub>SUS</sub> <sup>2</sup>FMI

**C** CMI<sup>7</sup> F<sup>7(b9)</sup> BbMI<sup>7</sup> (E<sup>9(b5)</sup>) Eb<sup>9</sup><sub>SUS</sub> Eb<sup>7(b9)</sup> Ab<sup>MA</sup> FMI<sup>7</sup> DMI<sup>7(b5)</sup> G<sup>9</sup><sub>SUS</sub> G<sup>7(b9)</sup>

E<sup>MI</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup><sub>SUS</sub> C<sup>7(#5)</sup>

**D** FMI<sup>7</sup> D<sup>7(#9)</sup> G<sup>7(#9)</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> Bb<sup>9</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Db<sup>6/9</sup> BbMI<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Db<sup>6/9</sup> G<sup>7</sup> GMI<sup>7(b5)</sup> C<sup>7(b9)</sup> FMI (D<sup>7(#9)</sup>) G<sup>7(b9)</sup> C<sup>7</sup><sub>SUS</sub>

# Close To You

Music by Burt Bacharach  
Lyric by Hal David

Medium Slow

(E<sup>b</sup>13) (A) A<sup>b</sup>MA<sup>9</sup> (D<sup>M</sup>I<sup>7(b5)</sup>) (C<sup>M</sup>I<sup>9</sup>) G<sup>7</sup><sub>SUS</sub> G<sup>7</sup> G<sup>M</sup>I<sup>7</sup> G<sup>b</sup>13 (C<sup>M</sup>I<sup>7</sup> / / B<sup>b</sup>)

Why do birds sud-den-ly ap - pear ev - 'ry time you are near?

(F<sup>M</sup>I<sup>9</sup>) (B<sup>b</sup>9<sub>SUS</sub> B<sup>b</sup>7) (B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>13) A<sup>b</sup>MA<sup>9</sup> F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>9<sub>SUS</sub> E<sup>b</sup>MA<sup>9</sup> %

Just like me — they long to be close to you. — Why do

A<sup>b</sup>MA<sup>9</sup> (D<sup>M</sup>I<sup>7(b5)</sup>) (C<sup>M</sup>I<sup>9</sup>) G<sup>7</sup><sub>SUS</sub> G<sup>7</sup> G<sup>M</sup>I<sup>7</sup> G<sup>b</sup>13 (C<sup>M</sup>I<sup>7</sup> / / B<sup>b</sup>)

stars fall down from the sky ev - 'ry time you walk by?

(F<sup>M</sup>I<sup>9</sup>) (B<sup>b</sup>9<sub>SUS</sub> B<sup>b</sup>7) (B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>13) A<sup>b</sup>MA<sup>9</sup> F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>9<sub>SUS</sub> E<sup>b</sup>MA<sup>9</sup> %

Just like me — they long to be close to you. —

(B) A<sup>b</sup>MA<sup>7</sup> G<sup>M</sup>I<sup>7</sup>

On the day that you were born the an - gels got to - geth - er and de - cid - ed to cre - ate a dream come

(F<sup>M</sup>I<sup>7</sup>) (F<sup>M</sup>I<sup>7</sup>) C<sup>9</sup><sub>SUS</sub> C<sup>9</sup> A<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>6

true. So, they sprink-led moon dust in your hair of gold and star-light in your eyes of

B<sup>b</sup>9<sub>SUS</sub> 8va--- , loco B<sup>b</sup>9<sub>SUS</sub> / (B<sup>b</sup>9 E<sup>b</sup>13) (D<sup>M</sup>I<sup>7(b5)</sup>) (C) A<sup>b</sup>MA<sup>9</sup> G<sup>7</sup><sub>SUS</sub> G<sup>7</sup>

blue. (optional) That is why all the { boys } in town fol - low  
{ girls }

(C<sup>M</sup>I<sup>9</sup>) G<sup>b</sup>13 (F<sup>M</sup>I<sup>9</sup>) (B<sup>b</sup>9<sub>SUS</sub> B<sup>b</sup>7) G<sup>M</sup>I<sup>7</sup> C<sup>M</sup>I<sup>7</sup> / / B<sup>b</sup> A<sup>b</sup>MA<sup>9</sup> F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>9<sub>SUS</sub> B<sup>b</sup>9<sub>SUS</sub>

you all a - round. Just like me — they long to be

$E^b_{MA}^9$   $(B^b_{MI}^7 E^b_{13})$   $\oplus$

Solo on ABC  
After solos, D.C. al Coda

(Tag)  $(F_{MI}^9)$   $B^b_{SUS}^9$   $B^b^7$  )  
 $\oplus$   $A^b_{MA}^9$   $F_{MI}^7$   $B^b_{SUS}^9$   $E^b_{MA}^9$   $(B^b_{MI}^7 E^b_{13})$

\* Optional Tag  $(F_{MI}^7)$   
 $A^b_{MA}^9$   $E^b_{MA}^9$

Letter A, bars 2 & 3 and 10 & 11, and letter C, bars 2 & 3, are often performed as follows:

$(E^b_{13})$  **A**  $A^b_{MA}^9$   $G^7_{SUS}$   $G^7$   $G_{MI}^7$   $C_{MI}^7$  (etc.)

# Come Fly With Me

Music by  
James Van Heusen  
Lyric by Sammy Cahn

*Freely*  
(Verse) (G<sup>7</sup>) C<sup>6</sup> G<sup>7</sup> C<sup>6</sup> G<sup>7</sup> C<sup>6</sup> G<sup>7</sup> C<sup>6</sup> G<sup>7</sup> A<sup>MI</sup><sup>7</sup>

When dad and moth-er dis-cov-ered one an - oth-er, They dreamed of the day when they

G F<sup>MA</sup><sup>7</sup> C<sup>6</sup>/E D<sup>MI</sup><sup>7(b5)</sup> C D<sup>MI</sup> C/E F

Would love and hon-or and o - bey, And dur-ing all their mod-est spoon-ing,

G G<sup>9</sup>/F E<sup>MI</sup><sup>7</sup> A<sup>MI</sup> C<sup>MA</sup><sup>7</sup>/G F<sup>#MI</sup><sup>7(b5)</sup> C/E

They'd blush and speak of hon-ey - moon-ing, And if your mem-o - ry re - calls,

D<sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup> G<sup>7</sup>

They spoke of Ni - ag - 'ra Falls. But to - day, my dar-ling, to -

C<sup>6</sup> A<sup>MI</sup> E<sup>+</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup> (Medium) G<sup>7</sup> G<sup>7</sup><sub>SUS</sub> G<sup>7</sup>

day, When you meet the one you love, you say: \_\_\_\_\_

(Medium) A

G<sup>7</sup> C<sup>MA</sup><sup>9</sup> C<sup>6</sup> E<sup>MI</sup><sup>7</sup> E<sup>b°7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

Come fly with me! Let's fly! Let's fly a - way! If

C<sup>MA</sup><sup>7</sup> C<sup>6</sup> G<sup>MI</sup><sup>9</sup> C<sup>7</sup> F<sup>MA</sup><sup>9</sup> B<sup>b9</sup>

you can use some ex - ot - ic booze, there's a bar in far Bom - bay, Come

C<sup>MA</sup><sup>7</sup> C<sup>6</sup> F<sup>9</sup> (views) E<sup>7</sup> A<sup>7(b9)</sup> D<sup>9</sup> G<sup>13</sup>

fly with me! Let's fly! Let's fly a - way! Come

C<sup>MA</sup><sup>9</sup> C<sup>6</sup> E<sup>MI</sup><sup>7</sup> E<sup>b°7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

fly with me! Let's float down to Pe - ru! In

C<sup>MA</sup><sup>7</sup> C<sup>6</sup> G<sup>MI</sup><sup>9</sup> C<sup>7</sup> F<sup>MA</sup><sup>9</sup> B<sup>b9</sup>

Lla - ma Land there's a one man band and he'll toot his flute for you, Come

$CMA^7$   $C^6$   $F^9$   $(G^9_{SUS} G^7(b9))$   $C^6 / (D^7(b9) G^7_{SUS}) C^6$  optional break-----

fly with me! — Let's take — off in — the blue! — (Once I get you)

$(AbMA^7)$   $FMI^7$   $BbMI^9$   $Eb^7$   
**B**  $Ab$   $Ab^+$   $D^bMA^7$   $D^b6$

Up there, — Where the air is rar - i - fied, —

$BbMI^7$   $Eb^7$   $Ab^6$   $(BbMI^7)$   $Eb^9_{SUS}$

We'll just glide, — star - ry eyed, — (Once I get you)

$(AbMA^7)$   $Ab^+$   $Ab^6$   $GMA^7$   $GMA^7$   $EMI^7$   $(E^7(b9))$

Up there, — I'll be hold - ing you so near, —

$AMI^7$   $D^7$   $G^7$   $G^7_{SUS}$   $G^7$   $(B^7 / Ab)$   $(D^7 / A)$   $G^7(b9)$

You may hear — An - gels cheer, 'cause — we're to - geth - er.

**C**  $CMA^9$   $C^6$   $EMI^7$   $Eb^o7$   $DMI^7$   $G^7$

Weath-er wise — it's such — a love - ly day! — Just

$CMA^7$   $C^6$   $GMI^9$   $C^7$   $FMA^9$   $Bb^9$

say the words — and we'll beat the birds — down to A - ca - pul - co Bay. It's

$(C^7)$   $B^7(b5)$   $Bb^7(13)$   $A^7$  )  
 $CMA^7$   $C^6$   $F^9$   $EMI^7(b5)$   $Bb^9$   $A^7(b9)$

per - fect for — a fly - ing hon - ey - moon, they say, Come

$D^9$   $DMI^7$   $G^9$   $C^6$   $(DMI^7 G^7)$  )

fly with me! — Let's fly! — Let's fly — a - way! **(fine)** Come

Solo on ABC  
After solos. D.S. al fine

# The Continental

Music by Con Conrad  
Lyric by Herb Magidson

Medium

(Intro)  $E^b_{MA} \text{ } ^7 E^b \text{ } ^7$   $F_{MI} \text{ } ^7 B^b_{MI} \text{ } ^7$   $E^b_{MA} \text{ } ^7 E^b \text{ } ^7$   $F_{MI} \text{ } ^7 B^b_{MI} \text{ } ^7$   $E^b_{MA} \text{ } ^7 E^b \text{ } ^7$   $F_{MI} \text{ } ^7 B^b_{MI} \text{ } ^7$   $E^b_{MA} \text{ } ^7 E^b \text{ } ^7$   $F_{MI} \text{ } ^7 B^b_{MI} \text{ } ^7$   $E^b_{MA} \text{ } ^7 E^b \text{ } ^7$

(etc.) Beau - ti - ful mu - sic! rhy - thm!

$F_{MI} \text{ } ^7 B^b_{MI} \text{ } ^7$   $E^b_{MA} \text{ } ^7 E^b \text{ } ^7$   $F_{MI} \text{ } ^7 B^b_{MI} \text{ } ^7$   $F_{MI} \text{ } ^7 B^b \text{ } ^7$

Dan - ger - ous It's some-thing

**A**  $F_{MI} \text{ } ^7$   $B^b \text{ } ^7$   $E^b_6$   $C^{7(b9)}$   $F_{MI} \text{ } ^7$   $B^b \text{ } ^7$

S: dar - ing, The Con - ti - nen - tal, A way of danc - ing that's real - ly ul - tra pas - sion, An in - vi - ta - tion to moon - light and ro -

$E^b_{MA} \text{ } ^7 C^{7(b9)}$   $F_{MI} \text{ } ^7 B^b \text{ } ^7$   $E^b_6$   $C_{MI} \text{ } ^7$   $F_{MI} \text{ } ^7 B^b \text{ } ^7$

new. It's ver - y sub - tle, The Con - ti - nen - tal, Be - cause it does what you want it to mance. It's quite the fash - ion, Be - cause you tell of your love while you

$E^b_{MA} \text{ } ^7 E^b \text{ } ^7$   $F_{MI} \text{ } ^7 B^b_{MI} \text{ } ^7$   $E^b_{MA} \text{ } ^7 E^b \text{ } ^7$   $F_{MI} \text{ } ^7 B^b \text{ } ^7$   $E^b$   $E^b \text{ } ^7$

do. It has a dance. Your

**B**  $A^b_{MI} \text{ } ^7$   $D^b_{sus} \text{ } ^9 D^b \text{ } ^7$   $G^b_{MA} \text{ } ^7$   $G^b \text{ } ^7$   $E^b \text{ } ^7$   $A^b_{MI} \text{ } ^7$

lips whis - per so ten - der - ly, Her eyes

$D^b_{sus} \text{ } ^9 D^b \text{ } ^7$   $F_{MI} \text{ } ^7 B^b \text{ } ^7$  **C**  $F_{MI} \text{ } ^7 B^b \text{ } ^7$

an - swer your song. Two bod - ies sway - ing, The Con - ti -

$E^b_6$   $C^{7(b9)}$   $F_{MI} \text{ } ^7 B^b \text{ } ^7$   $E^b_{MA} \text{ } ^7 C^{7(b9)}$

nen - tal, And you are say - ing just what you're think - ing of; So keep on

$F_{MI} \text{ } ^7 B^b \text{ } ^7$   $E^b_6$   $C_{MI} \text{ } ^7$   $F_{MI} \text{ } ^7 B^b \text{ } ^7$

danc - ing The Con - ti - nen - tal, For it's the song of ro - mance and of

**Solos** Eb<sup>6</sup> C<sup>7(b9)</sup> **Last x** Eb<sup>6</sup> Eb<sup>7</sup> E Ab<sup>6</sup> (BbMI<sup>7</sup> Eb<sup>7(b9)</sup>)

love. (optional D.S. for solos) love. You kiss \_\_\_\_\_ while you're

Ab<sup>6</sup> (BbMI<sup>7</sup> Eb<sup>7</sup>) Ab<sup>6</sup> A<sup>o7</sup>

danc - ing; \_\_\_\_\_ it's con - ti - nen - tal it's con - ti -

BbMI<sup>7</sup> F<sup>7(b9)</sup> BbMI<sup>6</sup> (CMI<sup>7(b5)</sup> F<sup>7(b9)</sup>) BbMI<sup>6</sup>

nen - tal. You sing \_\_\_\_\_ while you're danc - ing; \_\_\_\_\_

(CMI<sup>7</sup> F<sup>7(b9)</sup>) BbMI<sup>7</sup> Eb<sup>9</sup> Ab<sup>6</sup>/C B<sup>o7</sup> BbMI<sup>7</sup> Eb<sup>7</sup>

your voice is gen-tle and sen - ti - men-tal. You'll

F Ab<sup>6</sup> Eb<sup>7(b9)</sup> Ab<sup>6</sup> Eb<sup>7(b9)</sup> CMI<sup>7(b5)</sup> F<sup>7(b9)</sup> BbMI<sup>7</sup> F<sup>7(b9)</sup>

know be - fore the dance is through \_\_\_\_\_ That you're in love with

BbMI<sup>7</sup> F<sup>7(b9)</sup> BbMI<sup>7</sup> Eb<sup>7</sup> G Ab<sup>6</sup> (BbMI<sup>7</sup> Eb<sup>7(b9)</sup>)

her and she's in love with you. \_\_\_\_\_ You'll find \_\_\_\_\_ while you're

Ab<sup>6</sup> Ab<sup>6</sup> A<sup>o7</sup> Eb<sup>9</sup>/Bb A<sup>o7</sup> Eb<sup>9</sup>/Bb

danc-ing; \_\_\_\_\_ That there's a rhy - thm in your heart and soul; \_\_\_\_\_ A cer-tain rhy - thm that you

A<sup>o7</sup> Eb<sup>9</sup> BbMI<sup>7</sup> Eb<sup>9</sup> AbMA<sup>7</sup> Ab<sup>7</sup> BbMI<sup>7</sup> EbMI<sup>7</sup>

can't con-trol, \_\_\_\_\_ And you will do The Con - ti - nen - tal all \_\_\_\_\_ the time. \_\_\_\_\_ *optional back to letter E for solo*

AbMA<sup>7</sup> Ab<sup>7</sup> BbMI<sup>7</sup> EbMI<sup>7</sup> AbMA<sup>7</sup> Ab<sup>7</sup> BbMI<sup>7</sup> EbMI<sup>7</sup> AbMA<sup>7</sup> Ab<sup>7</sup>

(etc.) Beau - ti - ful mu - sic! \_\_\_\_\_

BbMI<sup>7</sup> EbMI<sup>7</sup> AbMA<sup>7</sup> Ab<sup>7</sup> BbMI<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup> Eb<sup>7</sup> Ab<sup>6</sup>

Dan-ger-ous rhy-thm! \_\_\_\_\_

# Cotton Tail

(a.k.a. Cottontail)

Duke Ellington

Medium Up Tempo

**A**  $Bb^6$   $GMI^7$   $CMi^7$   $F^7$   $Bb^6$   $GMI^7$   $CMi^7$   $F^7$   $Bb^6$   $Bb^7/D$

$Eb^6$   $E^{\circ 7}$   $Bb^6/F$   $Bb^6$   $(GMI^7)$   $CMi^7$   $Bb^6$   $(F^7(\#5))$   $Bb^6/F$   $GMI^7$   $CMi^7$   $F^7$   $Bb^6/$

**B** (Ad lib)  $(AMI^7)$   $D^7$   $DMI^7$   $G^7$   $GMI^7$   $C^7$   $CMi^7$   $F^7$   
 \*  $D^7$   $G^7$   $C^7$   $F^7$

**C**  $Bb^6$   $GMI^7$   $CMi^7$   $F^7$   $(DMI^7)$   $G^7(b9)$   $GMI^7$   $CMi^7$   $F^7$   $\Phi$

$Bb^6$   $Bb^7/D$   $Eb^6$   $E^{\circ 7}$   $Bb^6/F$   $GMI^7$   $CMi^7$   $F^7$   $Bb^6/$

(On cue) (Optional "Interlude") Solo on ABC  
On cue, go on

**D**  $Bb^{\circ 7}$  (8va optional)

$Bb^{\circ 7}$   $Bb^{\circ 7}$   $F^7$

(Solo, etc.)  $Bb^6$   $GMI^7$   $CMi^7$   $F^7$   $(DMI^7)$   $G^7(b9)$   $Bb^6$   $GMI^7$   $CMi^7$   $F^7$   $Bb^6$   $Bb^7$   $Eb^6$   $E^{\circ 7}$

$Bb^6/F$   $G_{MI}^7$   $C_{MI}^7 F^7 Bb^6$  **E**  $D^7$   $G^7$

A musical staff in G minor with a treble clef. Above the staff are chords:  $Bb^6/F$ ,  $G_{MI}^7$ ,  $C_{MI}^7 F^7 Bb^6$ , **E**,  $D^7$ , and  $G^7$ . The staff contains rhythmic slashes and repeat signs.

$C^7$   $F^7$  **F**  $Bb^6$   $G_{MI}^7$   $C_{MI}^7 F^7$

A musical staff in G minor with a treble clef. Above the staff are chords:  $C^7$ ,  $F^7$ , **F**,  $Bb^6$ ,  $G_{MI}^7$ , and  $C_{MI}^7 F^7$ . The staff contains rhythmic slashes and repeat signs.

$(D_{MI}^7 G^{7(b9)})$   
 $Bb^6$   $G_{MI}^7$   $C_{MI}^7 F^7$   $Bb^6$   $Bb^7$   $Eb^6$   $E^o7$   $Bb^6/F$   $G_{MI}^7$   $C_{MI}^7 F^7 Bb^6$

A musical staff in G minor with a treble clef. Above the staff are chords:  $(D_{MI}^7 G^{7(b9)})$ ,  $Bb^6$ ,  $G_{MI}^7$ ,  $C_{MI}^7 F^7$ ,  $Bb^6$ ,  $Bb^7$ ,  $Eb^6$ ,  $E^o7$ ,  $Bb^6/F$ ,  $G_{MI}^7$ ,  $C_{MI}^7 F^7 Bb^6$ . The staff contains rhythmic slashes.

D.C. for more solos (AABC)  
 After solos, D.C. al Coda

$Bb^6$   $Bb^7$   $Eb^6$   $E^o7$   $Bb^6/F$   $G_{MI}^7$   $C_{MI}^7 F^7 Bb^6$   $Bb$  bass

A musical staff in G minor with a treble clef. Above the staff are chords:  $Bb^6$ ,  $Bb^7$ ,  $Eb^6$ ,  $E^o7$ ,  $Bb^6/F$ ,  $G_{MI}^7$ ,  $C_{MI}^7 F^7 Bb^6$ , and  $Bb$  bass. The staff contains notes with stems and beams.

\* Kenny Clarke plays letter B, the bridge, like this:

**B**  $D^7$   $G^7$

A musical staff in G minor with a treble clef. Above the staff are chords: **B**,  $D^7$ , and  $G^7$ . The staff contains notes with stems and beams.

$C^7$   $F^7$  to letter C

A musical staff in G minor with a treble clef. Above the staff are chords:  $C^7$  and  $F^7$ . The staff contains notes with stems and beams. The text "to letter C" is at the end.

# Crazy He Calls Me

Music by Carl Sigman  
Lyric by Bob Russell

Medium Ballad

(C<sup>9</sup><sub>SUS</sub>) [A] F<sup>MA7</sup> G<sup>MI7</sup> A<sup>MI7</sup> (B<sup>b9</sup>(#11)) G<sup>MI7</sup>

I say I'll move the moun - tains, and I'll move the moun - tains,

F<sup>MA9</sup> B<sup>b9</sup>(#11) A<sup>MI7</sup> D<sup>9</sup> G<sup>MI7</sup> C<sup>9</sup>(#11) B<sup>b7</sup>

If he wants them out of the way. Cra - zy, he calls me,

A<sup>MI7</sup> (E<sup>b7</sup>) D<sup>7</sup> G<sup>MI7</sup> D<sup>7</sup>(b9) G<sup>MI7</sup> C<sup>7</sup>(b9) (D<sup>b9</sup>(#11))

Sure I'm cra - zy, cra - zy in love, I'd say. \_\_\_\_\_ I

F<sup>MA7</sup> G<sup>MI7</sup> A<sup>MI7</sup> G<sup>MI7</sup> (B<sup>b9</sup>(#11)) G<sup>MI7</sup>

say I'll go through fi - re, and I'll go through fi - re,

F<sup>MA9</sup> B<sup>b9</sup>(#11) A<sup>MI7</sup> D<sup>9</sup> G<sup>MI7</sup> C<sup>9</sup>(#11) B<sup>b7</sup>

As he wants it, so shall it be. Cra - zy, he calls me,

A<sup>MI7</sup> (E<sup>b7</sup>) D<sup>7</sup> G<sup>MI7</sup> C<sup>13</sup>(b9) F<sup>6</sup> / (C<sup>MI7</sup> F<sup>7</sup>)

Sure I'm cra - zy, cra - zy in love, you see. \_\_\_\_\_

[B] B<sup>bMI7</sup> E<sup>b7</sup> (C<sup>MI7</sup>) A<sup>bMA7</sup> F<sup>MI7</sup> D<sup>MI9</sup> G<sup>7</sup>(#5) (E<sup>MI7</sup>) C<sup>6/9</sup> A<sup>7</sup>(b9)

Like the wind that shakes the bough, he moves me with his smile. The

D<sup>MI9</sup> G<sup>7</sup>(b9) E<sup>MI7</sup> A<sup>MI7</sup> D<sup>MI7</sup> G<sup>9</sup> G<sup>MI9</sup> C<sup>13</sup>

dif - fi - cult I'll do right now, The im - pos - si - ble will take a lit - tle while. I

**C**  $F_{MA}^7$   $G_{MI}^7$   $A_{MI}^7$   $(Bb^9(\#11))$   $G_{MI}^7$

say I'll care for - ev - er, and I mean for - ev - er

$F_{MA}^9$   $Bb^9(\#11)$   $A_{MI}^7$   $D^9$   $G_{MI}^7$   $C^9(\#11)$   $Bb^{\circ 7}$

If I have to hold up the sky. Cra - zy, he calls me,

$A_{MI}^7$   $(Eb^7)$   $D^7$   $G_{MI}^7$   $C^{13(b9)}$   $F^6$   $(C^9_{sus})$

Sure I'm cra - zy, cra - zy in love am I. \_\_\_\_\_

# Crazy Rhythm

(from "Here's How")

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

Bright

(Verse)  $FMA^7$   $CMI^{7(b5)}$   $FMA^7$   $CMI^{7(b5)}$   $FMA^7$   $C^{7(b9)}$

I feel like the Em - per - or Ne - ro when Rome was a ve - ry hot  
Ev - 'ry Greek, each Turk and each La - tin, the Russ - ians and Pruss - ians as

$FMA^7$   $(C^{13(b9)})$   $FMA^7$   $CMI^{7(b5)}$   $FMA^7$   $CMI^{7(b5)}$

town. Fath - er Knick - er - bock - er, for - give me, I  
well, When they seek the lure of Man - hat - tan, are

$FMA^7$   $C^{7(b9)}$   $F^6$   $AMI$   $AMI^{(MA7)}$

play while your ci - ty burns down. Through all it's night life I  
sure to come un - der your spell. Their na - tive folk songs they

$AMI^7$   $D^9$   $GMI$   $GMI^{(MA7)}$   $GMI^7$   $C^9$

fid - dle a - way. — It's not the right life, but think of the pay. —  
soon throw a - way. — Those Har - lem smoke songs they soon learn to play. —

$FMA^7$   $CMI^{7(b5)}$   $FMA^7$   $CMI^{7(b5)}$   $F$   $E^b$   $G^7/D$   $D^b7$   $C^9_{SUS}$   $C^{7(\#5)}$

Some day I will bid it good-bye, — I'll put my fid - dle a - way — and I'll say:  
Can't you fall for Car - ne - gie Hall; — Oh, Dan - ny, call it a day — and we'll say:

(Bright)  $(B^b9)$   $AMI^7$

Cra - zy Rhy - thm, here's the door - way, I'll go my way,

$(D^7)$   $FMA^7$   $DMI^7$   $GMI^7$   $C^{7(b9)}$

you'll go your way, Cra - zy Rhy - thm, from now on we're

$(B^b9)$   $F^6$   $D^{7(b9)}$   $GMI^7$   $C^{7(b9)}$   $F^6$

through. Here is where we have a show - down,

(A<sup>M</sup>I<sup>7</sup> F<sup>6</sup> D<sup>M</sup>I<sup>7</sup> F<sup>M</sup>A<sup>7</sup> D<sup>M</sup>I<sup>7</sup> G<sup>M</sup>I<sup>7</sup>)

I'm too high-hat, you're too low-down, Cra-zy Rhy-thm,

C<sup>7(b9)</sup> F<sup>6</sup> (D<sup>b</sup>o<sup>7</sup>) C<sup>M</sup>I<sup>7</sup>

here's good-bye to you. They say that when a high-brow

F<sup>7</sup> B<sup>b</sup>M<sup>A</sup><sup>9</sup> B<sup>b</sup><sup>6</sup> B<sup>b</sup>M<sup>I</sup><sup>7</sup> (B<sup>b</sup>M<sup>I</sup><sup>6</sup>)

meets a low-brow walk-ing a-long Broad-way, Soon the high-brow

E<sup>b</sup><sup>9</sup> A<sup>7(#5)</sup> D<sup>9</sup> G<sup>7(#5)</sup> C<sup>9</sup>

he has no brow. Ain't it a shame, and you're to blame.

C<sup>7</sup> F<sup>6</sup> (D<sup>M</sup>I<sup>7</sup>) G<sup>9</sup>

What's the use of Pro-hi-bi-tion? You pro-duce the

(A<sup>b</sup><sup>7</sup> G<sup>9</sup> G<sup>7</sup> C<sup>9</sup><sub>SUS</sub> G<sup>M</sup>I<sup>7</sup> C<sup>7</sup> D<sup>b</sup><sup>7</sup> C<sup>7</sup>)

same con-di-tion. Cra-zy Rhy-thm, I've gone cra-zy,

F<sup>6</sup> (D<sup>7(b9)</sup> G<sup>M</sup>I<sup>7</sup> C<sup>7(b9)</sup>)

too. (fine) Solo on ABC After solos, D.S. al fine

Bars 1-4 & 9-12 of letter A are sometimes played with these chords:

F<sup>6</sup> B<sup>b</sup><sup>9(#11)</sup>

# Cute

Neal Hefti

Medium

**A**

Chords:  $Bb^6$ ,  $A_{MI}^7$ ,  $A_{b9}$ ,  $G_{MI}^9$ ,  $C^{9(\#5)}$ ,  $F_{MA}^9$  (dr. fill)

Chords:  $Bb^6$ ,  $A_{MI}^7$ ,  $A_{b9}$ ,  $G_{MI}^9$ ,  $C^{9(\#5)}$ ,  $F^9$  (C<sub>MI</sub><sup>7</sup>) (dr. fill)

Chords:  $Bb_{MA}^7$ ,  $A_{MI}^7$ ,  $G_{MI}^7$ ,  $Bb_{MI}^6$  (dr. fill);  $F_{MA}^7$ ,  $Bb^6$ ,  $A^{7(b9)}$ ,  $D_{MI}^7$  (dr. fill)

(on D.S. go to 2nd ending)

1. Chords:  $D_{MI}^6$ ,  $D_{MI}^7$  (C),  $B_{MI}^{7(b5)}$ ,  $B_{MI}^9$ ,  $E^9$ ,  $A_{MA}^9$  (dr. fill)

2. Chords:  $Bb^6$ ,  $A_{MI}^7$ ,  $A_{b9(\#11)}$ ,  $G_{MI}^7$ ,  $C^{7(b9)}$ ,  $F^6$  (dr. fill)

(Solos)

**B** Chords:  $G_{MI}^7$ ,  $C^7$ ,  $A_{MI}^7$ ,  $D^7$ ,  $G_{MI}^7$ ,  $C^7$

Chords:  $C_{MI}^7$ ,  $F^7$ ,  $Bb_{MA}^7$ ,  $E_{b9}$ ,  $A_{MI}^7$ ,  $D_{MI}^7$  ( $D^{7(b9)}$ )

Chords:  $B_{MI}^{7(b5)}$ ,  $E^{7(\#5)}$ ,  $A_{MA}^7$ ,  $A_{MI}^{7(b5)}$ ,  $A_{b9}$ ,  $G_{MI}^7$ ,  $C^7$

Ami<sup>7</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

Cmi<sup>7</sup> F<sup>7</sup> BbMA<sup>7</sup> Eb<sup>9</sup>

Ami<sup>7</sup> (D<sup>7(b9)</sup>) Dmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7(b9)</sup> SUS4 - 3 FMA<sup>7</sup> Gmi<sup>7</sup> Ami<sup>7</sup> D<sup>7(#5)</sup>

Repeat BC for solos  
After solos, D.C. al 2nd ending al Coda

BbMA<sup>7</sup> Ami<sup>7</sup> Gmi<sup>7</sup> Bbmi<sup>6</sup> (dr. fill) FMA<sup>7</sup> Bb<sup>6</sup> A<sup>7(b9)</sup> Dmi<sup>7</sup> (dr. fill)

Bb<sup>6</sup> Ami<sup>7</sup> Ab<sup>9(#11)</sup> Gmi<sup>7</sup> C<sup>7(b9)</sup> F<sup>6</sup> (dr. fill) N.C. (bs. 8va)

# Dancing In The Dark

Music by Arthur Schwartz  
Lyric by Howard Dietz

Ballad or Medium\*

**A** CMA<sup>7</sup> C<sup>o7</sup>

Danc - ing in the dark Till the tune ends, We're

DMI<sup>7</sup> (DMI<sup>7(b5)</sup>) DMI<sup>7(b5)</sup>  
FMI<sup>6</sup> FMI<sup>6</sup> G<sup>7(b9)</sup>

danc - ing in the dark And it soon ends. We're

(G<sup>7(#5)</sup>) (EMI<sup>7(b5)</sup>)  
CMA<sup>7</sup> CMI<sup>7</sup> GMI<sup>7</sup> A<sup>7(b9)</sup>

waltz - ing in the won - der of why we're here.

(Db<sup>9</sup>) (Db<sup>9</sup>)  
DMI<sup>7(b5)</sup> DMI<sup>7(b5)</sup> Ab<sup>9</sup> G<sup>7(b9)</sup>

Time hur - ries by, we're here and gone.

**B** CMA<sup>7</sup> C<sup>o7</sup>

Look - ing for the light Of a new love to

DMI<sup>7</sup> (DMI<sup>7(b5)</sup>) DMI<sup>7(b5)</sup>  
FMI<sup>6</sup> FMI<sup>6</sup> G<sup>7(b9)</sup>

bright - en up the night, I have you, love, And

(G<sup>7(#5)</sup>) (GMI<sup>7(b5)</sup>)  
CMA<sup>7</sup> CMI<sup>7</sup> GMI<sup>7</sup> G<sup>7(b9)</sup>

we can face the mu - sic to - geth - er,

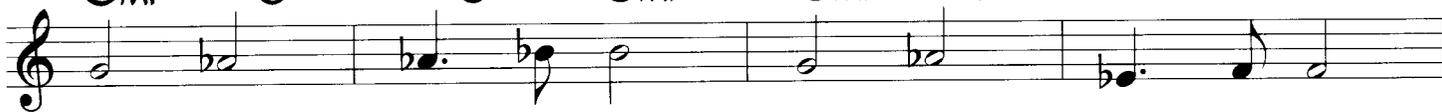
(C<sup>6</sup> Eb<sup>6</sup> D<sup>7</sup> DbMA<sup>7</sup>)  
C<sup>6</sup> DMI<sup>7(b5)</sup> G<sup>7(b9)</sup> SUS C<sup>6</sup> (DMI<sup>7</sup> G<sup>7(b9)</sup>)

Danc - ing in the dark. *(fine)* Solo on AB  
After solos, D.C. al fine  
(see page 2 for optional Interlude)

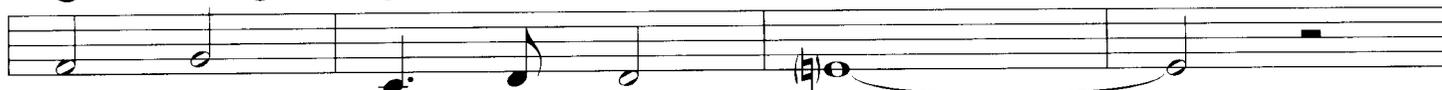
\* Also played as a Samba.

**(Optional Interlude)**

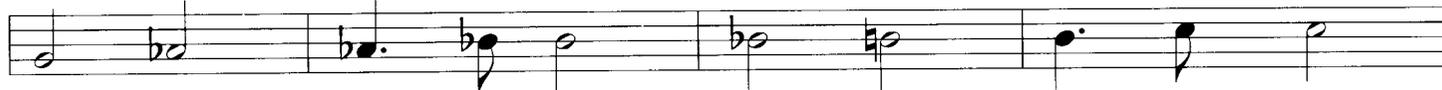
$(E^b_{MA}{}^7 \quad A^b_{(add9)} / C \quad F_{MI}{}^9 \quad B^b_{SUS}{}^9 \quad E^b_{(add9)} / A^b \quad A^b_{(add9)} / C \quad C^b_{MA}{}^7_{(add6)} \quad B^b_{SUS}{}^9)$   
 $* C_{MI} \quad A^b / C \quad A^b / C \quad C_{MI}{}^7 \quad C_{MI} \quad A^b / C \quad F_{MI}{}^7 / A^b \quad D_{MI}{}^7_{(b5)}$



$(B^b_{SUS}{}^9 \quad E^b_{6/9} \quad A^b_{MA}{}^7 \quad E^9_{SUS} \quad A_{MA}{}^9 \quad \%)$   
 $G^7 \quad C_{MI} / G \quad D_{MI}{}^7_{(b5)} \quad G^7_{(b9)} \quad C_{MA}{}^7 \quad C^6 \quad C^+ \quad C$



$(A_{MI}{}^9 \quad A^b_{SUS}{}^{13} \quad A^b_{13} \quad D^b_{SUS}{}^{13} \quad G^b_{MA}{}^9 \quad B^b_{SUS}{}^{13} \quad B_{MI}{}^9 \quad E^7_{(\#5)})$   
 $C_{MI} \quad A^b / C \quad A^b / C \quad C_{MI}{}^7 \quad E^b \quad G^7 / D \quad C_{MI}{}^{(MA7)} \quad C_{MI}$



$(A_{MI}{}^{11} \quad A^b_{MA}{}^7_{(\#11)} \quad G^7_{SUS}{}_{(b9)} \quad G^7_{(\#5)} \quad G^7_{(b9)})$   
 $D^7_{(\#5)} \quad D^7 \quad D_{MI}{}^7_{(b5)} \quad G^7_{(\#5)} \quad G^7$



**D.C. al fine**

\* Alternate chords for the Interlude are Fred Hersch's. He plays the Interlude like this:

$E^b_{MA}{}^7 \quad A^b_{(add9)} / C \quad F_{MI}{}^9 \quad B^b_{SUS}{}^9 \quad E^b_{(add9)} / A^b \quad A^b_{(add9)} / C \quad C^b_{MA}{}^7_{(add6)} \quad B^b_{SUS}{}^9$   
 $B^b_{SUS}{}^9 \quad E^b_{6/9} \quad A^b_{MA}{}^7 \quad E^9_{SUS} \quad A_{MA}{}^9 \quad (etc.)$



Most jazz performers (and others) do not include the Interlude.

# Dancing On The Ceiling

(from "Evergreen")

Music by Richard Rodgers

Lyric by Lorenz Hart

**Freely**  
(Verse)

$F^6/A$   $A\flat^{\circ 7}$

The world is lyr - i - cal                      Be - cause a mir - a - cle  
At night I creep in bed                      And nev - er sleep in bed,

$GMI^7$   $C^7$   $F^6/9$   $FMI^6$

Has brought my lov - er to me.                      Though he's some oth - er  
But look a - bove in the air.                      And to my great - est

$C^{7(b9)}$   $C^{7(b9)}$   $G^{7(b9)}/$   $C^{7(b9)}$   $C^{7(b9)}$   $F^6$

place, his face I see.  
joy, my boy is there.

\*  $AMI$   $G$   $F\#MI^7(b5)$   $GMI^7$   $C^9$

It is my prince who walks in - to my dream and talks.

**A** (Medium or Ballad)

$F^6/9$   $(CMI^7 F^{7(\#5)})$   $(C^9 AMI^7 A\flat MI^7)$   
 $A^{7(\#5)}$   $B\flat^6$   $B^{\circ 7}$   $C^6$   $D^{13(b9)}$

He danc - es o - ver - head on my ceil - ing, near my bed,

$GMI^7$   $C^7$   $AMI^7$   $D^{7(b9)}$   $GMI^7$   $C^{7(b9)}$   $F^6$   $GMI^7$   $C^{7(b9)}$

In my sight, Through the night.

$F^6/9$   $(CMI^7 F^{7(\#5)})$   $(C^9 AMI^7 A\flat MI^7)$   
 $A^{7(\#5)}$   $B\flat^6$   $B^{\circ 7}$   $C^6$   $D^{13(b9)}$

I try to hide in vain un - der - neath my coun - ter - pane.

\* In Frank Sinatra's performance, the last four bars of the verse are omitted.

$G_{MI}^7$   $C^7$        $A_{MI}^7$   $D^{7(b9)}$        $G_{MI}^7$   $C^{7(b9)}$        $F^6$

There's my love up a - bove.

$(B^b6)$   $G_{MI}^7$        $E^b9$   $C^9_{SUS}$        $C^{7(b9)}$   $F_{MA}^7$        $(D^{7(b9)})$   $C_{MI}^7$   $F^{7(b9)}$

I whis - per "Go a - way, my lov - er, It's not fair." \_\_\_\_\_

$(G_{MI}^7)$   $B^b6$        $C^9_{SUS}$   $E^b9$        $C^{7(b9)}$        $A_{MI}^7$   $D^{7(b9)}$        $G_{MI}^7$   $C^{7(b9)}$

But I'm so grate - ful to dis - cov - er He's still there. \_\_\_\_\_

$(C_{MI}^7)$   $F^{7(\#5)}$        $(C^9)$   $A_{MI}^7$   $A^b_{MI}^7$   
 $(A^{7(\#5)})$   $B^b6$   $B^o7$   $C^6$   $D^{13(b9)}$

I love my ceil - ing more since it is a danc - ing floor

$G_{MI}^7$        $C^9_{SUS}$   $C^{7(b9)}$        $F^6$        $(D^{7(b9)})$        $G_{MI}^7$   $C^{7(b9)}$

Just for \_\_\_\_\_ my love. (fine)

Solo on ABC.  
After solos, D.S. al fine

# Day In, Day Out

Music by Rube Bloom  
Lyric by Johnny Mercer

Medium or Bright (C<sup>6</sup> F<sup>7</sup> EMI<sup>7</sup> A<sup>7(b9)</sup>)

G<sup>7(#5)</sup> **A** C<sup>6</sup> (C<sup>6</sup> F<sup>7</sup> EMI<sup>7</sup> A<sup>7(b9)</sup>) (C<sup>#o7</sup>) DMI<sup>7</sup> G<sup>9</sup>

Day in, \_\_\_\_\_ day out \_\_\_\_\_ The

C<sup>6</sup> DMI<sup>7</sup> D<sup>#o7</sup> C<sup>6</sup>/E EMI<sup>7</sup> (AMI<sup>7</sup>) E<sup>b o7</sup>

same old hoo - doo fol - lows me a - bout, \_\_\_\_\_ The same old

(G<sup>7</sup>/D) DMI<sup>6</sup> G<sup>7</sup> <sup>3</sup> DMI<sup>7</sup> G<sup>9</sup> <sup>3</sup>

pound - ing in my heart when - ev - er I think of you \_\_\_\_\_ and dar - ling, I

DMI<sup>7</sup> G<sup>9</sup> <sup>3</sup> EMI<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>9</sup> G<sup>7</sup>

think of you \_\_\_\_\_ day in and day out. \_\_\_\_\_ Day

(C<sup>6</sup> F<sup>7</sup> EMI<sup>7</sup> A<sup>7(b9)</sup>) **B** C<sup>6</sup> (C<sup>#o7</sup>) DMI<sup>7</sup> G<sup>9</sup>

out, \_\_\_\_\_ day in, \_\_\_\_\_ I

C<sup>6</sup> DMI<sup>7</sup> D<sup>#o7</sup> C<sup>6</sup>/E (EMI<sup>7</sup> CMI<sup>9</sup>) (AMI<sup>7</sup> F<sup>9</sup>) D<sup>7(b9)</sup>

need - n't tell you how my days be - gin. \_\_\_\_\_ When I a -

G<sup>6</sup> (Ab<sup>13</sup>) DMI<sup>7</sup> G<sup>6</sup> (Ab<sup>13</sup>) DMI<sup>7</sup>

wake I a - wake - en with a tin - gle, one pos - si - bil - i - ty in view,

G<sup>6</sup> (EMI<sup>7</sup> AMI<sup>9</sup>) (EbMI<sup>7</sup>) D<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>9</sup>

That pos - si - bil - i - ty of may - be see - ing you. \_\_\_\_\_ Come

**C** (C<sup>6</sup> F<sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7(b9)</sup>)  
 C<sup>6</sup> (C<sup>#o7</sup>) D<sub>MI</sub><sup>7</sup> G<sup>9</sup>

rain, \_\_\_\_\_ come shine, \_\_\_\_\_ I

C<sup>6</sup> D<sub>MI</sub><sup>7</sup> D<sup>#o7</sup> C<sup>6</sup>/<sub>E</sub> (E<sub>MI</sub><sup>7(b5)</sup>) B<sup>b9(#11)</sup> \* A<sup>9</sup> / A<sup>7(b9)</sup> A<sup>7(b9)</sup>

meet you and to me the day is fine, \_\_\_\_\_ Then I

D<sup>7</sup>/<sub>F#</sub> F<sub>MI</sub><sup>6</sup> (C<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup>) E<sub>MI</sub><sup>7</sup> E<sub>b</sub><sup>o7</sup>

kiss your lips \_\_\_\_\_ and the pound-ing be - comes \_\_\_\_\_ the o - cean's

D<sup>13</sup> G<sup>9</sup><sub>SUS</sub> G<sup>7(#5)</sup> C<sub>MA</sub><sup>9</sup> (F<sup>9</sup>) \*\* E<sub>MI</sub><sup>7</sup> / A<sup>7(b9)</sup> A<sup>7(b9)</sup>

roar, \_\_\_\_\_ A thou - sand drums. \_\_\_\_\_ Can't you

(D<sup>13</sup>) D<sup>7</sup>/<sub>F#</sub> F<sub>MI</sub><sup>6</sup> E<sub>MI</sub><sup>7</sup> A<sup>7(b9)</sup>

see it's love, \_\_\_\_\_ can there be an - y doubt, \_\_\_\_\_ when there it

D<sub>MI</sub><sup>7</sup> G<sup>9</sup><sub>SUS</sub> (G<sup>13(b9)</sup>) C<sup>6</sup> (A<sup>7(b9)</sup>) D<sub>MI</sub><sup>9</sup> G<sup>7(b9)</sup>

is, day in, day out.

\* Often performed:

A<sup>9</sup> A<sup>7(b9)</sup>/<sub>(#5)</sub> / A<sup>7(b9)</sup> D<sup>7</sup>/<sub>F#</sub>

\*\* Often performed:

E<sub>MI</sub><sup>7</sup> A<sup>7(b9)</sup>/<sub>(#5)</sub> / A<sup>7(b9)</sup> D<sup>7</sup>/<sub>F#</sub>

Letter A, bars 8-11, are originally written as follows. They are more often played as in the chart.

E<sub>b</sub><sup>o7</sup> D<sub>MI</sub><sup>6</sup> G<sup>7</sup> D<sub>MI</sub><sup>7</sup>

(etc.)

# Days Of Wine And Roses

(from "Days Of Wine And Roses")

Music by Henry Mancini

Lyric by Johnny Mercer

Medium Ballad  
or Medium Up

(C<sup>7</sup>) **A** FMA<sup>7</sup> (C<sup>Mi</sup><sup>6</sup> E<sup>b</sup> E<sup>b</sup>9(#11) D<sup>7(b9)</sup> D<sup>9</sup> D<sup>9</sup> A<sup>Mi</sup><sup>7</sup> D<sup>7(b9)</sup>)

The days \_\_\_\_\_ of wine and ros - es \_\_\_\_\_ Laugh and

(B<sup>b</sup>Mi<sup>6</sup> E<sup>b</sup>9(#11) G<sup>Mi</sup><sup>9</sup> E<sup>b</sup>9(#11))

run a - way \_\_\_\_\_ Like a child at play, \_\_\_\_\_ Through the

(FMA<sup>9</sup> A<sup>Mi</sup><sup>7</sup> (A<sup>7(b9)</sup>) A<sup>Mi</sup><sup>7</sup> D<sup>Mi</sup><sup>7</sup> (D<sup>7(b9)</sup>) G<sup>Mi</sup><sup>7</sup> /F E<sup>Mi</sup><sup>7(b5)</sup> A<sup>7(#5)</sup>)

mead - ow - land to - ward a clos - ing door, A door marked "Nev - er -

(D<sup>Mi</sup><sup>7</sup> E<sup>Mi</sup><sup>7(b5)</sup> A<sup>7(b9)</sup> D<sup>Mi</sup><sup>7(b5)</sup> G<sup>9</sup> D<sup>Mi</sup><sup>9</sup> G<sup>9</sup> G<sup>Mi</sup><sup>7</sup> C<sup>7</sup>)

more," That was - n't there be - fore. \_\_\_\_\_ The

**B** (C<sup>Mi</sup><sup>6</sup> E<sup>b</sup> E<sup>b</sup>9(#11) D<sup>7(b9)</sup> D<sup>9</sup> D<sup>9</sup> A<sup>Mi</sup><sup>7</sup> D<sup>7(b9)</sup>)

lone - ly night dis - clos - es \_\_\_\_\_ Just a

(B<sup>b</sup>Mi<sup>6</sup> E<sup>b</sup>9(#11) G<sup>Mi</sup><sup>9</sup> E<sup>b</sup>9(#11))

pass - ing breeze \_\_\_\_\_ Filled with mem - o - ries \_\_\_\_\_ Of the

(FMA<sup>9</sup> A<sup>Mi</sup><sup>7</sup> (A<sup>7(b9)</sup>) D<sup>Mi</sup><sup>7</sup> /C B<sup>Mi</sup><sup>7(b5)</sup> E<sup>7(b9)</sup> (#5) (B<sup>b</sup>9(#11))

gold - en smile that in - tro - duced me to \_\_\_\_\_ The

A<sup>Mi</sup><sup>7</sup> D<sup>Mi</sup><sup>7</sup> G<sup>Mi</sup><sup>9</sup> C<sup>9</sup> F<sup>6</sup> (G<sup>Mi</sup><sup>7</sup> C<sup>7</sup>)

days of wine and ros - es and you.

# Dedicated To You

Sammy Cahn  
Saul Chaplin  
H.H. Zaret

Freely or Medium

(Verse)  $B^bMA^7$   $B^b6$   $B^bMI^{(MA^7)}$   $B^bMI^6$   $E^6/B$   $F^6/C$

All I am or hope to be, De - pends up - on your

$AMI^{7(b5)}$   $D^7$   $G^9$

love for me. You're the on - ly one I'll ev - er

$(DMI^7)$   $G^9$   $GMI^7$   $C^9$   $C^9$   $CMI^7$   $F^{7(b9)(\#5)}$

care for. You're the on - ly one, my dear, and there - for:

(Ballad)  $A$   $B^bMA^7$   $(EMI^7)$   $A^{7(b9)}$   $E^b9$   $B^bMA^7$

If I should write a book for you, — That brought me fame and

$DMI^7$   $G^7$   $(E^bMI^7)$   $A^{b7}$   $CMI^{7(b5)}$   $F^{7(b9)}$   $B^bMA^7$   $AMI^7$   $D^{7(b9)}$

for - tune too, — That book would be, like my heart and me,

$GMI^7$   $C^7$   $(F^{\#}MI^7 B^9)$   $CMI^7$   $F^{7(b9)(\#5)}$   $B^bMA^7$   $(EMI^7)$   $A^{7(b9)}$   $E^b9$

"Ded - i - cat - ed to you!" And if I should paint a pic - ture too, —

$B^bMA^7$   $DMI^7$   $G^7$   $(E^bMI^7)$   $A^{b7}$   $CMI^{7(b5)}$   $F^{7(b9)}$

That showed the love - li - ness of you, — The art would be, like my

$B^bMA^7$   $AMI^7$   $D^{7(b9)}$   $(GMI^7)$   $C^{7(b9)}$   $CMI^9$   $F^{13(b9)}$   $F^{13(b9)}$   $F^{13(b9)}$   $B^b6/9$   $EMI^7$   $A^7$

heart and me, "Ded - i - cat - ed to you!" To

**B**  $D_{MA}^7$   $B_{MI}^7$   $E^{7(b9)}$   $E_{MI}^7$   $A^7$   $D_{MA}^7/G_{MI}^7$   $C^{7(b9)}$

you, be - cause your love is the bea - con that lights up my way, To

$F_{MA}^7$   $D^{7(b9)}$   $G_{MI}^7$   $C^{13(b9)}$   $F_{SUS}^9$

you \_\_\_\_\_ be - cause with you, I know, a life - time could be just one

$(F\#_{MI}^7)$   $B^9$   $(E_{MI}^7)$   $A^{7(b9)}$

$F^{7(\#5)}$  **C**  $B^b_{MA}^7$   $E^b^9$

heav - en - ly day. If I should find a twin - kling star, \_\_\_\_\_

$B^b_{MA}^7$   $D_{MI}^7$   $G^7$   $(E^b_{MI}^7)$   $A^b^7$

$C_{MI}^7$   $F^{7(b9)}$

one half so won - drous as you are, \_\_\_\_\_ That star would be, like my

$B^b_{MA}^7$   $(A_{MI}^7)$   $D^{7(b9)}$   $G_{MI}^7$   $C^{7(b9)}$   $C_{MI}^9$   $F^{13(b9)}$

$G_{MI}^9$   $C^{13(b9)}$   $C_{MI}^7$   $F^{13(b9)}$   $B^b^6$   $(C_{MI}^7)$   $F^{7(\#5)}$

heart and me, "Ded - i - cat - ed to you!" **(fine)**

Solo on ABC  
After solos, D.S. al fine

# Deep Purple

Music by Peter De Rose  
Lyric by Mitchell Parish

Freely (FMA<sup>7</sup> Eb<sup>9</sup> D<sup>9</sup>)  
 (Verse) F F<sup>+</sup> F<sup>6</sup> GMI<sup>7</sup> (Db<sup>9</sup>) C<sup>9</sup>

The sun is sink - ing low be - hind the hill.

FMA<sup>7</sup> C<sup>9</sup><sub>SUS</sub> FMA<sup>7</sup> EMI<sup>7(b5)</sup> A<sup>7(#5)</sup> A<sup>7</sup>

I loved you long a - go, I love you still.

DMI C# F<sup>7</sup>/C Bb<sup>6</sup> C<sup>7(#5)</sup> C#<sup>o7</sup>

A - cross the years you come to me at twi - light,

DMI DMI(MA7) G<sup>9</sup><sub>SUS</sub> G<sup>9</sup> C<sup>9</sup><sub>SUS</sub> rall. C<sup>9</sup>

to bring me love's old thrill.

(Ballad or Medium) A C<sup>9</sup> FMA<sup>7</sup> (F#<sup>o7</sup> D<sup>7(b9)</sup> GMI<sup>7</sup> GMI (MA7) (7) C<sup>9</sup><sub>SUS</sub> C<sup>9</sup>)

When the deep pur - ple falls o - ver sleep - y gar - den walls, and the

FMA<sup>7</sup> (F<sup>9</sup> AMI<sup>7(b5)</sup> AMI<sup>7</sup> D<sup>7</sup> EMI<sup>7</sup> F<sup>o7</sup> D<sup>7</sup>/F#)

stars be - gin to flick - er in the sky, Thru the

GMI<sup>7</sup> (Eb<sup>9(#11)</sup> BbMI<sup>6</sup> AMI<sup>7</sup> Ab<sup>o7</sup>)

mist of a mem - o - ry you wan - der back to me,

GMI<sup>7</sup> C<sup>9</sup> (Bb<sup>9</sup> C<sup>9(#5)</sup> FMA<sup>7</sup> A<sup>7(b9)</sup> D<sup>7(b9)</sup> GMI<sup>7</sup> G<sup>9</sup> C<sup>9</sup>)

breath - ing my name with a sigh. In the

**B**  $F_{MA}^7$   $(F\#^{\circ 7})$   $D^{7(b9)}$   $G_{MI}^7$   $(MA^7)$   $(7)$   $C_{SUS}^9$   $C^9$

still of the night once a - gain I hold you tight. Tho' you're

$F_{MA}^7$   $(F^9)$   $A_{MI}^{7(b5)}$   $A_{MI}^7$   $D^7$   $E_{MI}^7$   $F^{\circ 7}$   $D^7$   $(F\#)$

gone, your love lives on when moon - light beams. \_\_\_\_\_ And as

$G_{MI}^7$   $(E^{\flat 9(\#11)})$   $B^{\flat}_{MI}^6$   $A_{MI}^7$   $(D^9)$   $A^{\flat \circ 7}$

long as my heart will beat, Lov - er, we'll al - ways meet

$G_{MI}^7$   $C_{SUS}^9$   $C^{7(b9)}$   $F^6$   $(D^7(\#5))$   $G_{MI}^7$   $C^9$

here in my Deep Pur - ple dreams. \_\_\_\_\_ (When the)

**Solo on AB**  
**After solos, D.S. al fine**

Originally the last note was C, except the final time when it was an F as written here.

# (Sittin' On) The Dock Of The Bay

Medium Slow 60's Folk/Rock

Otis Redding  
Stephen Cropper

(Intro) **G**

(gtr.) (etc.)  
(bs.)

**A** **G** **B** **C** **C B B<sup>b</sup> A**

Sit - tin' in the morn - in' sun, I'll be sit - tin' when the eve - nin' come.  
Left my home in Geor - gia, head - ed for the Fris - co Bay.

**A** **G** **B**

Watch - in' the ships roll in, then I  
'Cause I've had noth - in' to live for, and look like

**C** **C B B<sup>b</sup> A** **B** **G** **E(add 9)**

watch 'em roll a - way a - gain. Yeah! I'm sit - tin' on the dock of the bay,  
noth - in's gon - na come my way. So I'm just gon' sit on the dock of the bay,

**E(add 9)** **G** **E(add 9)**

watch - in' the tide roll a - way, ooh, I'm just

**G** **A** **1. G** **E**

sit - tin' on the dock of the bay wast - in' time. I

**2. G** **E** **C** **G** **D** **C**

Look like noth - ing's gon - na change.

**G** **D** **C** **G** **D**

Ev - 'ry - thing still re - mains the same. I can't do what

C G G/F F D

ten peo-ple tell me to do, — so I guess I'll re-main — the same. —

D G B C B B<sup>b</sup> A

Sit - tin' here rest - in' my bones — and this lone - li - ness won't leave me a - lone. —

A G B

— Two thou - sand miles I roam — just to

C C B B<sup>b</sup> A E G E<sup>(add 9)</sup>

make this dock my — home. — Now, — I'm just gon' sit at the dock of the bay, —

E<sup>(add 9)</sup> G E<sup>(add 9)</sup>

— watch-in' the tide — roll — a - way, — ooh — wee, — I'm

G A G E ⊕

sit - tin' on the dock of the bay — wast - in' time —

Optional solos on ABABCDE  
After solos D.S. al Coda

⊕ G E

(whistle) (Vamp and fade)

# Don't Be Blue

Bright Quasi Shuffle

Music by John Guerin  
Lyric by Michael Franks

**(Intro)** (Instrumental ad lib)

(bass mostly roots or walk over changes) \*

**A** *S.* **FMA<sup>9</sup>** **Bb<sup>13</sup>SUS**

Don't be blue, — you ain't got far to go. —  
(D.S.) Don't be blue, — the sun is bound to shine. —

**FMA<sup>9</sup>** **Bb<sup>13</sup>SUS** **Bb<sup>13</sup>** **AMI<sup>7(b5)</sup>**

You see bet - ter when you're mov - in' slow. —  
Af - ter win - ter comes the sum - mer - time. —

**AMI<sup>7(b5)</sup>** (etc.) **D<sup>7(b9)(b5)</sup>**

Don't get locked in - to your sad - ness. }  
If you're locked in - to your sad - ness. }

**Db<sup>13</sup>SUS** **C<sup>13</sup>SUS** **FMA<sup>9</sup>**

Cop a bluff, — Strut your stuff. —

**B** **FMA<sup>9</sup>** (etc.) **Bb<sup>13</sup>SUS**

If you stum - ble just be tongue-in - cheek. —

**FMA<sup>9</sup>** **Bb<sup>13</sup>SUS** **A<sup>13</sup>SUS** **A<sup>b13</sup>SUS**

Love is al - ways just like hide - and-seek. —

\* Bass can walk over changes (with hits on the head) for the entire tune.

*Ab*<sup>13</sup><sub>SUS</sub> (etc.) *Ab*<sup>13</sup>(<sup>#11</sup><sub>b9</sub>) *Db*<sup>6</sup>/<sub>9</sub>

An - to - ny and Cle - o - pa - tra did it too — So don't, —  
 Ro - meo — and Ju - liet did it too So don't, —

(*Db*<sup>6</sup>/<sub>9</sub>) *Ab*<sup>13</sup><sub>SUS</sub> *Db*MA<sup>9</sup> *Db*MA<sup>9</sup> *C*<sup>13</sup><sub>SUS</sub> *C*<sup>9</sup> (solo pick-ups)

just don't be blue.  
 no

(Solos) *C* *F*MA<sup>9</sup> *Bb*<sup>13</sup><sub>SUS</sub> *F*MA<sup>9</sup> *Bb*<sup>13</sup><sub>SUS</sub>

(bass/rhythm etc., or walk)

*Db*<sup>13</sup><sub>SUS</sub> *C*<sup>13</sup><sub>SUS</sub> *C*<sup>13</sup><sub>SUS</sub> *Db*<sup>7</sup>(<sup>#9</sup>) *C*<sup>7</sup>(<sup>#9</sup>)

1st x only

(Interlude) *D* *F*MA<sup>9</sup> *Bb*<sup>13</sup><sub>SUS</sub>

If this high-speed has - sle gets you down Re - mem - ber

*F*MA<sup>9</sup> *Bb*<sup>13</sup><sub>SUS</sub> *Db*<sup>7</sup>(<sup>#9</sup>) *C*<sup>7</sup>(<sup>#9</sup>)

Ev - 'ry - one is lost — un - til they're found. —

2. Plus solos

*C*<sup>13</sup><sub>SUS</sub> *Db*<sup>7</sup>(<sup>#9</sup>) *C*<sup>7</sup>(<sup>#9</sup>)

For additional solos,  
 Repeat letter C with 2nd ending  
 After solos, D.S. al Coda

*C*<sup>13</sup><sub>SUS</sub> *C*<sup>7</sup>(<sup>b9</sup>) *Ab*<sup>13</sup><sub>SUS</sub> *Ab*<sup>9</sup> *F*MA<sup>9</sup>

don't be blue, just don't be blue.

# Don't Worry 'Bout Me

Music by Rube Bloom

Lyric by Ted Koehler

Freely

(Verse)

This is the one mo - ment that I thought I nev - er could live through. But

now some - how, that it's here, my dear, that fool - ish fear dis - ap - pears. And

say - ing good - bye seems sweet. It's plain that

fate did - n't want us on a one way street.

(Medium Ballad)

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

get a - bout me, be hap - py, my love. Let's say that

our lit - tle show is o - ver, and so, the sto - ry ends. Why not

call it a day the sen - si - ble way, and still be friends. 'Look

**B**  $(B^b_{MI}{}^7)$   $B^b_{MI}{}^7$   $(B^b_{MI}{}^7(b5))$   $E^b{}^7$   $B^b_{MI}{}^7$   $E^b{}^7(b9)$   $A^b_{MA}{}^7$   $(E^b{}^{13}_{SUS})$   $A^b_{MA}{}^7$   $(F_{MI}{}^7 E_{MI}{}^7)$   $(E^b{}^7(b9))$

out for your - self \_\_\_\_\_ should be the rule. \_\_\_\_\_ Give your

$(E^b_{MI}{}^7)$   $A^b_{MA}{}^7$   $D^9(b5)$   $A^b{}^9$   $D^b_{MA}{}^7$   $(A^b{}^9_{SUS})$   $D^b_{MA}{}^7$

heart and your love to whom - ev - er you love, don't be a fool. \_\_\_\_\_ Dar - ling,

$D^b_{MA}{}^7$   $(D^b_{MI}{}^6)$   $A^b_{MA}{}^7$   $B^b_{MI}{}^7$   $C_{MI}{}^7$   $F^7(b9)$   $G^b{}^9$   $C_{MI}{}^7$   $F^7(b9)$

why should you cling to some fad - ing thing that used to be? \_\_\_\_\_ If

$(B^b_{MI}{}^7(b5))$   $B^b_{MI}{}^7$   $E^b{}^7(b9)$   $E^b{}^9_{SUS}$   $E^b{}^7(b9)$   $A^b{}^6$   $(C_{MI}{}^7 F^7(b9))$

you can for - get, \_\_\_\_\_ don't wor - ry 'bout me. **(fine)** Solo on AB  
After solos, D.S. al fine

# Doodlin'

Medium

Horace Silver

**A**

*S* (horns/pn.)

(pn. solo)

Tak-in' a long trip  
Check in our ho - tel,

pack-in' a big grip, — Gon - na be  
Find it is real swell. — Where can I

(Db<sup>7</sup>) N.C.

(w/ bs.)  
(add dr.)

real hip,  
find that

Got-ta be on time. —  
Do not dis-turb sign?

Ba - by is wait - in',  
Stop-pin' our phone calls,

(Db<sup>7</sup>)

(pn.)

(Gb<sup>7</sup>)

An - ti - ci - pa - tin', — Gon-na be  
Climb-in' the four walls, — No re - ser

mat - in',  
va - tions

Mar-riage is just fine. —  
For us to go dine. — } Ho-ney-moon-in' is for

(Gb<sup>7</sup>)

(Db<sup>7</sup>)

(Db<sup>7</sup> Bb<sup>7</sup>)

(horns octaves, plus 8va b.)

(w/ bs.)

spoon-in'. We don't want no one to  
tune in while we're at play, —  
dood - lin' a - way. —

(EbMI<sup>7</sup>)

(Ab<sup>9</sup>)

(Db<sup>6</sup>)

(2nd x) 1.

dood - lin' a - way.

We just dood-le all day —

(Db)

(pn.)

(Ab<sup>7</sup>/C)

(Db<sup>6</sup>)

(Ab<sup>7</sup>/C)

(bs. continues)

**B**

We just dood-le all night. We sure like it that way,

(Db<sup>6</sup>) B<sup>o7</sup> B<sup>b7</sup> A<sup>o7</sup> A<sup>b7</sup> (Db<sup>6</sup>) B<sup>o7</sup> B<sup>b7</sup> A<sup>o7</sup> A<sup>b7</sup>

(pn.)

We don't fuss, we don't fight. Well, what more can I

(Gb<sup>6</sup>) E<sup>o7</sup> E<sup>b7</sup> D<sup>o7</sup> D<sup>b7</sup> (Db<sup>6</sup>) B<sup>o7</sup> B<sup>b7</sup> / E<sup>b</sup> / A<sup>b</sup> / A<sup>b7</sup> / D<sup>b</sup> (B<sup>b7</sup>)

say? We sure dood-le just right.

E<sup>b</sup>M<sup>i7</sup> A<sup>b7</sup> D<sup>b7</sup> B<sup>o7</sup> B<sup>b7</sup> A<sup>o7</sup> D<sup>b7</sup> A<sup>b7</sup>(#5)

3

(Solos) (Db blues)

Db<sup>7</sup> G<sup>b7</sup> Db<sup>7</sup> A<sup>b</sup>M<sup>i7</sup> D<sup>b7</sup> G<sup>b7</sup> Db<sup>7</sup>

F<sup>Mi7</sup> B<sup>b7</sup> E<sup>b</sup>M<sup>i7</sup> A<sup>b7</sup> D<sup>b7</sup> E<sup>b</sup>M<sup>i7</sup> A<sup>b7</sup>

Till cue On cue break

A<sup>b</sup>bass

(pn. solo) D.S. al Coda (with repeat)

dood - lin' a - way. We sure like it that way.

(Db<sup>6</sup>) G<sup>b6</sup> G<sup>o7</sup> D<sup>b</sup> / A<sup>b</sup> G<sup>9</sup>(#11)

3

The vocal version simplifies the melody slightly:

Tak - in' a long trip, Pack - in' a big grip, — (etc.)

3

Piano plays letter A without added chords



# Doxy

Sonny Rollins

Medium

**A**

(F<sup>7</sup>(#5)) B<sup>b7</sup> (A<sup>7</sup> (E<sup>b7</sup>)) (A<sup>b7</sup>) D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> (F<sup>7</sup>(#5))  
 B<sup>b7</sup> (A<sup>7</sup> (E<sup>b7</sup>)) (A<sup>b7</sup>) D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>  
 B<sup>b9</sup> (B<sup>9</sup>(#11)) B<sup>b7</sup>(#9) E<sup>b7</sup> E<sup>o7</sup>  
 B<sup>b7</sup> (A<sup>7</sup> (E<sup>b7</sup>)) (A<sup>b7</sup>) D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> (F<sup>7</sup>(#5))

(Solos) B<sup>b7</sup> (A<sup>7</sup> (E<sup>b7</sup>)) (A<sup>b7</sup>) D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> (F<sup>7</sup>(#5))

B<sup>b7</sup> (A<sup>7</sup> (E<sup>b7</sup>)) (A<sup>b7</sup>) D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

B<sup>b7</sup> F<sub>M1</sub><sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> E<sup>o7</sup>

B<sup>b7</sup> (A<sup>7</sup> (E<sup>b7</sup>)) (A<sup>b7</sup>) D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> (F<sup>7</sup>(#5)) (last x)

After solos, D.C. al Coda

C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> G<sup>7</sup>  
 Vamp & fade

The head is played twice at the beginning, one time after solos.

"Doxy" is played with many variations. Here is a version as played by Dexter Gordon.

Medium **A**

(F<sup>7</sup>) B<sup>b7</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup>  
 B<sup>b7</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>  
 Solos: (B<sup>b7</sup> B<sup>b7</sup>) B<sup>b7</sup>(#9) F<sup>M1</sup> B<sup>b7</sup> E<sup>9</sup>(#11) E<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> A<sup>b7</sup>)  
 B<sup>b7</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup>  
 Solo on **A**  
 After solos, D.C. al Coda  
 C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> (A<sup>7</sup> A<sup>b7</sup>) G<sup>7</sup>(#5) C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup>  
 (A<sup>7</sup> A<sup>b7</sup>) G<sup>7</sup>(#5) C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> 9(#11)

# Dream Dancing

(from "You'll Never Get Rich")

Cole Porter

Freely

(Verse)

*CMA<sup>7</sup>* *C<sup>6</sup>* *FMI<sup>6</sup>/C* *C<sup>o7</sup>*

When shades en - fold The sun - set's gold

*CMA<sup>7</sup>* *BMI<sup>7</sup>* *E<sup>7(b9)</sup>* *AMI<sup>7</sup>* *C<sup>9</sup>/G*

And stars are bright a - bove a - gain,

*F<sup>6</sup>* *FMI<sup>6</sup>* *EMI<sup>7</sup>* *D#<sup>o7</sup>* *A<sup>7</sup>/E*

I smile, sweet - heart, For then I know I can start to

*E<sup>b</sup>MI<sup>7</sup>* *Ab<sup>7</sup>* *DMI<sup>7</sup>* *G<sup>7</sup>*

live a - gain, to love a - gain.

*(Medium\*)* *A* *(BMI<sup>7(b5)</sup> Bb<sup>9(b5)</sup>)* *AMI<sup>6</sup> F#MI<sup>7(b5)</sup> BMI<sup>7(b5)</sup> E<sup>7</sup>* *AMA<sup>7</sup> Eb<sup>9(b5)</sup>* *DMI<sup>7</sup>*

*(G<sup>13</sup>)* *E<sup>7(#5)</sup>* *AMA<sup>7</sup>*

When day is gone And night comes on, un - til the

*G<sup>7</sup>* *CMA<sup>7</sup>* *C<sup>7</sup>* *FMA<sup>7</sup>* *Bb<sup>9</sup>*

dawn what do I do? I clasp your hand and

*(F#MI<sup>7(b5)</sup> F<sup>9(#11)</sup> EMI<sup>11</sup> A<sup>7</sup>)* *EMI<sup>7</sup>* *A<sup>7</sup>* *E<sup>b</sup>MI<sup>7</sup> Ab<sup>7</sup>* *DMI<sup>7</sup> G<sup>7</sup>* *CMA<sup>7</sup> (GMI<sup>7</sup> C<sup>7(b9)</sup>)*

wan-der through slumb-er-land, Dream danc-ing with you. We

*(BMI<sup>7(b5)</sup> Bb<sup>9(b5)</sup> E<sup>7(#5)</sup> AMI<sup>6</sup> F#MI<sup>7(b5)</sup> BMI<sup>7(b5)</sup> E<sup>7</sup> AMA<sup>7</sup> Eb<sup>9(b5)</sup>)* *DMI<sup>7</sup>*

dance be - tween a sky se - rene and fields of

\* Also done as a Bossa Nova.

G<sup>7</sup> C<sup>MA7</sup> C<sup>7</sup> (G<sup>b9(#11)</sup>) F<sup>MA7</sup> B<sup>b9</sup>

green, spark-ling with dew. It's joy sub - lime, When -

(F<sup>#MI7(b5)</sup> F<sup>9(#11)</sup> E<sup>MI7</sup> A<sup>7</sup>)  
 E<sup>MI7</sup> A<sup>7</sup> E<sup>bMI7</sup> A<sup>b7</sup> D<sup>MI7</sup> G<sup>7</sup> C<sup>MA7</sup> (G<sup>b9(b5)</sup>)

ev - er I spend my time Dream danc - ing with you.

**B** F<sup>MA7</sup> B<sup>b9</sup> C<sup>MA7</sup> G<sup>7</sup> C<sup>6</sup>

Dream danc - ing, Oh, what a luck - y wind - fall!

(A<sup>b9</sup> A<sup>MI7(b5)</sup> D<sup>7(b9)</sup>) (G<sup>9sus</sup> / F<sup>7</sup> E<sup>7(b9)</sup>)  
 D<sup>7</sup> A<sup>MI7(b5)</sup> D<sup>7(b9)</sup> G<sup>9sus</sup> G<sup>9sus</sup> G<sup>7</sup>

Touch-ing you, clutch-ing you all the night through. So say you

(A<sup>MI7</sup> A<sup>b9(#5)</sup> G<sup>MI7</sup> G<sup>b9(b5)</sup> F<sup>9(b5)</sup> B<sup>7</sup> F<sup>#</sup> B<sup>b9</sup> F )  
**C** C<sup>MA7</sup> G<sup>b9(b5)</sup> F<sup>MA7</sup> (E<sup>7(b9)</sup>) E<sup>MI7</sup> A<sup>7</sup>

love me, dear, And let me make my ca - reer

E<sup>bMI7</sup> A<sup>b7</sup> D<sup>MI7</sup> G<sup>7</sup> (F<sup>MI7</sup> B<sup>b7</sup> E<sup>MI7</sup> A<sup>7</sup>)  
 E<sup>bMI7</sup> A<sup>b7</sup> D<sup>MI7</sup> G<sup>7</sup>

Dream danc - ing, To Par - a - dise pranc - ing,

(D<sup>7(b9)</sup> G<sup>9sus</sup>)  
 E<sup>bMI7</sup> A<sup>b7</sup> D<sup>MI7</sup> G<sup>9sus</sup> C<sup>6</sup> (C<sup>9sus</sup> C<sup>7(#5)</sup>)

Dream danc - ing with you. **(fine)** When

Solo on ABC.  
 After solos, D.S. al fine

# Dreamsville

Music by Henry Mancini  
Lyric by Jay Livingston & Ray Evans

## Ballad

**A**  $CMA^9$   $GMI^9/C$   $CMA^9$   $GMI^{9(11)}$   $F\#^9$   $CMI^9/F$   $(Eb^{\circ 7})$   $F7(b9)$

I'm in Dreams-ville — hold - ing you; A dream - y

$DMI^7$   $EbMI^9$   $EMI^{9(11)}$   $A7(b5)$   $DMI^{9(11)}$   $G7(b9)$   $G^9$   $CMA^9$   $GMI^9/C$

view, Just we two a - lone with love in Dreams-ville, —

$CMA^9$   $GMI^{9(11)}$   $F\#^9$   $CMI^9/F$   $(Eb^{\circ 7})$   $F7(b9)$   $DMI^7$   $EbMI^9$   $DMI^9$   $D\flat7(\#9)$

Time is new; We're here to love and we

$CMA^9$  **B**  $F\#MI^7(b5)$   $B7(\#5)$   $(EMI^{9(MA7)})$   $EMI^9$  /  $A7(b9)$   $A7(b9)$   $F\#MI^7$   $D/F\#$   $(BMI^7)$

do. We can see the rest of the world be - low us from our pink

$(CMI^9 F^{13(\#11)})$   $F^{13(\#11)}$   $G\#MI^7(b5)$   $C\#7(b9)$   $F\#MI^7(b5)$   $B7(b9)$   $EMI^7(b5)$   $A7(b9)$

cloud. There's no bound-'ry to this mag - ic land As we go ex - plor - ing

$DMI^7(b5)$   $G7(b9)$   $G7(b9)$  **C**  $CMA^9$   $GMI^9/C$   $CMA^9$

hand in hand in dream - y Dreams-ville, — far a

$GMI^{9(11)}$   $F\#^9$   $CMI^9/F$   $(Eb^{\circ 7})$   $F7(b9)$   $DMI^7$   $EbMI^9$   $DMI^9$   $D\flat7(\#9)$   $CMA^9$

way, And here we love, Here we'll stay.

# Easy To Love

(from "Born To Dance")

Cole Porter

Freely or Med. Ballad

(Verse)  $BbMA^7$   $GMI^{(MA^7)}$   $GMI^7$   $BbMA^9$   $GMI^7$

I know too well that I'm just wast-ing pre-cious time in

$CMi^7$   $F^7$   $BbMA^7$   $CMi^7$   $F^{7(b9)}$

think-ing such a thing could be, That you could ev-er care for me.

$BbMA^7$   $F^{7(b9)}$   $F^9$   $BbMA^7$   $GMI^7$

I'm sure you hate to hear That I a-dore you, dear, But

$DMA^7$   $GMA^7$   $EMi^7$   $A^7$   $D^6$  rit.  $Eb^7$

grant me, just the same, I'm not en-tire-ly to blame, for

(Medium Up or Med. Ballad)

$(Ami^6)$   $BMI^{7(b5)}$   $A$   $Ami^7$   $DMI^7$   $E^{7(b9)}$   $Ami^7$   $D^7$

You'd be so eas-y to love, So

$GMA^7$   $(Ami^7)$   $C^9$   $D^9$   $D^{7(b9)}$   $BMI^7$   $G^{6/9}$   $Bb^7$   $BMI^7$   $E^{7(b9)}$

eas-y to i-do-lize, all oth-ers a-bove,

$Ami^7$   $(D^7)$   $D^9$   $C^{9(\#11)}$   $BMI^7$   $E^{7(b9)}$   $D^9$   $D^{7(b9)}$   $GMA^7$   $BMI^7$   $E^{7(b9)}$

So worth the year-n-ing for,

$Ami^7$   $(Eb^7)$   $D^9$   $GMA^7$   $BMI^7$   $E^{7(b9)}$   $D^{7(b9)}$   $D^9$   $BMI^7$   $Bb^0^7$

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

**B** (A<sub>MI</sub><sup>6</sup> A<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> D<sub>MI</sub><sup>7</sup> E<sup>7(b9)</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup>)

We'd be so grand at the game, So

G<sub>MA</sub><sup>7</sup> (A<sub>MI</sub><sup>7</sup> / C<sup>9</sup> D<sub>SUS</sub><sup>9</sup> D<sup>7(b9)</sup> G<sup>6</sup> B<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> E<sub>SUS</sub><sup>7</sup> E<sup>7(b9)</sup>)

care - free to - geth - er, that it does seem a shame, That

A<sub>MI</sub><sup>7</sup> (C<sub>MI</sub><sup>7</sup> F<sup>9</sup> B<sub>MI</sub><sup>7</sup> G<sub>MA</sub><sup>7</sup> (C<sup>9(#11)</sup> B<sub>MI</sub><sup>7</sup> (B<sub>bMI</sub><sup>7</sup> B<sub>b</sub><sup>o7</sup>))

you can't see Your fu - ture with me, 'Cause you'd be

A<sub>MI</sub><sup>7</sup> (D<sub>SUS</sub><sup>9</sup> D<sup>7(b9)</sup>) G<sup>6</sup> (B<sub>MI</sub><sup>7(b5)</sup> E<sup>7(b9)</sup>)

oh, so eas - y to love! **(fine)** Solo on AB  
After solos, D.S. al fine

Originally written: (note bars 3 & 7)

**A** A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> E<sup>7(b9)</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup> C<sup>9</sup>

G<sup>6/9</sup> B<sub>MI</sub><sup>7</sup> E<sup>7(b9)</sup>

(similar in Letter **B**)

# Embraceable You

(from "Girl Crazy")

George Gershwin  
Ira Gershwin

Freely

(Verse) G<sup>6</sup>



Doz-ens of girls would storm \_\_\_\_\_ up; I had to lock my door.



Some-how I could - n't warm \_\_\_\_\_ up to one be - fore.



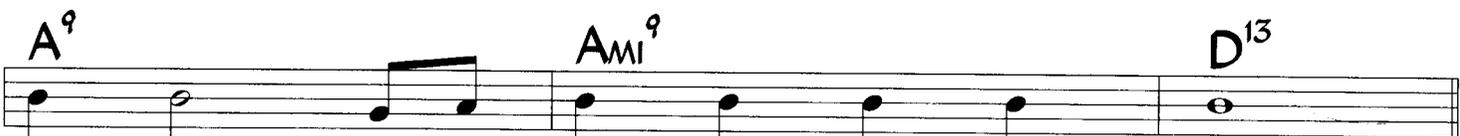
What was it that con-trolled \_\_\_\_\_ me? What kept my love - life



lean? My in - tu - i - tion told \_\_\_\_\_ me You'd come



on the scene. La - dy, lis - ten to the rhy - thm of my



heart - beat, And you'll get just what I mean.

(Medium Ballad)



Em - brace me, My sweet em - brace - a - ble you. \_\_\_\_\_



Em - brace me, You ir - re - place - a - ble you. \_\_\_\_\_

$(B^7/D\#)$   $E_{MI}/D$   $C\#_{MI}^{7(b5)}$   $F\#^{7(b9)}_{(\#5)}$   $B_{MI}$   $F\#^{7(\#5)}$   $B_{MI}^7$   $E^9$  )  
 $E_{MI}$   $E_{MI}/D$   $C\#_{MI}^{7(b5)}$   $F\#^{7(b9)}_{(\#5)}$   $B_{MI}$   $B_{MI}/A$   $G\#_{MI}^{7(b5)}$   $G_{MI}^6$

Just one look at you, my heart grew tip - sy in me. \_\_\_\_\_

$(D^6/A)$   
 $F\#_{MI}^7$   $B^{7(b9)}_{(\#5)}$   $B^{7(b9)}$   $E_{MI}^7$   $A^9$   $A_{MI}^7$   $D^7$   $(A^b^{7(b5)})$

You and you a - lone bring out the gyp - sy in me. \_\_\_\_\_

$(G^6/B)$   
**B**  $G^6_{/9}$   $B^{b0}^7$   $(A_{MI}^7 E^7)$   $A_{MI}^7$   $(A_{MI}^7 B_{MI}^{7(b5)} E^7)$   $D^7$   $(E^7)$

I love all the man - y charms a - bout you. \_\_\_\_\_

$A_{MI}^7$   $(A_{MI}^{7(b5)})$   $D^7$   $D_{MI}^7$   $G^7$   $D^{b9(b5)}$   
 $C_{MI}^6$   $F^9$   $G_{MA}^7$   $D_{MI}^7$   $G^7$

A - bove all I want my arms a - bout you. \_\_\_\_\_

$C_{MA}^9$   $(A_{MI}^9)$   $F\#_{MI}^{7(b5)}$   $B^7$   $(E_{MI})$   $E_{MI}^{(MA^7)}$   
 $E_{MI}$   $E_{MI}/D$

Don't be a naught - y ba - by, Come to pa - pa, Come to

$(E_{MI}^7 A^9 / / G^6/D)$   $B^{7(b9)}_{(\#5)}$   $E^{7(b9)}$   $B^b_{MI}^7$   $E^{b7}$   $D^{7(b9)}$   
 $C\#_{MI}^{7(b5)}$   $C_{MI}^6$   $B_{MI}^7$   $E^{7(b9)}_{(\#5)}$   $A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G^6$   $(E_{MI}^7 A_{MI}^7 D^7)$

pa-pa, do! My sweet em - brace - a - ble you. **(fine)**

Solo on AB.  
After solos, D.S. al fine

Rhythm of melody is often altered to:  
Letter A, bar 3, and similar measures throughout

$A_{MI}^7$   $D^7$

- brace - a - ble you.

# Everything Must Change

Bernard Ighner

Ballad

(C<sup>7</sup>(#9) / #5) **A** FMI<sup>9</sup> C<sup>7</sup>/E FMI<sup>9</sup>/Eb

Ev - 'ry - thing must change, noth - ing stays the same.  
(Win - ter turns to) spring, a wound - ed heart will heal,

D<sup>7</sup>(b5) DbMA<sup>9</sup> / / Ab<sup>(add9)</sup>/C BbMI<sup>7</sup> / Ab

Ev - 'ry one will change, no one stays the  
but nev - er much too soon, yes, ev - 'ry - thing must

GMI<sup>7</sup>(b5) C<sup>7</sup>(#9) / #5 FMI<sup>9</sup> C<sup>7</sup>/E

same. The young be - come the old, and mys - t'ries do un -  
change.

FMI<sup>9</sup>/Eb D<sup>7</sup>(#9) / b5 DbMA<sup>9</sup> / Ab<sup>(add9)</sup>/C BbMI<sup>7</sup> / Ab

fold, 'cause that's the way of time. Noth - ing and no one goes un -

GbMA<sup>9</sup>(#11) Eb<sup>13</sup>SUS Eb<sup>13</sup>(b9) AbMA<sup>9</sup> GMI<sup>7</sup>(b5) C<sup>7</sup>(b9) / #5

changed. There are not man - y things in life you can be

FMI<sup>9</sup> Bb<sup>9</sup> **B** DbMA<sup>9</sup>

sure of. Ex - cept rain comes from the clouds, —

AbMA<sup>9</sup>/C 1. BbMI<sup>9</sup>(11) (rit.) C<sup>7</sup>(b9) / #5

sun lights up the sky, — and hum - ming - birds do fly. —

(C<sup>7</sup>(b9) / #5) N.C. (FMI<sup>11</sup>) 2. BbMI<sup>9</sup>(11) C<sup>7</sup>(b9) / #5

Win - ter turns to hum - ming - birds do fly. —

(Optional solos on AB)

**C**  $D^bMA^9$   $AbMA^9/C$

Rain comes from the clouds, — sun lights up the sky, — and

$B^bMI^9(11)$   $AbMA^9/C$   $D^bMA^9$

hum - ming - birds do fly. — Rain comes from the clouds, —

$AbMA^9/C$   $B^bMI^9(11)$  *rit.*  $G^bMA^9(11)$

sun lights up the sky, — and mu - sic makes me cry. —

Interlude from Quincy Jones' version. (Inserted before letter B, 2nd x)

(el. pn., plus 8va b.)

**N.C. mp**

(bs.)

**Trombone solo**

**N.C.**  $B^bMI^7$   $AbD^7(\#9)$   $D^bMA^9$   $Ab^{(add9)}$   $C$   $B^bMI^9$   $Ab$   $GMI^7(b5)$   $C^7(\#5)$

(sample)

2. (Trombone solo etc.) (Solo etc., busier feel)

$G^bMA^9$   $E^b13_{SUS}$   $E^b13(b9)$   $AbMA^9$   $GMI^7(b5)$   $C^7(\#5)$

(sample bs.) *mf*

$FMI^9$   $B^b13_{SUS}$   $B^b13$  <sup>end solo</sup>

Go to letter B (take 2nd ending)

Ex - cept

# Falling In Love With Love

(from "The Boys Of Syracuse")

Medium or Bright  
(see note at end)

Music by Richard Rodgers  
Lyric by Lorenz Hart

**A**  $B^bMA^7$  ( $E^bMA^7$   $DMI^7$   $G^{7(b9)}$ )  $CMi^7$

Fall - ing in love with love is fall - ing for make be - lieve.

( $DMI^7$   $G^{7(b9)}$ )  $F^7$   $CMi^7$   $F^7$

Fall - ing in love with love is play - ing the

$B^bMA^7$  ( $GMI^7$   $CMi^7$   $F^7$ )  $B^bMA^7$

$B^bMA^7$   $B^b6$

fool. Car - ing too much is

$B^b6$   $AMi^7$   $D^7$

such a ju - ve - nile fan - cy.

$GMI^7$   $C^7$   $CMi^7$

Learn - ing to trust is just for chil - dren in school.

$F^7$  **B**  $B^bMA^7$  ( $E^bMA^7$   $DMI^7$   $G^{7(b9)}$ )

I fell in love with love one night when the

$CMi^7$  ( $DMI^7$   $G^{7(b9)}$ )  $F^7$   $CMi^7$

moon was full. I was un - wise with

**F<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **(GMI<sup>7</sup>)** **CMI<sup>7</sup>** **B<sup>b</sup>6** **F<sup>7</sup>** )

eyes un - a - ble to see.

**B<sup>b</sup>MA<sup>7</sup>** **(AMI<sup>7</sup>)** **D<sup>7</sup>** **(E<sup>b</sup>MA<sup>7</sup>)** **GMI<sup>7</sup>** **G<sup>b</sup>9(#5)** **(\*)** **Ab<sup>9</sup>(#11)**

I fell in love with love, with love ev - er - last - ing,

**(FMI<sup>7</sup>)** **B<sup>b</sup>7(b9)** **E<sup>b</sup>MA<sup>9</sup>** **DMI<sup>7</sup>** **(\*)** **CMI<sup>7</sup>** **B<sup>o</sup>7** **CMI<sup>7</sup>** **\*F<sup>7</sup>(b9)**

**G<sup>7</sup>(b9)**

But love fell out with

**B<sup>b</sup>6** **(GMI<sup>7</sup>)** **CMI<sup>7</sup>** **F<sup>7</sup>(b9)** )

me.

\* Smaller notes (in parentheses) are the original notes. Larger notes are more frequently played or sung.

This piece is frequently played or sung in an Up Tempo 4 or 2:

**B<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>** **DMI<sup>7</sup>** **G<sup>7</sup>** **CMI<sup>7</sup>** **F<sup>7</sup>** (etc.)

# Fascinating Rhythm

(from "Lady, Be Good")

George Gershwin  
Ira Gershwin

Medium or Bright

(Verse)

*F*<sub>M1</sub> /*E*<sup>b</sup> *D*<sub>M1</sub><sup>7(b5)</sup> *D*<sup>b7</sup> *F*<sub>M1</sub>/<sub>C</sub> *B*<sup>o7</sup>

*B*<sup>b9</sup> / *F*<sub>M1</sub>/<sub>A</sub><sup>b</sup> *C*<sup>7</sup>/<sub>G</sub> *F*<sub>M1</sub> /*E*<sup>b</sup> *D*<sub>M1</sub><sup>7(b5)</sup> *D*<sup>b7</sup>

*F*<sub>M1</sub>/<sub>C</sub> *C*<sup>7(#5)</sup> *F*<sub>M1</sub> *C*<sub>M1</sub> /*B*<sup>b</sup>

*A*<sub>M1</sub><sup>7(b5)</sup> *A*<sup>b7</sup> *C*<sub>M1</sub>/<sub>G</sub> *F*<sup>#o7</sup> *F*<sup>9</sup> / *C*<sub>M1</sub>/<sub>E</sub><sup>b</sup> *G*<sup>7</sup>/<sub>D</sub> (*C*<sub>M1</sub> *C*<sub>M1</sub> /*B*<sup>b</sup>)

(*F*<sub>M1</sub><sup>7</sup> *A*<sub>M1</sub><sup>7(b5)</sup> *F*<sub>M1</sub>/<sub>A</sub><sup>b</sup> *G*<sup>7</sup> *C*<sup>7</sup>)

(Medium or Bright)

**A** (*C*<sup>7</sup>) *G*<sub>M1</sub><sup>7</sup> *C*<sup>7</sup> *G*<sub>M1</sub><sup>7</sup> *C*<sup>7</sup> *G*<sub>M1</sub><sup>7</sup> *C*<sup>7</sup> *G*<sub>M1</sub><sup>7</sup> *C*<sup>7</sup>

(*C*<sup>7</sup> *G*<sub>M1</sub><sup>7</sup> *C*<sup>7</sup> *F*<sup>7</sup> *C*<sub>M1</sub><sup>7</sup> *F*<sup>7</sup> *C*<sub>M1</sub><sup>7</sup> *F*<sup>7</sup>)

(*F*<sup>7</sup> *C*<sub>M1</sub><sup>7</sup> *F*<sup>7</sup> *C*<sub>M1</sub><sup>7</sup> *F*<sup>7</sup> **B** *B*<sup>b6</sup>)

GMI<sup>7</sup> C<sup>7</sup> F<sup>6</sup> (EMI<sup>7(b5)</sup> A<sup>7(#9)</sup>)

I get up — with the sun, (Start a hop-ping, nev - er stop-ping)

DMI<sup>7</sup> G<sup>7</sup> (GMI<sup>7</sup> C<sup>7</sup> C<sup>9</sup><sub>SUS</sub> AMI<sup>7</sup> / D<sup>7(#9)</sup> D<sup>7(b9)</sup>)

To find at night, no work — has been done. I know that

(C<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>)

once it did - n't mat - ter But now you're do - ing wrong. When you start to pat - ter, I'm so un -

(C<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> F<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>)

hap - py. Won't you take a day off? De - cide to run a - long Some-where

(F<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> DB<sup>b6</sup>)

far a - way off, And make it snap - py! Oh, how I

(EMI<sup>7(b5)</sup> GMI<sup>7</sup> A<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>)

long to be — the man (gal) I used to be!

GMI<sup>7</sup> C<sup>7</sup> \* GMI<sup>7</sup> C<sup>9</sup><sub>SUS</sub> C<sup>13(b9)</sup> F<sup>6</sup> (AMI<sup>7</sup> D<sup>7</sup>)

Fas - ci - na - ting Rhy - thm, Oh, won't you stop pick - ing on me! (fine)

Solo on ABCD  
After solos, D.S. al fine

Note: Last 3 bars are sometimes played:

GMI<sup>7</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7(#5)</sup> F<sup>6</sup> (AMI<sup>7</sup> D<sup>7</sup>) or GMI<sup>7</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7</sup> F<sup>6</sup> (AMI<sup>7</sup> D<sup>7</sup>)

Originally in E<sup>b</sup>, instrumentalists more often play this tune in F.



**D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>6/9</sup>**

te tra - ba - lha o a - no in - tei - ro Por  
mo - es - ta noi - te, pas - san - do, pas - san - do Em

**F<sub>#MI</sub><sup>7(b5)</sup> B<sup>7(b9)</sup> E<sub>MI</sub><sup>7</sup> A<sup>7(#5)</sup> D<sub>MI</sub><sup>7</sup> G<sup>7(b9)</sup> (G<sup>#o7</sup>)**

um mo - men - to de so - nho Pra fa - zer a fan - ta - si - a De rei -  
bus - ca da ma - dru - ga - da Fa - lem bai - xo por fa - vor Pra que e -

**D<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>/G (D<sup>7</sup> D<sup>7</sup>/F<sub>#</sub> D<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup>/F)**

ou de pi - ra - ta ou jar - di - nei - ra Pra tu -  
la a - cor - de a - le - gre com o di - a. O - fe -

**A<sub>MI</sub><sup>7</sup> (D<sup>9</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>7(#5)</sup> A<sub>MI</sub><sup>7</sup>) Till cue**

do se a - ca - bar na quar - ta fei - ra. 2. Tris - te  
re - cen - do bei - jos de a - mor.

**Last x**

**A<sub>MI</sub><sup>7</sup>**

\* In some versions letter A is repeated. (Form: AABCD)

# A Foggy Day

(from "A Damsel In Distress")

George Gershwin  
Ira Gershwin

Freely

(Verse)

$F_{MA}^7$   $(E_b^9)$   $B_b^{6/9}$   $F_{MA}^7$

I was a stran - ger in the ci - ty. \_\_\_\_\_ Out of town were the

$(B_b^9)$   $B_b^{6/9}$   $F_{MA}^7$   $E^7$

peo - ple I knew. I had that feel - ing of self - pi - ty, \_\_\_\_\_ What to

$A_{MI}$   $D^9(13)$   $G_{MI}^7$   $C^7$   $C^7(\#5)$

do? What to do? What to do? The out - look was de - cid - ed - ly

$F_{MA}^7 (D_{MI}^7)$   $A_{MI}$   $A_{MI}^6$   $A_{MI}^7$   $D^7(b9)$

blue. But as I walked through the fog - gy streets a - lone, It

$A_{MI}^9$   $(D^9)$   $G_{MI}^7$   $C^7(b9)$   $F^6$   $(D^7$   $G_{MI}^7$   $C^7)$

turned out to be the luck - iest day I've known. \_\_\_\_\_

(Medium)  $(C^7)$   $A$   $F_{MA}^9$   $(A_b^9)$   $D^7(\#5)$   $G^9$   $G_{MI}^7$   $C^7(b9)$

A fog - gy day \_\_\_\_\_ in Lon - don town \_\_\_\_\_

$F^6$   $(D_{MI}^7(b5))$   $A_b^9$   $G^7(13)$   $C^9$

Had me low \_\_\_\_\_ and had me down. \_\_\_\_\_

$F_{MA}^7$   $(F^9)$   $C_{MI}^7$   $F^7(b9)$   $B_b^{MA}^9$   $E_b^9$

I viewed the morn - ing with a - larm, \_\_\_\_\_ The

(F<sub>MA</sub><sup>7</sup>)  
A<sub>MI</sub><sup>7</sup> D<sup>7(b9)</sup> (G<sub>MI</sub><sup>9</sup>)  
G<sup>9</sup> C<sup>9</sup>

Brit - ish Mu - se - um had lost its charm. How

**B** F<sub>MA</sub><sup>9</sup> (A<sub>b</sub><sup>9</sup>)  
D<sup>7(b9)</sup> G<sup>9</sup>  
G<sub>MI</sub><sup>7</sup> C<sup>7(13)</sup>

long, I won - dered, could this thing last? But the

F<sup>6</sup> (D<sub>MI</sub><sup>7(b5)</sup>)  
A<sub>b</sub><sup>9</sup> G<sup>7(13)</sup> C<sup>9</sup>

age of mir - a - cles had - n't passed, For,

C<sub>MI</sub><sup>9(11)</sup> F<sup>9(13)</sup> B<sub>b</sub>MA<sup>9</sup> E<sub>b</sub><sup>9(#11)</sup>

sud - den - ly, I saw you there And through

(F<sub>MA</sub><sup>7</sup>) (G<sub>MI</sub><sup>7</sup>) (A<sub>MI</sub><sup>7</sup>) (G<sub>MI</sub><sup>7</sup>) (F<sub>MA</sub><sup>7</sup>)  
F<sub>MA</sub><sup>7</sup>/C G<sub>MI</sub><sup>7</sup>/C F<sub>MA</sub><sup>7</sup>/C G<sub>MI</sub><sup>7</sup>/C F<sub>MA</sub><sup>7</sup>/C D<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup>

fog - gy Lon - don town the sun was shin - ing ev - 'ry

F<sup>6</sup> (G<sub>MI</sub><sup>7</sup> C<sup>7</sup>)

where. (fine) Solo on AB  
After solos, D.S. al fine

The melody at letters A and B is often played:

**A** F<sub>MA</sub><sup>9</sup> D<sup>7(b9)</sup>

(etc.)

and

**B** F<sub>MA</sub><sup>9</sup> D<sup>7(b9)</sup>

(etc.)

# Forest Flower

Charles Lloyd

Medium Latin Jazz **A** (Latin Jazz)

N.C. *mf* (tenor, as sounds)

**A** *S*  $A_{MA}^9$   $G_{MA}^9$

$C_{MA}^9$   $B^b_{MA}^9$  (opt. dr. fill) *f*

(Jazz 4)

**B**  $C^{\#}_{MI}^9$   $D_{MI}^9$   $G^{13(b9)}$   $C^{6/9}$  *mf* Opt. ad lib

(bs. walks)

1. (Latin Jazz)

$C_{MI}^9$   $B^{7(\#9)(\#5)}$   $B^b_{MA}^9$  *mf*

2. (Latin Jazz)

$C_{MI}^9$   $B^{7(\#9)(\#5)}$   $B^b_{13}$  Opt. ad lib

(Latin Jazz)

**C**  $C_{MI}^9$   $B^b^9$   $E^b_{MA}^9$  Opt. ad lib

$B^b^9$   $A^b^9(\#11)$   $G^b_{MA}^9$   $G^b_{MI}^9$

*decrescendo* *mp* *crescendo*

$A_{MI}^9$   $C_{MI}^9$   $E^b_{MI}^9$   $C^{6/9}$  *f*

*tr*

**D** (Solos) (Latin)  
 $A_{MA}^9$   $G_{MA}^9$   $C_{MA}^9$   $B^b_{MA}^9$

**E** (Jazz 4) (D M I 9 G 7(b9 #5) ) (Jazz 4)  
 $C^{\#}M I^9$   $D M I^9$   $G 7(b9 \#5)$   $C^{6/9}$   $C M I^9$   $B^9$

(Optional break) (Latin)  
 $B^b_{MA}^9$  (↓ ♯ -)  $F A_{MA}^9$   $G_{MA}^9$

(Jazz 4) (D M I 9 G 7(b9 #5) )  
 $C_{MA}^9$   $B^b_{MA}^9$   $G C^{\#}M I^9$   $D M I^9$   $G 7(b9 \#5)$

(Optional break) (↓ ♯ -)  
 $C^{6/9}$   $C M I^9$   $B^{13}$   $B^{13}$

(Latin)  
 $C M I^9$   $B^{b13}$   $E^b_{MA}^9$   $B^{b13}$   $A^{b13}$

$G^b_{MA}^9$   $G^b M I^9$   $A M I^9$   $C M I^9$   $E^b M I^9$

Till cue On cue  
 $C^{6/9}$   $C^{6/9}$  break

(Repeat for solos)

D.S. al Coda

(1st x)

$C^{6/9}$   $C$   $(F/C)$   $C$   $D M I^7 / G$

(bs.) (sample bs.) (Long vamp, solo & fade)

# From This Moment On

(from "Kiss Me Kate")

Cole Porter

Freely

(Verse) FMA<sup>7</sup>

GMI<sup>7</sup>/<sub>F</sub>

FMA<sup>7</sup>

FMA<sup>7</sup> // C/E

Now that we are close, no more nights mor-ose. Now that

DMI //

AMI/C

G/B

C

C<sup>7</sup>/<sub>Bb</sub>

FMA<sup>7</sup>

FMA<sup>7</sup>/<sub>C</sub>

C<sup>9</sup><sub>SUS4-3</sub>

we are one, the be-guine has just be-gun. Now that we're side by side,

FMA<sup>7</sup>

DMI<sup>7</sup> G<sup>9</sup>

C/G

DMI<sup>7</sup>

G<sup>7</sup>

the fu-ture looks so gay, Now we are al-i-bied when we

(Medium or Bright)

C

C<sup>7</sup>/<sub>Bb</sub>

AMI

GMI<sup>7</sup>

C<sup>7</sup>

say: \_\_\_\_\_

(Medium or Bright)

S: A

FMI<sup>6</sup>

(DMI<sup>7(b5)</sup>)

GMI<sup>7</sup>

C<sup>7</sup>

Solos: (FMI<sup>6</sup>)

BbMI<sup>6</sup>/<sub>F</sub>

FMI<sup>6</sup>

From this mo-ment on, \_\_\_\_\_ You for

EbMI<sup>7</sup>

Ab<sup>7</sup>

D<sup>b</sup>MA<sup>7</sup>

G<sup>b</sup><sup>9</sup>

me, dear, on-ly \_\_\_\_\_ two for tea, dear,

Ab<sup>6</sup>

GMI<sup>7</sup>

C<sup>7</sup>

FMI<sup>6</sup>

(DMI<sup>7(b5)</sup>)

from this mo-ment on. \_\_\_\_\_ From this hap-py day, \_\_\_\_\_

GMI<sup>7</sup>

C<sup>7</sup>

Solos: (FMI<sup>6</sup>)

BbMI<sup>6</sup>/<sub>F</sub>

FMI<sup>6</sup>

EbMI<sup>7</sup>

Ab<sup>7</sup>

no more blue songs,

$D^{\flat}MA^7$   $G^{\flat 9}$   $A^{\flat 6}$

on - ly whoop - dee - doo songs, from this mo - ment on.

$E^{\flat}MI^9$   $A^{\flat 13}$   $D^{\flat}MA^7$   $G^{\flat 9}$

For you've got the love I need so much,

$A^{\flat 6}$   $CMI^7$   $F^7$   $(B^{\flat 7}_{SUS})$   $E^{\flat 6}$   $B^{\flat 7}$   $(C^7(\flat 9))$

Got the skin I love to touch, Got the arms to

$(B^{\flat 7}_{SUS})$   $FMI^7$   $B^{\flat 7}$   $(E^{\flat 7}_{SUS})$   $E^{\flat 7}$   $D^{\flat 9}$   $C^7(\sharp 9)$   $E^{\flat 7}$   $C^7(\flat 9)$

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

$(C)$   $FMI^6$   $(DMI^7(\flat 5))$   $GMI^7$   $C^7$  *Solos:*  $(FMI^6)$   $B^{\flat}MI^6/F$   $FMI^6$

From this mo - ment on, You and

$E^{\flat}MI^7$   $A^{\flat 7}$   $D^{\flat}MA^7$   $G^{\flat 9}$

I, babe, we'll be rid - in' high, babe,

$(A^{\flat 6})$   $(A^{\flat 6}/E^{\flat})$   $(A^{\flat 7}/E^{\flat})$   $(CMI^7)$   $(CMI^7(\flat 5))$   $F^7$   $B^{\flat 7}$   $E^{\flat 13}_{SUS 4-3}$

Ev - 'ry care is gone from this mo - ment

$A^{\flat 6}$   $(GMI^7)$   $C^7(\flat 9)$

on. **(fine)**

Solo on ABC  
After solos, D.S. al fine

# Get Here

Brenda Russell

Pop Ballad

(Intro) *mp* (el. pn. solo)

2. **A** (Instrumental solo on D.S.)

You can reach me by rail - way, — you can reach me by  
 sail - boat, — climb a tree and swing

trail - way. — You can reach me on an air - plane, — you can reach me with — your mind.  
 rope to rope. — Take a sled and slide — down a slope — in - to these arms — of mine.

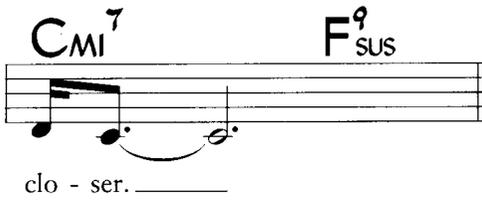
— You can reach me by car - a-van, — cross the de-sert like an a - rab man. — } I don't care —  
 — You can jump on a speed-y colt — cross the bor-der in a blaze of hope. — }

— how you get here, just get here if — you can. — You can reach me by

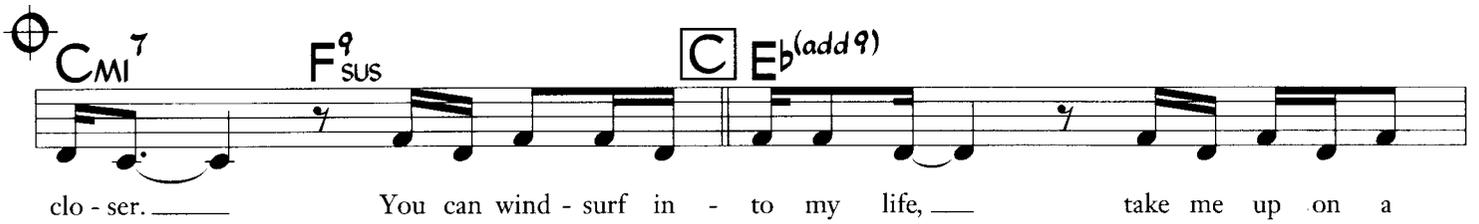
2. **B** (vocal on D.S.)

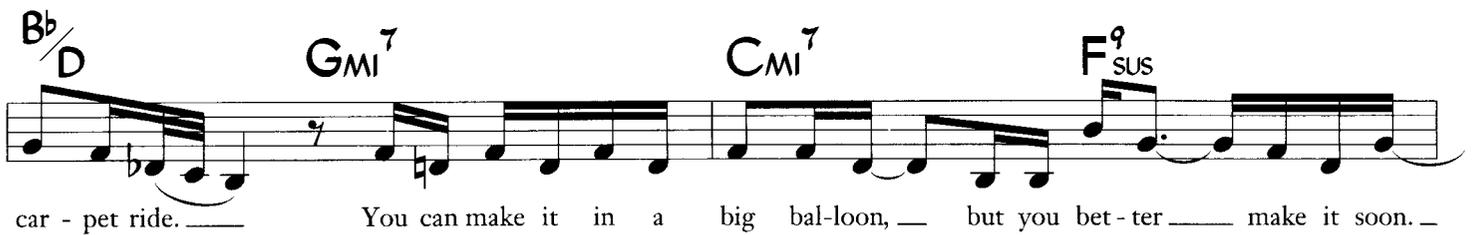
There are hills and moun - tains — be - tween us, — al - ways some-thing to get

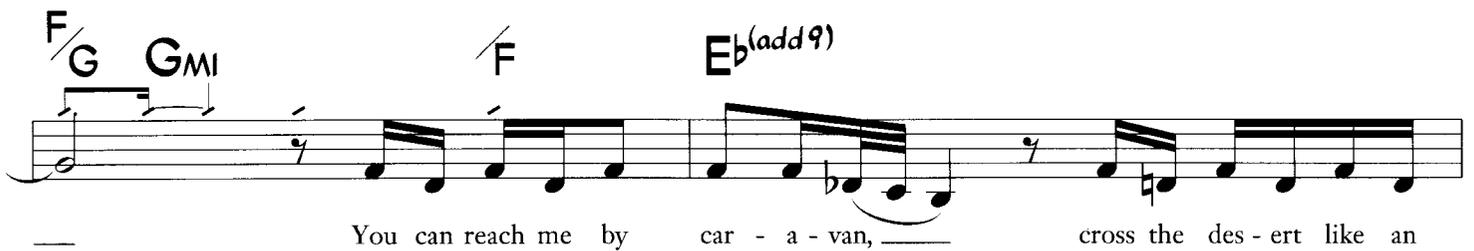


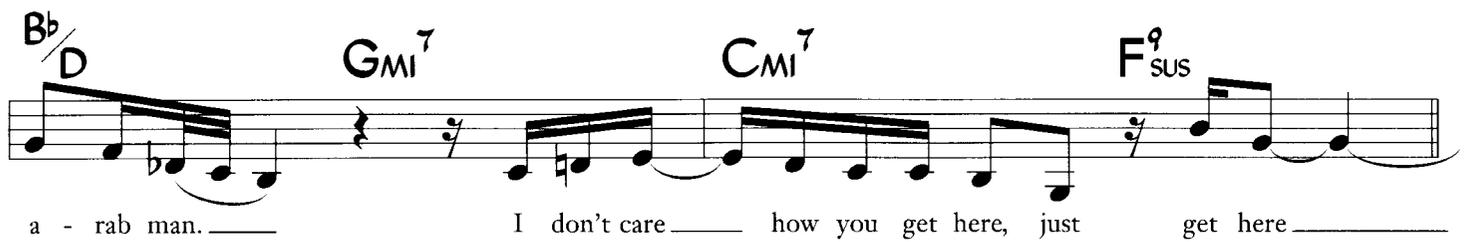


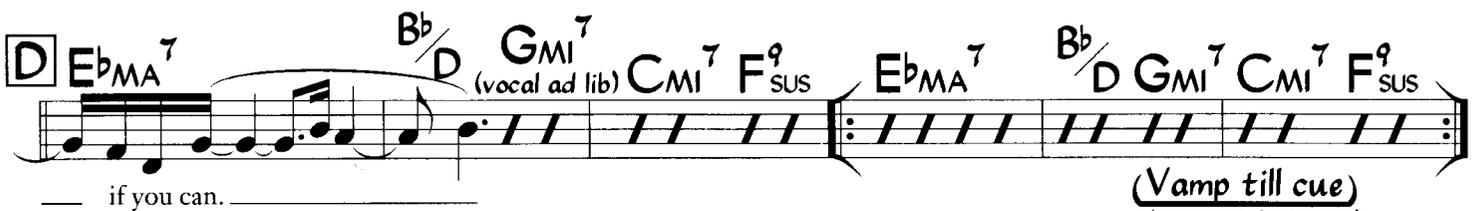
**D.S. al 2nd ending al Coda**  
 (Instrumental solo in letter A)  
 (optional repeat letter A for longer solo)



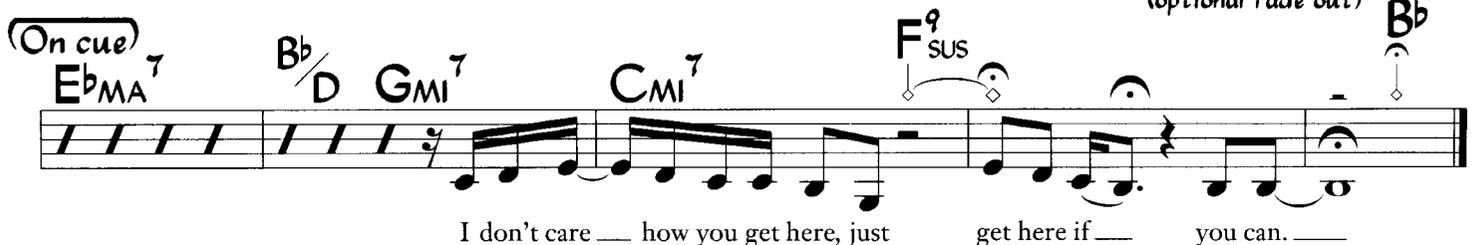








**(Vamp till cue)**  
 (optional fade out)



# Get Out Of Town

(from "Leave It To Me")

Cole Porter

Freely (or Slow)

(Verse)  $GMA^7$   $BMI^{7(b5)}$   $E^7$   $AMI^{7(b5)}$   $D^{7(b9)}$   $GMA^7 (D^7)$

The farce was end - ed, The cur - tains drawn,

$GMA^7$   $A^{7(\#5)}$   $D^7$   $EMI^7$   $A^7$   $D^7$

And I at least pre - tend - ed That love was dead and gone.

$D^9/C$   $B^{\circ 7}$   $AMI^7 (G)$   $F\#MI^{11} B^{7(\#5)}$

But now from no - where you come to me as be - fore To

$EMI^7$   $(C^7)$   $C^7$   $C\#^{\circ 7}$   $DMA^7$  *rall.*  $D^{7(b9)}$

take my heart and break my heart once more.

(Slow or Medium)  $GMI^6$   $(C^9)$   $GMI^6$

Get out of town - Be - fore it's too late, my love.

$GMI^6$   $(GMI^7)$   $DMI^{7(b5)}$   $GMI^7/F$   $G^{7(b9)}$

Get out of town, - Be good to me, please.

$(EMI^{7(b5)})$   $Eb^{\circ 7}$   $DMI^7$   $Db^{\circ 7}$   
 $CMi^9$   $F^7$   $BbMA^9$   $(Eb^9)$

Why wish me harm? - Why not re - tire to a farm - And be con -

$(CMi^7)$   $EMI^{7(b5)}$   $A^{7(\#5)}$   $AMI^{7(b5)}$   $D^{7(b9)}$   
 $EMI^{7(b5)}$   $A^{7(\#5)}$

tent - ed to charm - The birds - off the trees?

**B**  $(GMI^6)$   $GMA^7$   $(C^9)$   $GMI^6$

Just dis - ap-pear, — I care — for you much too much, — And

$GMI^6$   $DMI^{7(b5)}$

when you are near, — close to me, dear, — We touch too much, —

$G^{7(b9)}$   $CMI^9$   $(Ab^9(\#11))$   $E^bMI^7$   $Ab^9(\#11)$

The thrill when we meet Is so bit - ter - sweet That,

$B^bMA^7$   $(Eb^7)$   $DMI^{7(b5)}$   $G^{7(b9)}$   $CMI^7$

dar - ling, it's get - ting me down. — So on your mark, — get

$CMI^{7(b5)}$   $F^{7(b9)}$   $B^b6$   $(AMI^{7(b5)})$   $D^{7(b9)}$

set, Get out of town. **(fine)**

Solo on AB  
After solos, D.S. al fine

# The Girl From Ipanema

(Garôta de Ipanema) Music by Antonio Carlos Jobim

Portuguese Lyric by Vinicius de Moraes

English lyric by Norman Gimbel

Medium Bossa Nova

**A**  $F_{MA}^9$   $G^{9(b5)}$   $G^9$

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

$G^{9(b5)}$   $G^9$   $GMI^7$   $Gb^7(b5)$

ma goes walk - ing, and when — she pass - es, each one — she pass - es goes

$(AMI^7)$   $D^{7(b9)}$   $D^b_{MA}^9$   $Gb^7(b5)$   $F_{MA}^7$   $Gb^9$   $F_{MA}^9$

“aah!” — When she walks she’s like — a sam - ba that

$G^{9(b5)}$   $G^9$   $GMI^7$

swings so cool and sways — so gen - tle that when — she pass - es, each one —

$Gb^7(b5)$   $F_{MA}^7$

— she pass - es goes “aah!” —

**B**  $G^b_{MA}^7$   $(Cb^9(\#11))$   $Cb^9$

Oh, — but I watch her so sad - ly. —

$F\#MI^9$   $(D^9(\#11))$   $D^9$

How — can I tell her I love her? —

$GMI^9$   $(Eb^9(\#11))$   $Eb^9$

Yes, — I would give my heart glad - ly, — But each

day when she walks to the sea, she looks straight a - head, not at me.

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

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

see.

Solo on ABC  
After solos, D.C. al Coda

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

Girl From Ipanema (Garota de Ipanema) Portuguese Lyric  
(The melody rhythm with the Portuguese lyric is considerably different.)

Olha que coisa mais linda, Mais cheia de graça,  
E ela menina Que vem e que passa,  
Num doce balanço, caminho do mar.

Moça do corpo dourado, Do sol de Ipanema,  
O seu balançado é mais que um poema,  
É a coisa mais linda que eu já ve passar.

Ah!, porque estou tão sozinha.  
Ah!, porque tudo é tão Triste.  
Ah!, a beleza que existe.  
A beleza que não é só minha, Que também passa sozinha.

Ah!, se ela soubesse Que quando ela passa  
O mundo sorrindo se enche de graça  
E fica mais lindo Por causa do amor.

# Give Me The Simple Life

(From "Wake Up And Dream")

Music by Rube Bloom

Lyric by Harry Ruby

Medium or Freely

(Verse)

Chords: Eb<sup>6</sup>/<sub>9</sub>, Bb<sup>9</sup>(#5), Eb<sup>6</sup>, FMI<sup>7</sup>, Bb<sup>7</sup>(b9)

Folks are blessed who make the best of ev - 'ry - day,

Chords: Eb<sup>6</sup>/<sub>9</sub>, Bb<sup>9</sup>(#5), Eb<sup>MA</sup><sup>9</sup>, Eb<sup>6</sup>, GMI<sup>6</sup>, AMI<sup>7</sup>(b5), D<sup>7</sup>(#5)

liv - ing by their own phi - los - o - phy. Ev - 'ry - one be - neath the sun must

Chords: GMI<sup>6</sup>/<sub>9</sub>, C<sup>9</sup>(#11), FMI, (MA7), (7), Bb<sup>9</sup><sub>SUS</sub>, Bb<sup>9</sup>

find a way, \_\_\_\_\_ and I have found the on - ly way for me.

Section A (Medium)

Chords: FMI<sup>7</sup>, Bb<sup>7</sup>, (Eb<sup>MA</sup><sup>7</sup>), GMI<sup>7</sup>, C<sup>7</sup>(b9), (D<sup>MI</sup><sup>7</sup>(b5)), FMI<sup>7</sup>, G<sup>7</sup>(#5)

I don't be - lieve in fret - tin' and griev - in', why \_\_\_\_\_ mess a - round with strife? \_\_\_\_\_  
Liv - ing I find is best \_\_\_\_\_ when your mind is keen \_\_\_\_\_ as a carv - ing knife. \_\_\_\_\_

Chords: (Bb<sup>MI</sup><sup>7</sup>), (Eb<sup>7</sup>), CMI, (G<sup>7</sup>/<sub>B</sub>), Eb<sup>7</sup>/<sub>Bb</sub>, AMI<sup>7</sup>(b5), Ab<sup>MI</sup><sup>6</sup>, Eb<sup>6</sup>/<sub>G</sub>, Gb<sup>o7</sup>, (CMI<sup>7</sup>)

I nev - er was cut out to \_\_\_\_\_ step and strut out, Give \_\_\_\_\_  
I'm cra - zy a - bout sleep, can't \_\_\_\_\_ do with - out sleep, \_\_\_\_\_

Chords: FMI<sup>7</sup>, GMI<sup>7</sup>, C<sup>7</sup>(b9), F<sup>7</sup>, Bb<sup>7</sup>, (C<sup>7</sup>(b9)), FMI<sup>7</sup>, Bb<sup>7</sup>

me the sim - ple life! \_\_\_\_\_ Some \_\_\_\_\_ find it pleas - ant din -  
I \_\_\_\_\_ love to whit - tle and \_\_\_\_\_

Chords: (Eb<sup>MA</sup><sup>7</sup>), (D<sup>MI</sup><sup>7</sup>(b5)), (Bb<sup>MI</sup><sup>7</sup>), (Eb<sup>7</sup>), GMI<sup>7</sup>, C<sup>7</sup>(b9), FMI<sup>7</sup>, G<sup>7</sup>(#5), CMI, (G<sup>7</sup>/<sub>B</sub>), Eb<sup>7</sup>/<sub>Bb</sub>

ing on pheas - ant, Those \_\_\_\_\_ things roll off my knife. \_\_\_\_\_ Just serve \_\_\_\_\_  
play a lit - tle tune \_\_\_\_\_ on a ten - cent fife. \_\_\_\_\_ I don't \_\_\_\_\_

$A_{MI} 7(b5)$   $A^b_{MI} 6$   $E^b/G$   $(C_{MI} 7)$   $G^b o 7$   $F_{MI} 7$   $B^b 7$   
 — me to - ma - toes and — mashed po - ta - toes, } Give — me the sim - ple life! —  
 aim to wor - ry, hus - tle or hur - ry, }

$E^b 6$   $C_{MI} 7$  **B**  $F_{MI} 7$   $B^b 7$   $(E^b_{MA} 7)$   $C 7(b9)$   
 $G_{MI} 7$   $C_{MI} 7$   
 — } A cot - tage small is all I'm af - ter, not  
 I greet the dawn when I a - wak - en, the

$F_{MI} 7$   $B^b 7$   $E^b_{MA} 7 (E^b 7)$   $D_{MI} 7(b5)$   $G 7(b9)$   $C_{MI} 7$   
 one that's spa - cious and wide; A house that rings with joy and laugh - ter and the  
 sky is clear up a - bove. I like my scram - bled eggs and ba - con served by

\*  $F 9$   $B^b 9_{SUS}$   $B^b 7$  **C**  $F_{MI} 7$   $B^b 7$   $(E^b_{MA} 7)$   $G_{MI} 7$   $C 7(b9)$   
 ones you love in - side. — Some — like the high road, I — like the low road, free —  
 some - one that I love. — Life — could be thrill - ing with — one who's will - ing to —

$(D_{MI} 7(b5))$   $(B^b_{MI} 7)$   $(E^b 7)$   
 $F_{MI} 7$   $G 7(\#5)$   $C_{MI} (G^7/B)$   $E^b 7/B^b$   $A_{MI} 7(b5)$   $A^b_{MI} 6$   
 — from the care and strife. — Sound corn - y and seed - y but —  
 — be a farm - er's wife. — Kids call - ing me pap - py would —

$E^b/G$   $(C_{MI} 7)$   $G^b o 7$   $F_{MI} 7$   $B^b 7$   $E^b 6$   $(C 7(b9))$   
 — yes, in - deed - y; } Give — me the sim - ple life! — **(fine)**  
 — make me hap - py; }

Solo on ABC  
After solos, D.S. al fine

\* Originally

$F 9$   $B^b 9_{SUS}$   
  
 ones you love in - side.

# Good Bait

Tadd Dameron  
Count Basie

Medium Slow Bebop

**A**

(F<sup>7(alt.)</sup>) B<sup>b6</sup> G<sup>M7</sup> C<sup>M7</sup> F<sup>7(b9)</sup> D<sup>M7</sup> G<sup>M7</sup> (G<sup>7</sup>)

(bass/dr. in 2)

C<sup>M7</sup> F<sup>7(b9)</sup> B<sup>b9</sup> B<sup>b7</sup> D E<sup>bMA9</sup> A<sup>b9</sup>

(D<sup>M7</sup> G<sup>7(b9)</sup> C<sup>M7</sup> F<sup>7(b9)</sup>) (On repeat)

D<sup>M7</sup> D<sup>bM7</sup> C<sup>M7</sup> C<sup>b9</sup> B<sup>b6</sup> F<sup>7(alt.)</sup> B<sup>b6</sup> F<sup>M9</sup> E<sup>7(#9)</sup>

**B** E<sup>b6</sup> C<sup>M7</sup> F<sup>M7</sup> B<sup>b7(b9)</sup> G<sup>M7</sup> C<sup>M7</sup> F<sup>M7</sup> B<sup>b7(b9)</sup>

(bass walk)

(B<sup>bM7</sup> E<sup>b7</sup>) E<sup>b9</sup> (A<sup>9(b5)</sup>) A<sup>bMA7</sup> D<sup>b9</sup> G<sup>M7</sup> G<sup>bM7</sup> F<sup>M7</sup> E<sup>9</sup> E<sup>b6</sup> G<sup>b13</sup> F<sup>13</sup>

**C** B<sup>b6</sup> G<sup>M7</sup> C<sup>M7</sup> F<sup>7(b9)</sup> D<sup>M7</sup> G<sup>M7</sup> C<sup>M7</sup> F<sup>7(b9)</sup> (G<sup>7</sup>)

(bass in 2)

(F<sup>M7</sup> B<sup>b7</sup>) B<sup>b9</sup> D E<sup>bMA9</sup> A<sup>b9</sup> (D<sup>M7</sup> G<sup>7(b9)</sup> C<sup>M7</sup> F<sup>7(b9)</sup>) D<sup>M7</sup> D<sup>bM7</sup> C<sup>M7</sup> C<sup>b9</sup> B<sup>b6</sup> F<sup>7(alt.)</sup>

(optional fine)

**D** (Solos)

B<sup>b6</sup> G<sup>7(b9)</sup> C<sup>M7</sup> F<sup>7(b9)</sup> D<sup>M7</sup> G<sup>7(b9)</sup> C<sup>M7</sup> F<sup>7(#5)</sup> B<sup>b9sus</sup> B<sup>b9</sup>

(bass walk)

E<sup>bMA7</sup> A<sup>b9</sup> (D<sup>M7</sup> G<sup>7(b9)</sup> C<sup>M7</sup> F<sup>7(b9)</sup>) D<sup>M7</sup> D<sup>bM7</sup> C<sup>M7</sup> C<sup>b9</sup> 1. B<sup>b6</sup> F<sup>7(alt.)</sup> 2. B<sup>b6</sup> F<sup>M7</sup> B<sup>b7(b9)</sup>

**E** Eb<sup>6</sup> CMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7(b9)</sup> GMI<sup>7</sup> C<sup>7(#5)</sup> FMI<sup>7</sup> Bb<sup>7(b9)</sup> Eb<sup>9</sup> Ab<sup>MA</sup> Db<sup>9</sup>

GMI<sup>7</sup> GbMI<sup>7</sup> FMI<sup>7</sup> E<sup>9</sup> Eb<sup>6</sup> F<sup>7(#5)</sup> Bb<sup>6</sup> G<sup>7(#5)</sup> CMI<sup>7</sup> F<sup>7(#5)</sup> DMI<sup>7</sup> G<sup>7(#5)</sup>

CMI<sup>7</sup> F<sup>7(#5)</sup> Bb<sup>9</sup><sub>SUS</sub> Bb<sup>9</sup> Eb<sup>MA</sup> Ab<sup>9</sup> (DMI<sup>7</sup> G<sup>7(b9)</sup> CMI<sup>7</sup> F<sup>7(b9)</sup>)  
 DMI<sup>7</sup> DbMI<sup>7</sup> CMI<sup>7</sup> Cb<sup>9</sup> Bb<sup>6</sup> F<sup>7(#5)</sup>

Go back to letter D for more solos.  
 After solos, go on (or optional D.S. al fine)

**(“Shout” Chorus)**

**G** Bb<sup>6</sup> GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7(b9)</sup> Bb<sup>MA</sup> GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7(#5)</sup>

(horns octaves)

Bb<sup>9</sup> Bb<sup>9</sup>/<sub>D</sub> Eb<sup>6</sup> Ab<sup>9</sup> DMI<sup>7</sup> DbMI<sup>7</sup> CMI<sup>7</sup> Cb<sup>9</sup> Bb<sup>6</sup> F<sup>7(alt.)</sup>

(not precise)

**H** Bb<sup>6</sup> GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7(b9)</sup> Bb<sup>MA</sup> GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7(#5)</sup>

Bb<sup>9</sup><sub>SUS</sub> Bb<sup>9</sup> Eb<sup>MA</sup> Ab<sup>9</sup> DMI<sup>7</sup> DbMI<sup>7</sup> CMI<sup>7</sup> Cb<sup>9</sup> Bb<sup>6</sup> FMI<sup>9</sup> E<sup>9(#11)</sup> Eb<sup>MA</sup>

(div.)

**(Bass solo)**

**I** Eb<sup>6</sup> CMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7(b9)</sup> Eb<sup>MA</sup> CMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7(b9)</sup> BbMI<sup>7</sup> Eb<sup>7</sup> Ab<sup>MA</sup> Db<sup>9</sup>

GMI<sup>7</sup> GbMI<sup>7</sup> FMI<sup>7</sup> E<sup>9</sup> Eb<sup>6</sup> Gb<sup>9</sup> F<sup>9</sup>

(horns unison)

D.S. al Coda (with repeat)

# The Good Life

Music by Sacha Distel  
Lyric by Jack Reardon

Med. Ballad or Medium

(Eb7(b9)) A AbMA7 GMI7

Oh, the good life full of fun seems to be the ideal,

C7 FMI7

Yes, the good life let's you hide all the sadness you

(DMI7 G7) CMI7 F7 BbMI7 DMI7(b5) G7 DbMA7

feel. You won't really fall in

(Eb7(b9)) Gb9 AbMA7 (GMI7(b5)) C7(b9)

love for you can't take the chance, So be

FMI7 Bb7 BbMI7 Eb7

hon-est with your-self, don't try to fake romance. It's the

B AbMA7 GMI7

good life to be free and explore the un-known,

C7 FMI7

Like the heart-aches when you learn you must face them a-

(DMI7 G7) CMI7 F7 BbMI7 (Eb7(b9)) DMI7(b5) G7 DbMA7 Gb7

lone. Please re-member I still love you, and in

(A<sup>b</sup>M<sup>A</sup>7) CMI<sup>7</sup> G<sup>b</sup>13 F<sup>7(b9)</sup> F<sup>7(b9)</sup> B<sup>b</sup>MI<sup>7</sup>

case you wonder why, Well, just wake up, Kiss the

E<sup>b</sup>9<sub>SUS</sub> E<sup>b</sup>7(b9) A<sup>b</sup>6 (B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7(b9))

good life good - bye.

The last line was originally: "Please remember I still love you, and in case you didn't know,  
Well, just wake up, Kiss the good life hello."

# Have You Met Miss Jones?

(from "I'd Rather Be Right")

Music by Richard Rodgers

Lyric by Lorenz Hart

*Freely* (Verse)  $(\frac{F}{A})$   
 $C^7$   $FMA^7$   $Ab^{\circ 7}$   $GMI^7$   $C^7$   $AMI^7$   $Ab^{\circ 7}$

It hap-pened, — I felt it hap-pen. — I was a - wake, — I was - n't

$(DMI^7$   $G^{7(b9)}$  )  
 $GMI^7$   $C^7$   $FMA^9$   $Ab^{\circ 7}$   $GMI^7$   $C^7$

blind. — I did - n't think, — I felt it hap - pen. — Now I be -

$(\frac{F}{A}$   $Ab^{\circ 7}$   $GMI^7$   $C^{7(b9)}$   $CMI^7$   $F^7$  )  
 $GMI^7$   $C^{7(b9)}$   $F^6$   $F^7$   $BbMA^9$   $Eb^9$

lieve in mat - ter o - ver mind. — And now, you see, — we must - n't

$(GMI^7$   $Ab^{\circ 7}$  )  
 $AMI^7$   $D^{7(b9)}$   $Bb^6$   $G^{13}$   $GMI^7$   $C^7$

wait. — The near - est mo - ment that we mar - ry is too late.

*Medium*  $(FMA^7$   $F^{\# \circ 7}$  )  
**A**  $FMA^7$   $(Bb^9)$   $AMI^7$   $D^{7(b9)}$   $GMI^7$   $C^9$   $SUS$   $C^9$

"Have you met Miss Jones?" Some - one said as we shook hands.

$(FMA^7)$   $(AbMI^9$   $Db^9$   $GMI^7$   $C^{7(b9)}$  )  
 $AMI^7$   $DMI^7$   $(G^9)$   $GMI^7$   $C^{7(b9)}$

She was just Miss Jones to me. —

$(FMA^7$   $F^{\# \circ 7}$  )  
 $FMA^7$   $(Bb^9)$   $AMI^7$   $D^{7(b9)}$   $GMI^7$   $C^9$   $SUS$   $C^9$

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

(F<sub>MA</sub><sup>7</sup>)  
A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> (G<sup>9</sup>) C<sub>MI</sub><sup>7</sup> F<sup>7(b9)</sup>

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

B B<sup>b</sup><sub>MA</sub><sup>9</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b</sup><sup>7</sup> G<sup>b</sup><sub>MA</sub><sup>9</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup>

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

D<sub>MA</sub><sup>9</sup> (B<sub>MI</sub><sup>7</sup>) A<sup>b</sup><sub>MI</sub><sup>9(11)</sup> D<sup>b</sup><sup>9</sup> G<sup>b</sup><sub>MA</sub><sup>9</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup>

once I owned the earth and sky.

C (F<sub>MA</sub><sup>7</sup>) (B<sup>b</sup><sup>9</sup>) F<sup>#o7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>7</sup> C<sup>9</sup><sub>SUS</sub> C<sup>9</sup>

Now I've met Miss Jones, And we'll go on meet - ing till we

(G<sup>13</sup>) A<sub>MI</sub><sup>7</sup> D<sup>9</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup> F<sup>6</sup> (G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup>)

die, Miss Jones and I. (fine)

Solo on ABC  
After solos, D.S. al fine

McCoy Tyner's chords for letter A (originally in E flat):

Bright A F<sub>MA</sub><sup>7</sup> (D<sup>7(b9)</sup>) A<sub>MI</sub><sup>7</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>7</sup> (C<sup>7(b9)</sup>) G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup> F<sub>MA</sub><sup>7</sup>

F<sup>6</sup> 1. A<sup>b</sup><sup>13</sup> G<sup>b</sup><sup>13</sup> 1. (C<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sup>7(b9)</sup>) C<sub>MI</sub><sup>7</sup> F<sup>7(b9)</sup> B

# He Was Too Good To Me

(from "Simple Simon")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse)

Chords:  $F_{MI}^7$   $Bb^7$   $Eb^{6/9}$   $F_{MI}^7$   $Bb^7$

There goes my young in - tend - ed, The thing is end - ed, re - grets are

Chords:  $Eb_{MA}^7$   $F_{MI}^7$   $Bb^7$   $Eb_{MA}^7$   $Db_{MA}^7$   $C^7$

vain. I'll nev - er find an - oth - er half so sweet,

Chords:  $B_{MA}^7$   $A_{MA}^7$   $Ab^9_{SUS4-3}$   $Db_{MA}^7$   $F_{MI}^7$   $Bb^7$

And we'll nev - er meet a - gain. I was a good sport,

Chords:  $Eb_{MA}^7$   $C^9$   $F_{MI}^7$   $Ab_{MA}^7$   $Bb^7$

Told him Good - bye, Eyes dim, But why com - plain?

Section: (Ballad) **A**

Chords:  $Eb_{MA}^7$   $Eb^7(b9)$   $Ab_{MA}^7$   $Bb^9_{SUS}$   $Bb^9$

He was too good to me. How can I get a - long now?

Chords:  $Eb_{MA}^7$   $(C_{MI}^7)$   $G_{MI}^7(b5)$   $C^7(b9)$   $Db^9$   $F_{MI}^7$   $Ab_{MI}^6/Cb$   $Bb^9_{SUS}$   $Bb^9$

So close he stood to me, Ev - 'ry - thing seems all wrong now.

Chords:  $Eb_{MA}^7$   $D$   $(C_{MI}^7)$   $Eb^7/Db$   $C_{MI}^7$   $A_{MI}^7(b5)$   $Ab_{MI}^6/Cb$   $Eb/Bb$   $Ab^{13(b5)}$   $A_{MI}^7(b5)$   $Bb^7/Ab$

He would have brought me the sun. Mak - ing me

(GMI<sup>7</sup> CMI<sup>7</sup>)  
 GMI<sup>7</sup> C<sup>9</sup> F<sup>9</sup><sub>SUS</sub> F<sup>9</sup> FMI<sup>7</sup> Bb<sup>7</sup>

smile, \_\_\_\_\_ that was his fun. \_\_\_\_\_

[B] EbMA<sup>7</sup> Eb<sup>7</sup>(b9) (Ab<sup>6</sup> / Eb) Ab<sup>6</sup> AbMI<sup>6</sup> Ab<sup>o7</sup> / Eb Bb<sup>9</sup><sub>SUS</sub> Bb<sup>9</sup>

When I was mean to him He'd nev - er say, "Go 'way now."

EbMA<sup>7</sup> (BbMI<sup>7</sup> Eb<sup>7</sup> AbMA<sup>7</sup> FMI<sup>7</sup>(b5) Bb<sup>7</sup>(b9))  
 G<sup>7</sup>(#5) C<sup>9</sup><sub>SUS4-3</sub> AbMI<sup>6</sup> / Cb Bb<sup>9</sup><sub>SUS</sub> Bb<sup>9</sup>

I was a queen to him. Who's goin' to make me gay now?

EbMA<sup>7</sup> / D (CMI<sup>7</sup> / Bb) AMI<sup>7</sup>(b5) AbMI<sup>6</sup> D<sup>9</sup> )  
 Eb<sup>7</sup> / Db Ab<sup>6</sup> / C Db<sup>9</sup> / Cb

It's on - ly nat - u - ral I'm blue,

Eb<sup>6</sup> / Bb (Bb<sup>o7</sup>) FMI<sup>7</sup> Bb<sup>9</sup> Eb<sup>6</sup> (FMI<sup>7</sup> Bb<sup>7</sup>)

He was too good to be true. **(fine)**

Solo on AB  
 After solos, D.S. al fine

The original melody varies considerably from this version.  
 This version is based on recordings by Chet Baker and Meredith D'Ambrosio.

## Hello

Lionel Richie

Pop Ballad

\*

(Intro) (instr.)

Musical notation for the Intro (instrumental) in C major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

Chords: (pn.)  $A_{MI}^{(add\ 9)}$   $A_{MI}^9/G$   $F_{MA}^7$   $C^6/G$   $F_{MA}^7$   $A_{MI}^{(add\ 9)}$   $A_{MI}^9/G$   $F_{MA}^7$   $C^6/G$   $F_{MA}^7$

(bs./dr. tacet till 7th bar of letter A, 1st x)

(etc.)

**A**

Musical notation for the first line of the main section (letter A), starting with a repeat sign. The melody is in the treble clef.

Chords:  $A_{MI}^{(add\ 9)}$   $A_{MI}^9/G$   $F_{MA}^7$   $C^6/G$   $F_{MA}^7$   $A_{MI}^{(add\ 9)}$   $A_{MI}^9/G$

been a - lone with you in - side my mind,  
long to see the sun - light in your hair,

and in my dreams I've kissed your lips a  
and tell you time and time a - gain how

Musical notation for the second line of the main section.

Chords:  $F_{MA}^7$   $C^6/G$   $F_{MA}^7$   $A_{MI}^{(add\ 9)}$   $A_{MI}^9/G$   $F_{MA}^7$   $C^6/G$   $F_{MA}^7$

thou - sand times.  
much I care.

I some - times see you pass out - side my door. (vocal in on D.S.) Hel -  
Some - times I feel my heart will o - ver - flow. Hel -

Musical notation for the third line of the main section.

Chords:  $A_{MI}^{(add\ 9)}$   $A_{MI}^9/G$   $F_{MA}^7$   $A^{(add\ 9)}$  **B**  $D_{MI}$   $G^{(add\ 9)}$

lo, is it me you're look - ing for?  
lo, I've just got to let you know,

I can see it in your eyes, I can  
'Cause I won - der where you are and I

Musical notation for the fourth line of the main section.

Chords:  $C^{(add\ 9)}$   $F^{(add\ 9)}$   $B^b^{(add\ 9)}$   $E^+/G\#$   $E^7/G\#$   $A_{MI}$   $E^7/B$   $A_{MI}/C$   $E^7/B$

see it in your smile, — You're all I've ev - er want - ed, and my arms are o - pen wide. 'Cause you  
won - der what you do. — Are you some - where feel - ing lone - ly or is some - one lov - ing you? Tell me

Musical notation for the fifth line of the main section.

Chords:  $D_{MI}$   $G^{(add\ 9)}$   $C^{(add\ 9)}$   $F^{(add\ 9)}$   $B^b^{(add\ 9)}$

know just what to say  
how to win your heart,

and you know just what to do, —  
For I have - n't got a clue, —

and I want to tell you  
But let me start by

Musical notation for the sixth line of the main section.

Chords:  $E^+$   $E$   $C$   $A_{MI}^{(add\ 9)}$   $A_{MI}^9/G$   $F_{MA}^7$   $C^6/G$   $F_{MA}^7$

so much,  
say - ing,

I love you.  
I love you.

\* The melody is freely interpreted.

1.  $A_{MI}^{(add\ 9)}$   $A_{MI}^9/G$   $F_{MA}^7$   $C^6/G$   $F_{MA}^7$  2.  $A_{MI}^{(add\ 9)}$   $A_{MI}^9/G$   $F_{MA}^7$   $C^6/G$   $F_{MA}^7$

D.S. for solo (vocal enters at pickup to 7th bar of letter A) al Coda

you.

$A_{MI}^{(add\ 9)}$   $A_{MI}^9/G$   $F_{MA}^7$   $C^6/G$   $F_{MA}^7$  A

(cello, 8va b.) rall.

In the original version by Lionel Richie, the instrumental solo (D.S.) is only 6 bars long and the vocal that follows is:

Hello, is it me you're looking for?  
 'Cause I wonder where you are  
 And I wonder what you do,  
 Are you somewhere feeling lonely  
 Or is someone loving you?  
 Tell me how to win your heart,  
 For I haven't got a clue,  
 But let me start by saying "I love you."

# Hey There

(from "The Pajama Game")

Richard Adler  
Jerry Ross

Medium Slow or Medium

**A** Eb<sup>6</sup> CMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> CMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup>



Hey there, — you with the stars in your eyes, Love nev - er made a

(EMI<sup>7</sup> A<sup>7</sup>)  
C<sup>7(b9)</sup> FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>MA</sup><sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>



fool of you, You used to be too wise. —

**B** G<sup>6</sup> EMI<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> G<sup>6</sup> EMI<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>



Hey there, — you on that high fly - ing cloud, Though she won't throw a

(AbMI<sup>7</sup> Db<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> F#MI<sup>7</sup> B<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup>)  
G<sup>7</sup> (Db<sup>9(b5)</sup>) C<sup>7</sup> (Gb<sup>9(b5)</sup>) FMI<sup>7</sup> (B<sup>13</sup>) Bb<sup>7(b9)</sup>



crumb to you, You think some-day she'll come to you. — Bet - ter for -

**C** Eb<sup>6</sup> CMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> CMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup>



get her, — Her with her nose in the air. She has you danc - ing

(EMI<sup>7</sup> A<sup>7</sup>)  
C<sup>7(b9)</sup> FMI<sup>7</sup> Bb<sup>7</sup> BbMI<sup>9</sup> Eb<sup>9</sup> (Eb<sup>9</sup><sub>SUS</sub> Eb<sup>9</sup>)



on a string. Break it and she won't care. — Won't you

**D** Ab<sup>MA</sup><sup>7</sup> A<sup>o7</sup> Eb<sup>MA</sup><sup>7</sup> Bb (Db<sup>13</sup>) C<sup>7(b9)</sup>



take this ad - vice I hand you like a broth - er? — Or are you

not see - ing things too clear? Are you too much in love to hear? Is it

all go - ing in one ear and out the oth - er? \_\_\_\_\_

Most of the alternate chords are from Hal Galper's great version.

## Hot House

Up Tempo, Bebop

Tadd Dameron

(GMI<sup>7(b5)</sup>) C<sup>7(b9)</sup> )  
**A** C<sup>7(b9)</sup> FMI<sup>(MA7)</sup>

(G<sup>7(b9)</sup>)  
 DMI<sup>7(b5)</sup> G<sup>7(b9)</sup> CMA<sup>7</sup>

**B** (GMI<sup>7(b5)</sup>) C<sup>7(b9)</sup> ) FMI<sup>(MA7)</sup>

(G<sup>7(b9)</sup>)  
 DMI<sup>7(b5)</sup> G<sup>7(b9)</sup> CMA<sup>7</sup>

**C** CMI<sup>7</sup> F<sup>7(b9)</sup> B<sup>b</sup>MA<sup>7</sup>

A<sup>b</sup>13<sup>(b9)</sup> G<sup>13(b9)</sup>

(GMI<sup>7(b5)</sup>) C<sup>7(b9)</sup> ) FMI<sup>(MA7)</sup>

**D** (G<sup>7(b9)</sup>)  
 DMI<sup>7(b5)</sup> G<sup>7(b9)</sup> CMA<sup>7</sup>

(all rhythm)

Bars 1-4 of **A** and **D** are often played:

Based on the chords of "What Is This Thing Called Love?"

# A House Is Not A Home

Music by Burt Bacharach

Lyric by Hal David

Ballad

**A**  $BbMA^7$   $Eb^6/Bb$   $BbMA^7$

A chair is still a chair e - ven when there's no one sit - ting there;

$Bb^9_{SUS}$   $Bb^9$   $EbMA^7$   $D^7(b9)$   $(FMI^7)$   $GMI^7$   $Bb^9_{SUS}$   $Bb^7(b9)$   $FMI^7$   $Bb^7(b9)$

But a chair is not a house, and a house is not a home when there's

$EbMA^7$   $CMi^9$   $F^9_{SUS}$

no one there to hold you tight, and no one there you can kiss good -

$BbMA^7$   $BbMA^7$   $Eb^6/Bb$

night. A room is still a room e - ven when there's noth - ing

$BbMA^7$   $Bb^9_{SUS}$   $Bb^9$   $EbMA^7$   $D^7(b9)$

there but gloom; But a room is not a house, and a

$(FMI^7)$   $Bb^9_{SUS}$   $Bb^7(b9)$   $GMI^7$   $FMI^7$   $Bb^7(b9)$   $EbMA^7$   $CMi^9$

house is not a home when the two of us are far a - part and one of us

$F^9_{SUS}$   $BbMA^7$  **B**  $Eb^6_9(\#11)$

has a bro - ken heart. Now and then I call your name and

$BbMA^7$   $Ab^9(\#11)$   $G^{13}_{SUS}$   $G^{13(b9)}$   $CMA^9$   $G^{13(b9)}$

sud - den - ly your face ap - pears.

But it's just a cra - zy game.

When it ends \_\_\_\_\_ it ends in tears. Dar - ling, have a heart. \_\_\_\_\_

\_\_\_\_\_ Don't let one mis - take keep us a - part. I'm not

meant to live a - lone. Turn this house in - to a home. When I climb the stair \_\_\_\_\_ and turn the

key, Oh, please be there still in love with me.

Bridge in chart (letter B) is as played by McCoy Tyner.

The original bridge is as follows:

**B** Now and then I call your name and sud - den - ly your face ap - pears. \_\_\_\_\_

\_\_\_\_\_ But it's just \_\_\_\_\_ a cra - zy game. \_\_\_\_\_ When it ends it ends in tears.

# How Do You Keep The Music Playing?

Music by Michel Legrand  
Lyric by Alan and Marilyn Bergman

## Pop Ballad

**A**  $C_{MI}^7$   $F_{SUS}^9$   $F^9$   $B^b_{MA}^7$   $G_{MI}^7$

How do you keep the mu-sic play-ing? How do you make it last?

$C_{MI}^7$   $F_{SUS}^9$   $F^9$   $B^b_{MA}^7$   $(A_{MI}^7 D^7)$   
 $D_{MI}^7 / A$

How do you keep the song from fad-ing too fast?

$G_{MI}^7$   $C_{SUS}^9$   $C^9$   $F_{MA}^7$   $D_{MI}^7$

How do you lose your-self to some-one and nev-er lose your way?

$E_{MI}^7(b5)$   $A_{SUS}^9$   $A^{7(b9)}$   $D_{MI}$   $D_{MI}^{7(b5)}$   $G^{7(b9)}$

How do you not run out of new things to say?

**B**  $C_{MI}^7$   $F_{SUS}^9$   $F^9$   $B^b_{MA}^7$

And since we know we're al-ways chang-ing, how can it be the same?

$G_{MI}^7$   $E^b_{MA}^7$   $D_{MI}^7$   $C_{MI}^7$

And tell me how, year af-ter year, you're sure your heart will fall a -

$F_{SUS}^9$   $F^7$   $(E^b/B^b)$   $B^b$   $B^b$   $D^{7(\#5)}$

part each time you hear { his her } name? I

**C**  $G_{MI}^7$  (both x's)  $C_{SUS}^9$   $C^9$   $F_{MA}^7$  / /  $(B^{7(b5)})$

know the way I feel for you, it's now or nev-er. The

*(counter melody, 2nd x only)*

How do you keep the mu-sic play-ing? How do you make it

$B^bMA^7$  ( $GMI^7$  /  $F$ )  $E MI^7(b5)$

more I love the more that I'm a - fraid that  
last? How do you keep the song from

$A^9_{SUS}$   $A^7(b9)$   $D MI^9$   $D MI^7(b5)$   $G^7(b9)$

in your eyes I may not see for - ev - er, for - ev - er.  
fad - ing keep the song from fad - ing too fast?

**D**  $C MI^7$   $F^9_{SUS}$   $F^9$   $B^bMA^7$   $G MI^7$

If we can be the best of lov - ers, yet be the best of friends,

$E^bMA^7$   $D MI^7$   $G^9_{SUS}$   $G^7(b9)$   $C MI^9$

if we can try with ev - 'ry day to make it bet - ter as it grows,

$C MI^7(b5)$   $F^9_{SUS}$   $F^9$

with an - y luck then I sup - pose the mu - sic nev - er

1.  $E^b/B^b$   $B^b$  2.  $E^b/B^b$  ( $B^b$ )

ends. I ends. **Optional D.C. for solos**

# How Insensitive

(Insensatez)

Music by Antonio Carlos Jobim

Portuguese Lyric by Vinicius de Moraes

English lyric by Norman Gimbel

Med. Slow Bossa Nova

**A**  $D_{MI}^7$   $A^{7(b9)}/C\#$

How \_\_\_\_\_ in - sen - si - tive \_\_\_\_\_ I must \_\_\_\_\_ have seemed \_\_\_\_\_  
 Now \_\_\_\_\_ { he's / she's } gone \_\_\_\_\_ a - way \_\_\_\_\_ and I'm \_\_\_\_\_ a - lone \_\_\_\_\_

$C_{MI}^6$   $G^7/B$

\_\_\_\_\_ when { he / she } told me that \_\_\_\_\_ { he / she } loved \_\_\_\_\_ me. \_\_\_\_\_  
 \_\_\_\_\_ with the mem - 'ry of \_\_\_\_\_ { his / her } last \_\_\_\_\_ look. \_\_\_\_\_

$B^b_{MA} 7(add6)$   $E^b_{MA} 7$

How \_\_\_\_\_ un - moved \_\_\_\_\_ and cold \_\_\_\_\_ I must \_\_\_\_\_ have seemed \_\_\_\_\_  
 Vague \_\_\_\_\_ and drawn \_\_\_\_\_ and sad, \_\_\_\_\_ I see \_\_\_\_\_ it still, \_\_\_\_\_

$E_{MI} 7(b5)$   $A 7(\#5)$   $(D_{MI}^{(MA7)})$   $D_{MI}^7$   $D_{MI}^7$   $\%$

\_\_\_\_\_ when { he / she } told me so \_\_\_\_\_ sin - cere - ly. \_\_\_\_\_  
 \_\_\_\_\_ all { his / her } heart-break in \_\_\_\_\_ that last \_\_\_\_\_ look. \_\_\_\_\_

**B**  $F^7/C$   $B^o7$

Why, \_\_\_\_\_ { he / she } must \_\_\_\_\_ have asked, \_\_\_\_\_ did I \_\_\_\_\_ just turn \_\_\_\_\_  
 How, \_\_\_\_\_ { he / she } must \_\_\_\_\_ have asked, \_\_\_\_\_ could I \_\_\_\_\_ just turn \_\_\_\_\_

$B^b_{MA} 9$   $(G_{MI}^7)$   $A_{sus} 7(b9)$   $D_{MI}^7$

\_\_\_\_\_ and stare in i - cy si - lence? \_\_\_\_\_  
 \_\_\_\_\_ and stare in i - cy si - lence? \_\_\_\_\_

$F^7/C$   $E^7/B$

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

when a love \_\_\_ af - fair \_\_\_ is o - ver? \_\_\_  
 when a love \_\_\_ af - fair \_\_\_ is o - ver? \_\_\_

ver? \_\_\_

## Original Portuguese Lyric

A insensatez  
 Que você fez  
 Coração mas sem cuidado  
 Fez chorar de dor  
 O seu amor  
 Um amor tão delicado

Ah!, por que você  
 Foi fraco assim  
 Assim tão desalmado  
 Ah!, meu coração  
 Quem nunca amou  
 Não merece ser amado

Vai meu coração  
 Ouve a razão  
 Usa só sinceridade  
 Quem semeia vento  
 Diz a razão  
 Colhe sempre tempestade

Vai meu coração  
 Pede perdão  
 Perdão apaixonado  
 Vai porque  
 Quem não pede perdão  
 Não é nunca perdoado

# (How Little It Matters) How Little We Know

Music by Phillip Springer  
Lyric by Carolyn Leigh

Medium

(C<sup>7</sup>) [A] F<sup>6/9</sup> GMI<sup>9</sup> C<sup>9</sup>

How lit - tle we know \_\_\_\_\_ how much to dis - cov - er \_\_\_\_\_ what chem - i - cal

F<sup>6/9</sup> B<sup>b</sup>MI<sup>9</sup> E<sup>b</sup><sup>9</sup>

forc - es flow \_\_\_\_\_ from lov - er to lov - er? \_\_\_\_\_ How lit - tle we

F<sup>6/9</sup> AMI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> GMI<sup>7</sup> C<sup>9</sup>

un - der-stand what touch - es off that tin - gle \_\_\_\_\_ that sud - den ex -

(B<sup>b</sup>MI<sup>9</sup> A<sup>9</sup> A<sup>b</sup>MI<sup>7</sup> D<sup>b</sup><sup>9</sup>) (C<sup>7</sup>(#5) break, head only ----- )

F<sup>6/9</sup> DMI<sup>7</sup> AMI<sup>7</sup> A<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>(<sup>b</sup>9)

plo - sions when two tin - gles in - ter - min - gle. Who cares to de -

[B] F<sup>6/9</sup> GMI<sup>9</sup> C<sup>9</sup>

fine \_\_\_\_\_ what chem - is - try this is? \_\_\_\_\_ Who cares with your

F<sup>6/9</sup> B<sup>b</sup>MI<sup>9</sup> E<sup>b</sup><sup>9</sup>

lips on mine \_\_\_\_\_ how ig - nor - ant bliss is? \_\_\_\_\_ So long as you

CMI<sup>9</sup> F<sup>9</sup> F<sup>7</sup>(<sup>b</sup>9) B<sup>b</sup>MA<sup>9</sup> E<sup>b</sup><sup>9</sup>

kiss me and the world a - round us shat - ters \_\_\_\_\_ How lit - tle it

F<sup>6</sup>/<sub>A</sub> (A<sup>b</sup>13(#11) A<sup>b</sup>o<sup>7</sup> GMI<sup>7</sup> C<sup>9</sup><sub>SUS</sub>) GMI<sup>7</sup> G<sup>b</sup>MA<sup>7</sup> F<sup>6</sup> (D<sup>7</sup>(#5) GMI<sup>7</sup> C<sup>7</sup>(<sup>b</sup>9))

mat - ters, \_\_\_\_\_ how lit - tle we know.

# How Long Has This Been Going On?

(from "Rosalie")

George Gershwin  
Ira Gershwin

Freely

(Verse)  $F_{MA}^7$   $D_{MI}^7$   $G_{MI}^7$   $C^{7(b9)}$   $F^6$  ( $D_{MI}^7$   $G_{MI}^7$   $C^7_{SUS}$ )

He: As a tot when I trot - ted in lit - tle vel - vet pan - ties. \_\_\_\_\_  
She: 'Neath the stars at ba - zaars of - ten I've had to ca - ress men. \_\_\_\_\_

$F\#_{MI}^{7(b5)}$   $B^7$   $E^{7(\#5)}$   $E^{7(b9)}$   $A_{MI}$   $A_{MI}^{(MA^7)}$   $D^9_{SUS4-3}$

I was kissed by my sis - ters, my cous - ins and my aunt - ies. \_\_\_\_\_  
Five or ten dol - lars then I'd col - lect from all those yes men. \_\_\_\_\_

$G_{MI}$   $F$   $A^7/E$   $D^{7(b9)}_{\#5}$   $D^{7(b9)}$   $G_{MI}$   $D^7_{SUS(b9)}$   $G_{MI}$

Sad to tell, it was Hell, an in - fer - no worse than Dan - te's. \_\_\_\_\_  
Don't be sad, I must add that they meant no more than chess - men. \_\_\_\_\_

$G^7$   $D_{MI}^9$   $G^{13}$   $G_{MI}^7$   $C^7$

So, my dear, I swore, \_\_\_\_\_ "Nev - er nev - er more!" \_\_\_\_\_  
Dar - ling, can't you see \_\_\_\_\_ 'T'was for char - i - ty. \_\_\_\_\_

$F_{MA}^7$   $D_{MI}^7$   $G_{MI}^7$   $C^{7(b9)}$   $F^6$  ( $D_{MI}^7$   $G_{MI}^7$   $C^9_{SUS}$ )

On my list I in - sist - ed that kiss - ing must be crossed out. \_\_\_\_\_  
Though these lips have made slips, it was nev - er real - ly se - rious. \_\_\_\_\_

$(F\#_{MI}^{7(b5)})$   
 $A_{MI}$   $A_{MI}^6$   $B^7$   $E^{7(\#5)}$   $E^{7(b9)}$   $A_{MI}$   $G$   $F\#\circ^7$

Now I find I was blind, and oh la - dy, how I've lost out! \_\_\_\_\_  
Who'd a' thought I'd be brought to a state that's so de - li - rious? \_\_\_\_\_

(Ballad or Medium)

$(C^9)$   $(C^{\circ 7})$   $(C^9)$   $(F^9(13))$   $(B^b9(13))$   $(B^b_{MI}^7 B^b_{MI}^6)$   
 $S: A$   $G_{MI}^7$   $F\#\circ^7$   $G_{MI}^7$   $C^7$   $C_{MI}^7$   $F^9(13)$   $B^b_{MA}^9$   $E^b_{SUS4-3}$

I could cry — salt - y tears; — Where have I been all these years? —  
I could cry — salt - y tears; — Where have I been all these years? —

$F/A$   $A^b\circ^7$   $G_{MI}^7$   $(C^7)$   $F^7$   $B^b_{MA}^9$   $(C^7(\#5))$   $(C^9(13))$   
 $F\#\circ^7$   $G_{MI}^7$   $D^b9$   $C^9(13)$

Lit - tle wow, — tell me now, — how long has this been go - ing on? —  
Lis - ten you, — tell me do, — how long has this been go - ing on? —

\* Lower notes are the original notes. Upper notes are commonly used.

(F<sup>MA</sup>9 A<sup>MI</sup>7 D<sup>7(b9)</sup> C<sup>9</sup> G<sup>MI</sup>7 F<sup>#o7</sup> C<sup>o7</sup> G<sup>MI</sup>7 C<sup>7</sup> C<sup>9</sup> C<sup>MI</sup>7 F<sup>9(13)</sup> F<sup>9(13)</sup>)

There were chills — up my spine, — and some thrills I  
 What a kick! — How I buzz! — Boy, you click as

(B<sup>b9(13)</sup> B<sup>bMA</sup>9 B<sup>bMI</sup>7 B<sup>bMI</sup>6 F/A A<sup>bO7</sup> G<sup>MI</sup>7 C<sup>7</sup> F<sup>7</sup>)

can't de - fine. — Lis - ten sweet, — I re - peat: — How  
 no one does! — Hear me sweet, — I re - peat: — How

(B<sup>bMA</sup>9 G<sup>MI</sup>7 C<sup>7(b9)</sup> D<sup>b9</sup> C<sup>9</sup> F F<sup>6</sup> G<sup>MI</sup>7 A<sup>bO7</sup> F/A C<sup>MI</sup>7 F<sup>7</sup> B<sup>bMA</sup>7 E<sup>b9</sup>)

long has this been go - ing on? — Oh, I feel that  
 long has this been go - ing on? — Dear, when in your

B<sup>bMA</sup>7 E<sup>b9</sup> B<sup>bMA</sup>7 E<sup>b9</sup> B<sup>bMA</sup>7 B<sup>MI</sup>7(b5) E<sup>7(b9)</sup>

I could melt; — in - to Heav - en I'm hurled.  
 arms I creep, — that di - vine ren - dez - vous,

(A<sup>MI</sup>7 D<sup>MI</sup>6 A<sup>MI</sup>7 B<sup>MI</sup>7(b5) E<sup>7(b9)</sup> A<sup>MI</sup>7 D<sup>MI</sup>6 B<sup>MI</sup>7(b5) E<sup>7(b9)</sup> A<sup>MI</sup>7 D<sup>MI</sup>6 B<sup>MI</sup>7(b5) E<sup>7(b9)</sup> A<sup>MI</sup>7 A<sup>b9</sup> A<sup>MI</sup>7 F<sup>#o7</sup>)

I know how Co - lum - bus felt, — find - ing an - oth - er world.  
 Don't wake me if I'm a - sleep. — Let me dream that it's true.

(C<sup>9</sup> C<sup>o7</sup> C<sup>9</sup> F<sup>9(13)</sup> B<sup>b9(13)</sup> B<sup>bMI</sup>7 B<sup>bMI</sup>6 C<sup>9</sup> G<sup>MI</sup>7 F<sup>#o7</sup> G<sup>MI</sup>7 C<sup>7</sup> C<sup>MI</sup>7 F<sup>9(13)</sup> B<sup>b9(13)</sup> E<sup>b9</sup> E<sup>b9</sup> SUS4-3)

Kiss me once, — then once more. — What a dunce I was be - fore. —  
 Kiss me twice, — then once more. — That makes thrice, let's make it four! — }

F/A A<sup>bO7</sup> G<sup>MI</sup>7 (C<sup>7</sup> F<sup>7</sup> B<sup>bMA</sup>9 C<sup>7(b9)</sup> C<sup>7(b9)</sup> F<sup>6</sup> F<sup>6</sup> D<sup>7(b9)</sup>)

What a break! — For heav-en's sake! — How long has this been go-ing on? — *(fine)*

Solo on ABC.  
 After solos, D.S. al fine

The original published sheet music is in G, but jazz musicians more often play this tune in F concert.

# I Can't Get Started

Music by Vernon Duke  
Lyric by Ira Gershwin

Freely or Bright

(Verse)  $CMA^7$   $AMI^7$   $DMI^7$   $G^7$   $CMA^7$   $AMI^7$   $DMI^7$   $G^9$   $F^9$

I'm a glum one it's ex-plain-a-ble: I met some-one un-at-tain-a-ble;

$EMI^7$   $E^b\circ^7$   $DMI^7$   $G^7$   $CMA^7$  ( $AMI^7$ )  $F\#MI^7(b5)$   $B^7(b9)$

Life's a bore, The world is my oy-ster no more.

$EMA^7$   $C\#MI^7$   $F\#MI^7$   $B^7$   $EMA^7$   $C\#MI^7$   $F\#MI^7$   $B^9$   $A^9$

All the pa-pers where I led the news With my ca-pers now will spread the news,

$G\#MI^7(C\#MI^7)$   $G^9_{SUS}$   $EMI^7$  ( $AMI^7$ )  $C\#^{\circ}7$   $DMI^7$   $G^9_{SUS}$

"Su-per-man Turns Out To Be Flash In The Pan!"

(Ballad or Medium) **A** ( $A^7(b9)$ ) ( $G^9_{SUS}$ )  $CMA^7$   $AMI^7$   $DMI^7$   $G^7$  ( $BMI^7$   $E^7$   $BbMI^7$   $E^b7$ )  $E^7$   $AMI^7$

I've flown a-round the world in a plane; I've set-tled re-vo-lu-tions in  
(I do a) hun-dred yards in ten flat; The Prince of Wales has co-pied my

( $AMI^7$   $D^7$   $AbMI^7$   $Db^7$ ) ( $DMI^7(b5)$ )  $D^{13}$   $G^9_{SUS}$   $CMA^7$   $AMI^7$  ( $A^7(b9)$ )  $DMI^7$   $G^7(b9)$

Spain; The North Pole I have char-ted, But can't get start-ed with  
hat; With queens I've à la cart-ed, But can't get start-ed with

( $Bb^7(\#11)$   $A^7$   $Ab^7(\#5)$   $G^7(b9)$ ) ( $A^7(b9)$ )  $E^7(\#5)$   $A^7(b9)$   $D^9$   $G^7(b9)$   $CMA^7$   $AMI^7$

you. A-round the golf course I'm un-der  
you. The lead-ing tai-lors fol-low my

$DMI^7$   $G^7$  ( $BMI^7$   $E^7$   $BbMI^7$   $E^b7$ )  $AMI^7$   $D^7$   $AbMI^7$   $Db^7$ )  $D^{13}$   $G^9_{SUS}$

par, And all the mov-ies want me to star; I've got a  
styles, And tooth-paste ads all fea- ture my smiles; The As-tor

$CMA^7$   $AMI^7$  ( $A^{7(b9)}$ )  $(D_{MI}^{7(b5)})$   $D_{MI}^7$   $G^{7(b9)}$   $CMA^7(F_{MI}^6)$   $CMA^7$

house, a show - place, But I get no — place with you. You're so su -  
 bilts I vis - it, But say, what IS — it with you? When first we

**B**  $EMI^9$   $A^9$   $EMI^9$   $A^9$   $(D_{MA}^7 G^9)$   $F\#_{MI}^7$   $EMI^7$   $A^9_{SUS}$

preme, lyr - ics I write — of you, Scheme just for a sight — of you,  
 met, how you e - lat - ed me! Pet, you dev - as - tat - ed me!

$D_{MI}^9$   $G^9$   $D_{MI}^9$   $G^9$   $(C_{MA}^7 A^9)$   $D^9$   $G^9_{SUS}$   
 $EMI^7$   $E^{b07}$   $D_{MI}^7$   $G^9_{SUS}$

Dream both day and night — of you And what good does it do? In nine-teen  
 Yet, now you've de - flat - ed me Till you're my Wa - ter-loo. I've sold my

**C**  $C_{MA}^7$   $(A^{7(b9)})$   $AMI^7$   $D_{MI}^7$   $G^7$   $(B_{MI}^7 E^7)$   $B^b_{MI}^7$   $E^{b7}$   
 $E^7$   $AMI^7$

twen - ty - nine — I sold short; — In Eng - land I'm pre - sen - ted at  
 kiss - es at — a ba - zaar, — And af - ter me they've named — a ci -

$(AMI^7 D^7)$   $A^b_{MI}^7$   $D^b7$  )  $(AMI^7)$   
 $D^{13}$   $G^9_{SUS}$   $C_{MA}^7$   $A^{7(b9)}$   $D_{MI}^9$   $G^{7(b9)}$

court, But you've got me down-heart - ed 'Cause I can't get start - ed with  
 gar; But late - ly how I've smart - ed 'Cause I can't get start - ed with

$C^6$   $(A^{7(\#5)})$   $D_{MI}^7$   $G^7$  )

you. **(fine)** (I do a)

Solo on ABC  
 After solos, D.S. al fine

Letter B is originally written:

**B**

(etc.)

# I Concentrate On You

Med. Ballad or Med. Up\* (from "Broadway Melody Of 1940")

Cole Porter

**A**

$E^bMA^7$   $Ab^9(b5)$   $E^bMI^7$   $\text{---}^3\text{---}$

When - ev - er skies look grey to me \_\_\_\_\_ And trou - ble be -

$(DbMI^7 Gb^9)$   $Cb^6$   $E^bMI^7$   $AbMI^6$   $FMI^7(b5)$   $Bb^7(b9)$

gins to brew, \_\_\_\_\_ When - ev - er the win - ter winds

$E^bMI^7$   $(DbMI^7 Gb^7)$   $CMI^7(b5)$   $B^{13}$   $Bb^7(\#5)$   $Bb^7$   $E^b6$   $(E^bMI^7 Ab^7)$   $(E^bMI^7 Ab^7)$   $(FMI^7 Bb^7)$

be - come too strong, I con - cen - trate on you. \_\_\_\_\_

$E^bMA^7$   $Ab^9(b5)$   $E^bMI^7$   $\text{---}^3\text{---}$

When for - tune cries "nay nay" to me \_\_\_\_\_ And peo - ple de -

$DbMI^7 Gb^9$   $Cb^6$   $(FMI^7(b5))$   $Bb^7(\#5)$   $Bb^7$   $E^b6$   $(AbMI^7)$   $(Db^7)$

clare "You're through," \_\_\_\_\_ When - ev - er the Blues be - come

$(E^bMI^7 D^o7)$   $Gb^7/Db$   $F^7/C$   $B^7$   $(E^bMI^7 Ab^7)$   $(E^bMI^7 Ab^7)$

$G^bMA^7$   $FMI^7(b5)$   $Bb^7(\#5)$   $Bb^7$   $E^b6$

my on - ly song I con - cen - trate on you. \_\_\_\_\_ On your

$(AbMA^7)$   $AbMI^7$   $E^bMA^7$   $C^7(b9)$   $(AbMI^7)$   $FMI^7$   $Bb^7(b9)$

**B**  $AMI^7(b5)$   $AbMI^7$   $AbMI^6$   $C^b/E^b$   $E^bMA^7$   $(CMI^7)$   $FMI^7$   $Bb^7(b9)$

smile so sweet, so ten - der, \_\_\_\_\_ When at first { my kiss you } de -

$(GbMA^7)$   $(Cb/Gb)$   $G^bMA^7$

$E^bMA^7$   $E^b^7$   $AbMA^7$   $Db^9_{sus4-3}$   $\text{---}^3\text{---}$

cline, \_\_\_\_\_ On the light in your eyes When {you} sur - ren - der \_\_\_\_\_

$(I)$

\* Also done as an Easy Samba.

$G^bMA^7$   $CMI^7(b5)$   $F^7(b9)$   $B^bMA^7$   $(G^7(b9) B^b^7)$   
  
 And once a - gain our arms in - ter - twine.

$(CMI^7)$   $E^b6$   $GMI^7$   $AMI^7(b5)$   $(B^b9(\#5) (A^bMA^7))$   $B^bMI^9$   $FMI^7$   $B^b^7$   
  
 And so when wise men say to me That love's young

$(E^b9)$   $E^b6$   $DMI^7$   $G^7$   $GMI^7(b5)$   $C^7(b9)(\#5)$   $C^7(b9)$   
  
 dream nev - er comes true, To prove that ev - en

$FMI^7$   $B^9(b5)$   $B^b7(\#5)$   $B^b^7$   $E^b6$   $(fine)$   $FMI^7$   $B^b^7$   
  
 wise men can be wrong, I con - cen - trate on you.

1., Solos, fine

Solo on ABC  
After solos, D.C. al fine

Optional ending

$E^b6$   $B^b9$   $SUS$   $B^b13(b9)$   
  
 you. I con - cen - trate and con - cen - trate

$B^b13(b9)$   $E^b6$   
  
 on you.

Letter A, bars 13-16 and 29-32 and Letter C, bars 13-16 are written as they are most often performed.  
The original melody was written:

  
 I con - cen - trate on you.

# I Could Write A Book

(from "Pal Joey")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse)  $G$   $/F\#$   $/F$   $C/E$   $C_{MI}/E_b$   $G/D$   $C\#^{\circ 7}/$   $D^7/C/D$

A B C D E F G I nev - er learned to spell, at least not

$G_{MA}^7$   $A_{MI}^7$   $B_{MI}^7$   $A_{MI}^7$   $G$   $/F\#$   $/F$   $C/E$

well. One, two, three, four, five, six, sev - en, I

$C_{MI}/E_b$   $G/D$   $C\#^{\circ 7}/$   $D^7/C/D$   $G_{MA}^7$   $A_{MI}^7$   $B_{MI}^7$   $A_{MI}^7$

nev - er learned to count a great a - mount.

$G_{MI}^7$   $C^9_{SUS}$   $C^9$   $(A_{MI}^7)$   $F_{MA}^7$   $(A^7)$   $E_{MI}^7$   $A^7$

But my bus - y mind is burn - ing to use what learn - ing I've got.

$D^7$   $G_{MA}^7$   $D_{MI}^7$   $G^7$

I won't waste an - y time, I'll strike while the i - ron is hot.

(Ballad or Medium)  $(E_{MI}^7)$   $G^{7(b9)}$   $S$   $A$   $C_{MA}^7$   $A_{MI}^9$   $D_{MI}^7$   $G^{7(b9)}$   $(E_{MI}^7)$   $C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^{7(b9)}$

If they asked me I could write a book, A - bout the

$C_{MA}^7$   $(D_{MI}^7)$   $E_{MI}^7$   $A^{7(b9)}$   $D_{MI}^7$   $(G^7)$   $B_{MI}^{7(b5)}$   $/F$   $E^{7(b9)}$

way you walk and whis - per and look. I could

(C<sup>6</sup>/E E<sup>b7</sup> D<sup>M7</sup> G<sup>7</sup> C<sup>6</sup> C<sup>o7</sup> G<sup>6</sup>/B C C<sup>o7</sup>)  
 A<sup>M7</sup> (F<sup>M6</sup>/A<sup>b</sup> G<sup>6</sup>) F<sup>#M7(b5)</sup> B<sup>7(b9)</sup> E<sup>M7</sup> A<sup>7(b9)</sup>  
 write a pre - face on how we met, so the

(G<sup>6</sup>/B B<sup>b7</sup>)  
 A<sup>M7</sup> D<sup>7sus</sup> D<sup>7(b9)</sup> D<sup>M7</sup> G<sup>7</sup> G<sup>7(b9)</sup>  
 world would nev - er for - get. And the

(E<sup>M7</sup>) (E<sup>M7</sup>)  
 B C<sup>M7</sup> A<sup>M7</sup> D<sup>M7</sup> G<sup>7(b9)</sup> C<sup>M7</sup> A<sup>M7</sup> D<sup>M7</sup> G<sup>7(b9)</sup>  
 sim - ple se - cret of the plot \_\_\_\_\_ is just to

C<sup>M7</sup> (D<sup>M7</sup>) E<sup>M7</sup> A<sup>7(b9)</sup> D<sup>M7</sup> (G<sup>7</sup> / F) B<sup>M7(b5)</sup> E<sup>7(b9)</sup>  
 tell them that I love you a lot, Then the

(C<sup>6</sup>/E E<sup>b7</sup> D<sup>M7</sup> G<sup>7</sup>)  
 A<sup>M7</sup> (A<sup>b7</sup>) G<sup>M7</sup> C<sup>7(b9)</sup> F<sup>M7</sup> B<sup>b9(13)</sup>  
 world dis - cov - ers as my book ends, How to

(C<sup>6</sup>/G E<sup>7(b9)</sup>)  
 E<sup>M7</sup> A<sup>7(b9)</sup> D<sup>M7</sup> G<sup>7(b9)</sup> C<sup>6</sup> (D<sup>M7</sup> G<sup>7(b9)</sup>)  
 make two lov - ers of friends. **(fine)** If they

Solo on AB  
 After solos, D.S. al fine

# I Cover The Waterfront

Music by John Green  
Lyric by Edward Heyman

Freely

(Verse)

G DMI<sup>7</sup> G DMI<sup>7</sup> G DMI<sup>7</sup>

A - way from the ci - ty that l•rts and mocks, I'm stand - ing a - lone by the

(D<sup>7(b9)</sup>)  
G<sup>9</sup>SUS DMI<sup>7</sup> GMA<sup>7</sup> D<sup>9</sup>SUS G<sup>6</sup> DMI<sup>7</sup>

des - o - late docks, In the still and the chill of the night. I

G DMI<sup>7</sup> G DMI<sup>7</sup> G DMI<sup>7</sup>

see the hor - i - zon, the great un - known, My heart has an ache; It's as

(D<sup>7(b9)</sup>) (E<sup>7(b9)</sup> (#5))  
G<sup>9</sup>SUS DMI<sup>7</sup> GMA<sup>7</sup> D<sup>9</sup>SUS G<sup>6</sup> (F<sup>9</sup>)

hea - vy as stone. Will the dawn com - ing on make it light?

(Medium Ballad)

S: [A] (E<sup>mi</sup> A<sup>13</sup> A<sup>9(#5)</sup> A<sup>7</sup> D<sup>9</sup>SUS D<sup>7(b9)</sup> GMA<sup>7</sup> (CMA<sup>7</sup>) B<sup>mi</sup> B<sup>o7</sup>)

I cov - er the wat - er-front, — I'm watch - ing the sea. Will the

(B<sup>7(#5)</sup> E<sup>9</sup> A<sup>9(#5)</sup> D<sup>9</sup> B<sup>mi</sup> E<sup>7(b9)</sup>)  
A<sup>mi</sup> D<sup>9</sup>SUS D<sup>7(b9)</sup> GMA<sup>7</sup> B<sup>mi</sup> E<sup>7(b9)</sup>

one I love — be com - ing back — to me? —

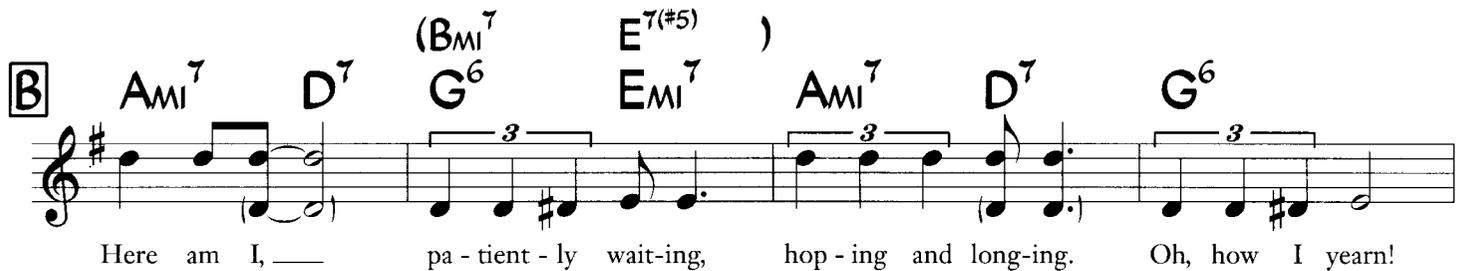
(E<sup>mi</sup> A<sup>13</sup> A<sup>9(#5)</sup> A<sup>7</sup> D<sup>9</sup>SUS D<sup>7(b9)</sup> GMA<sup>7</sup> (CMA<sup>7</sup>) B<sup>mi</sup> B<sup>o7</sup>)

I cov - er the wat - er-front — In search of my love, And I'm

(B<sup>7(#5)</sup> E<sup>9</sup> A<sup>9(#5)</sup> D<sup>9</sup>)  
A<sup>mi</sup> D<sup>9</sup>SUS D<sup>7(b9)</sup> G<sup>6</sup> / (F<sup>7</sup> F<sup>#7</sup>) G<sup>6</sup> (E<sup>7(b9)</sup> (#5))

cov - ered by — a star - less sky — a - bove. —

**B**  $A_{MI}^7$   $D^7$   $(B_{MI}^7 \ E^{7(\#5)})$   $G^6$   $E_{MI}^7$   $A_{MI}^7$   $D^7$   $G^6$



Here am I, — pa - tient - ly wait - ing, hop - ing and long - ing. Oh, how I yearn!

$B_{MI}^7$   $E^7$   $(C\#_{MI}^7 \ F\#^{7(\#5)})$   $A^6$   $F\#_{MI}^7$   $B_{MI}^7$   $E^{13}$   $A_{MI}^7$   $D^9$   $(D^9 \ D\#^{\circ 7})$



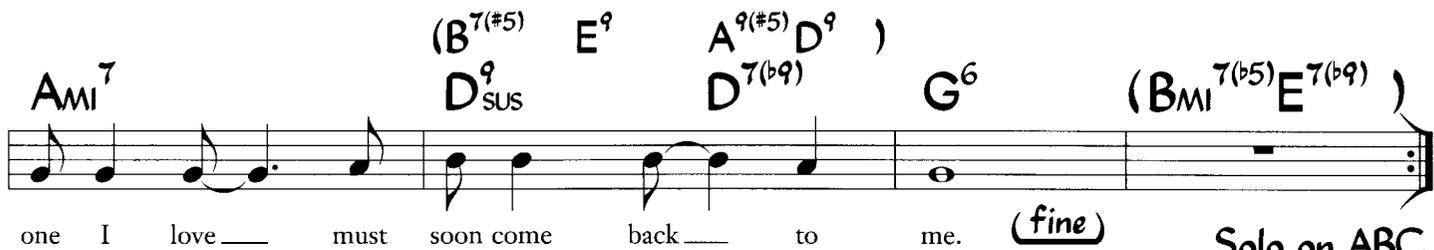
Where are you? — Are you for - get - ting? Do you re - mem - ber? Will you re - turn?

**C**  $(E_{MI}^7 \ A^{13})$   $A^7$   $A^{9(\#5)}$   $A_{MI}^7$   $D_{SUS}^9$   $D^{7(b9)}$   $G_{MA}^7$   $(C_{MA}^7)$   $B_{MI}^7$   $Bb^{\circ 7}$



I cov - er the wat - er - front, — I'm watch - ing the sea, For the

$A_{MI}^7$   $(B^{7(\#5)} \ E^9)$   $D_{SUS}^9$   $A^{9(\#5)}$   $D^9$   $(D^{7(b9)})$   $G^6$   $(B_{MI}^{7(b5)} \ E^{7(b9)})$



one I love — must soon come back — to me.

*(fine)* Solo on ABC  
After solos, D.S. al fine

# I Didn't Know About You

Music by Duke Ellington

Lyric by Bob Russell

Medium or Freely

(Verse)  $F_{MA}^7$   $D^{7(b9)}$   $D_{MI}^7$   $G^7$   $G_{MI}^7$   $C^{13(b9)}$   $F^6_9$

If they would ask me I would say, — I have had a thrill or so, — But

$D_{MI}^7$   $G^{13}$   $G_{MI}^7$   $C^{7(\#5)}$

that goes back to yes - ter - day, — A long time a - go.

(Medium Ballad or Medium)

**A**  $G_{MI}^9$   $C^{7(b9)}$   $F_{MA}^9$   $A^{b07}$   $G_{MI}^7$   $C^{7(b9)}$

I ran a - round — with my own lit - tle crowd, — The u - su - al laughs, — not

$(A_{MI}^{7(b5)})$   $E^b9$   $D^{7(b9)}$   $G^{9(\#11)}$   $G^9$   $G_{MI}^7$   $C^{13}$

of - ten but loud, — and in the world that I knew — I did - n't know a - bout

$(E^b9$   $D^9$   $A_{MI}^7$   $E^b9(\#11)$   $D^{7(b9)}$   $G_{MI}^9$   $C^{7(b9)}$   $F_{MA}^9$   $F^6$   $(A_{MI}^7$   $A^{b07}$ )

you. — Chas - ing af - ter the ring — on the mer - ry - go - round, — Just

$(G_{MI}^7$   $B^b7$   $C^{7(b9)}$   $A^7$   $A_{MI}^{7(b5)}$   $E^b9$   $D^{7(b9)}$   $G^{9(\#11)}$   $G^9$ )

tak - ing my fun — where it could be found, — and yet what else could I do; —

$G_{MI}^7$   $C^9_{SUS}$   $C^{7(b9)}$   $F^6$   $G_{MI}^7$   $A^{b07}$   $F^6/A$

— I did - n't know a - bout you. — Dar - ling,

**B**  $C_{MI}^9$   $F^9$   $C_{MI}^9$   $F^{7(b9)}$   $(B^b_{MA}^7$   $E^{7(\#9)}$   $E^b9(\#11)$ )  $B^b_{MA}^7$   $F^{9(\#5)}$   $B^b_{MA}^7$   $B^b6$

now I know I had the lone - li - est yes - ter - day, — ev - 'ry day.

$BbMI^9$   $Eb^9$   $BbMI^9$   $Eb^{13}$   $Ab^6/9$   $(D^7(\#9))$   $(AmI^7(b5))$   $D^7(b9)$   
 $G^7(\#5)$   $C^7(b9)$

In your arms I know for once in my life I'm liv - ing.

$(AmI^7)$   $Ab^o7$   $GMI^7$   $C^7(b9)$   
 $GMI^9$   $C^7(b9)$   $FMA^9$   $F^6$   $Bb^7$   $A^7$

Had a good time — ev - 'ry time I went out. — Ro - mance was a thing — I

$(AmI^7(b5))$   
 $Eb^9$   $D^7(b9)$   $G^9(\#11)$   $G^9$   $GMI^7$   $C^9_{sus}$   $C^7(b9)$

kid - ded a - bout. — How could I know a - bout love? — I did - n't know a - bout

$F^6$   $(GMI^7)$   $AmI^7$   $D^7(b9)$

you. **(fine)**

Solo on ABC  
After solos, D.S. al fine

# I Didn't Know What Time It Was

(from "Too Many Girls")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse) EMI D C D EMI D

Once I was young yes - ter - day, per - haps, Danced with Jim and Paul And

C D EMI D C D

kissed some oth - er chaps. Once I was young, but nev - er was na - ive, I

GMA<sup>7</sup> AMI<sup>7</sup> Bmi<sup>7</sup> GMA<sup>7</sup> B<sup>7</sup>(#5) B<sup>7</sup> E<sup>7</sup>(#5)

thought I had a trick or two up my im - ag - i - nar - y sleeve.

E<sup>7</sup> AMI<sup>7</sup> D<sup>9</sup> Dmi<sup>7</sup> G<sup>7</sup>

And now I know I was na - ive.

(Medium)

A

F#MI<sup>7</sup> B<sup>7</sup>(b9) EMI<sup>7</sup> (C#MI<sup>7</sup>(b5)) A<sup>7</sup> F#MI<sup>7</sup> B<sup>7</sup>(b9) EMI<sup>7</sup> A<sup>7</sup>

I \_\_\_\_\_ did - n't know what time it was, Then \_\_\_\_\_ I met you.

AMI<sup>7</sup> D<sup>7</sup> (G<sup>6</sup> EMI<sup>7</sup> ) CMA<sup>7</sup> Bmi<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> (GMI<sup>7</sup>)

Oh, \_\_\_\_\_ what a love - ly time it was How sub - lime it was, too.

F#MI<sup>7</sup> B<sup>7</sup>(b9) EMI<sup>7</sup> (C#MI<sup>7</sup>(b5)) A<sup>7</sup> F#MI<sup>7</sup> B<sup>7</sup>(b9) EMI<sup>7</sup> A<sup>7</sup>

I \_\_\_\_\_ did - n't know what day it was. You \_\_\_\_\_ held my hand,

$(G^6 \quad EMI^7)$   
 $AMI^7 \quad D^7 \quad EMI^7 \quad \frac{D}{\#} \quad CMA^7 \quad BMI^7 \quad AMI^7 \quad D^7$

Warm — like the month of May it was, And I'll say it was grand.

**B**  $G^6/9 \quad F\#MI^7(b5) \quad B^7(b9) \quad F\#MI^7(b5) \quad B^7(b9) \quad (EMI^7 \quad Eb^7 \quad DMI^7 \quad Db^7)$   
 $EMI^7 (A^7) DMI^7 G^7$

Grand — to be a - live, to be young, to be mad, to be yours a - lone.

$(CMA^7 \quad B^7(\#9) \quad EMI^7 \quad A^7)$   
 $AMI^7 \quad D^7 \quad GMA^9 \quad EMI^7 \quad A^7 \quad AMI^7 \quad D^7 \quad (GMI^7)$

Grand — to see your face, feel your touch, hear your voice say I'm all your own.

**C**  $F\#MI^7 \quad B^7(b9) \quad EMI^7 \quad A^7 \quad (C\#MI^7(b5)) \quad F\#MI^7 \quad B^7(b9) \quad EMI^7 \quad A^7$

I — did - n't know what year it was, Life — was no prize.

$(G^6 \quad EMI^7)$   
 $AMI^7 \quad D^7 \quad EMI^7 \quad \frac{D}{\#} \quad CMA^7 \quad BMI^7 \quad CMI^9 \quad F^9(13)$

I — want - ed love and here it was Shin - ing out of your eyes. I'm

$(GMA^7/D \quad B^7)$   
 $B^7(\#5) \quad E^9 \quad C^6) \quad AMI^7 \quad D^9_{SUS} \quad G^6$

wise — and I know what time it is now. **(fine)**

Solo on ABC  
After solos, D.S. al fine

# I Get A Kick Out Of You

(from "Anything Goes")

Cole Porter

Freely

(Verse) Eb<sup>6/9</sup> FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>6/9</sup> FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>MA</sup><sup>7</sup>

Mysto - ry is much too sad to be told, But prac - tic-'ly ev - 'ry-thing -

FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>6/9</sup> FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>6/9</sup> FMI<sup>7</sup> Bb<sup>7</sup>

leaves me to - tal - ly cold. The on - ly ex - cep - tion I know is the

GMA<sup>7</sup> (EMI<sup>7</sup>) AMI<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup> (EMI<sup>7</sup>) AMI<sup>7</sup> D<sup>7(b9)</sup> GMI<sup>7</sup>

case When I'm out on a qui - et spree Fight - ing vain - ly the old en - nui -

(Optional Tempo, Medium)  
 (Eb<sup>6</sup> C<sup>7(b9)</sup>)  
 Eb<sup>6</sup> C<sup>7(#5)</sup> F<sup>9</sup> Bb<sup>7(#5)</sup>

And I sud - den - ly turn and see your fab - u - lous face.

**A** (Medium) FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>MA</sup><sup>7</sup> GMI<sup>7</sup> C<sup>7(b9)</sup> FMI<sup>7</sup>

I get no kick from cham - pagne. Mere al - co -

Bb<sup>7</sup> Eb<sup>MA</sup><sup>7</sup> (E<sup>o7</sup>) GMI<sup>7</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> Bb<sup>7</sup> GMI<sup>7(b5)</sup>

hol does - n't thrill me at all, So tell me why should it be true

C<sup>7(b9)</sup> FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> GMI<sup>7</sup> C<sup>7(#5)</sup>

That I get a kick out of you?

**B** FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>MA</sup><sup>7</sup> GMI<sup>7</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> Bb<sup>7</sup>

Some get a kick from co - caine. I'm sure that if I took

(E<sup>o7</sup>)  
 Eb<sup>MA7</sup> (G<sup>MI7</sup> C<sup>7(b9)</sup>) F<sup>MI7</sup> Bb<sup>7</sup> (Eb<sup>MA7</sup>)  
 G<sup>7(#5)</sup>

ev - en one sniff That would bore me ter - rif - ic - 'ly too.

(G<sup>MI7</sup> C<sup>7(b9)</sup>)  
 C<sup>7(b9)</sup> F<sup>MI7</sup> Bb<sup>7</sup> Eb<sup>6</sup>

Yet I get a kick out of you.

(Eb<sup>9</sup>)  
 [C] Bb<sup>MI7</sup> Eb<sup>9</sup> SUS4-3 Bb<sup>MI7</sup> Eb<sup>7</sup> Bb<sup>MI9</sup> Ab Eb<sup>7(13)</sup>

I get a kick ev - 'ry time I see you stand - ing there be -

(G<sup>MI7(b5)</sup> C<sup>7</sup>)  
 C<sup>7(b9)</sup> F<sup>MI6</sup> (D<sup>MI7(b5)</sup>) G<sup>MI7(b5)</sup> C<sup>7(b9)</sup>

fore me. I get a kick tho' it's clear to me You

F<sup>9</sup> (F<sup>MI7(b5)</sup>)  
 F<sup>MI7</sup> Bb<sup>7</sup> [D] F<sup>MI7</sup> Bb<sup>7</sup> Eb<sup>MA7</sup>

ob - vious - ly don't a - dore me. I get no kick in a plane.

G<sup>MI7</sup> C<sup>7(b9)</sup> F<sup>MI7</sup> Bb<sup>7</sup> Eb<sup>MA7</sup> C<sup>MI7</sup> F<sup>MI7</sup>

Fly - ing too high with some {gal} in the sky Is my i - dea of

Bb<sup>7</sup> (G<sup>MI7(b5)</sup>)  
 Db<sup>7(b5)</sup> C<sup>7(b9)</sup> F<sup>MI7</sup> \*Bb<sup>7</sup> Eb<sup>6</sup> (G<sup>MI7</sup> C<sup>7(b9)</sup>)

noth - ing to do. Yet I get a kick out of you. (fine)

\* Upper notes are the original notes, lower notes are often used.

Solo on ABCD  
 After solos, D.S. al fine

Note  

 rhythm is usually played or sung as

# I Got Rhythm

George Gershwin  
Ira Gershwin

Bright or Freely

(Verse)

GM1 CM1 GM1 Eb7

Days can be sun - ny, with nev - er a sigh.

GM1 D7 GM1 (D7)

Don't need what mon - ey can buy.

GM1 CM1 GM1 Eb7

Birds in the tree sing their day - ful of song.

GM1 CM1 9 F13 Bb6

Why should - n't we sing a - long?

D7 Eb9 D7 (CM1 7 Eb7 BbMI 6)

I'm chip - per all the day, hap - py with my lot.

D7 Eb9 D7 CM1 7 F7

How do I get that way? Look at what I've got.

(Medium or Bright)

S: A Bb6 GM1 7 CM1 7 F7 DMI 7 (Db7) GM1 7 CM1 7 F7

I got rhy - thm, I got mu - sic,

(FM1 7 Bb7 Bb7 / D Eb6 Ab7 Eb7 Eo7 Bb6 / F F7 Bb6 F7)

I got my { man. } Who could ask for an - y - thing more?  
                  { gal. }

$Bb^6$   $GMI^7$   $CMI^7$   $F^7$   $DMI^7$   $GMI^7$   $CMI^7$   $F^7$   $(Db^{\circ 7})$

I \_\_\_\_\_ got dais - ies \_\_\_\_\_ in \_\_\_\_\_ green pas - tures. \_\_\_\_\_

$(FMI^7)$   $Bb^7$   $Eb^6$   $Ab^7$   $Bb^6$   $F^7$   $Bb^6$

$Bb^7$   $D$   $Eb^7$   $E^{\circ 7}$   $Bb^6/F$   $F^7$   $Bb^6$

I \_\_\_\_\_ got my { man. \_\_\_\_\_ } Who could ask for an - y - thing more?  
gal. \_\_\_\_\_ }

$(AMI^7)$   $D^7$   $DMI^7$   $G^7$

**B**  $D^7$   $G^7$

Old \_\_\_\_\_ Man Troub - le, \_\_\_\_\_ I \_\_\_\_\_ don't mind him. \_\_\_\_\_

$(GMI^7)$   $C^7$   $CMI^7$   $F^7$

$C^7$   $F^7$

You \_\_\_\_\_ won't find him \_\_\_\_\_ 'round \_\_\_\_\_ my door.

$Bb^6$   $GMI^7$   $CMI^7$   $F^7$   $DMI^7$   $GMI^7$   $CMI^7$   $F^7$   $(Db^{\circ 7})$

**C**  $Bb^6$   $GMI^7$   $CMI^7$   $F^7$   $DMI^7$   $GMI^7$   $CMI^7$   $F^7$

I \_\_\_\_\_ got star - light, \_\_\_\_\_ I \_\_\_\_\_ got sweet dreams, \_\_\_\_\_

$(FMI^7)$   $Bb^7$   $Eb^6$   $Ab^7$   $Bb^6$   $F^7$   $Bb^6$   $(F^7_{SUS})$

$Bb^7$   $D$   $Eb^7$   $E^{\circ 7}$   $Bb^6/F$   $F^7$   $Bb^6$   $(F^7_{SUS})$

**Shorter version**

I \_\_\_\_\_ got my { man. \_\_\_\_\_ } Who could ask for an - y - thing more? **(fine)**  
gal. \_\_\_\_\_ }

**Solo on ABC**  
**After solos, D.S. al fine**

**Original version**

$(Bb^6/F)$   $Eb^6$   $DMI^7$   $G^7$   $Bb^6$   $F^7$   $Bb^6$   $(F^7_{SUS})$

$Bb^6/F$   $Ab^7$   $G^7$   $C^9$   $F^7$   $Bb^6$   $(F^7_{SUS})$

ask for an - y - thing more? Who could ask for an - y - thing more? **(fine)**

**Solo on ABC**  
**After solos, D.S. al fine**

Letter A bars 5-6 and 13-14, and letter C, bars 5-6, can also use the following chords:

$Bb^7$   $Ab$   $Eb^6/G$   $EbMI^6/Gb$   $Bb^6/F$

# I Gotta Right To Sing The Blues

(from "Earl Carroll's Vanities")

Music by Harold Arlen

Lyric by Ted Koehler

Slow & Bluesy or Freely

(Verse)

**B<sup>b6</sup>** **(B<sup>b6</sup>)** **E<sup>b7</sup>** **F<sup>7</sup>** **B<sup>b6</sup>**

I don't \_\_\_\_\_ care who \_\_\_\_\_ knows I \_\_\_\_\_ am blue. \_\_\_\_\_ My song \_\_\_\_\_

**D<sup>M7</sup>** **G<sup>M7</sup>** **C<sup>7(b9)</sup>** **(F<sup>7(#9)</sup>)** **C<sup>b13</sup>** **B<sup>b6</sup>** **G<sup>7(b9)</sup>** **C<sup>7(b9)</sup>** **F<sup>9</sup>**

\_\_\_\_\_ would-n't take \_\_\_\_\_ long to give my heart a - way. \_\_\_\_\_ I know \_\_\_\_\_

**B<sup>b6</sup>** **(B<sup>b6</sup>)** **E<sup>b7</sup>** **F<sup>7</sup>** **B<sup>b6</sup>**

\_\_\_\_\_ it's plain \_\_\_\_\_ my heart's \_\_\_\_\_ in pain, \_\_\_\_\_ My song \_\_\_\_\_

**D<sup>M7</sup>** **G<sup>M7</sup>** **C<sup>7(b9)</sup>** **F<sup>9</sup><sub>SUS</sub>** **B<sup>b6</sup>** **F<sup>9</sup><sub>SUS</sub>**

\_\_\_\_\_ could - n't be - long to some - one feel - ing gay. \_\_\_\_\_

(Slow & Bluesy \*) **(B<sup>b6</sup>)** **A** **G<sup>M7</sup>** **C<sup>9</sup>** **G<sup>M7</sup>** **C<sup>9</sup>** **C<sup>M7</sup>** **F<sup>7(#5)</sup>**

I got - ta right to sing the blues, \_\_\_\_\_ I got - ta right to feel low down, \_\_\_\_\_

**(E<sup>b</sup>M<sup>7</sup>)** **F<sup>7(#5)</sup>** **F<sup>7(#5)</sup>** **F<sup>M7</sup>** **B<sup>b9</sup>** **F<sup>M7</sup>** **B<sup>b9</sup>**

\_\_\_\_\_ I got - ta right to hang a - round, \_\_\_\_\_ down a - round the

**(E<sup>b</sup>M<sup>7</sup>)** **A<sup>b7</sup>** **D<sup>M7</sup>** **G<sup>7</sup>** **D<sup>M7</sup>** **G<sup>7</sup>** **G<sup>M7</sup>** **C<sup>9</sup>**

riv - er. A cer - tain man in this old town \_\_\_\_\_

**G<sup>M7</sup>** **C<sup>9</sup>** **C<sup>M9</sup>** **F<sup>9(13)</sup>** **C<sup>M9</sup>** **F<sup>9(13)</sup>**

\_\_\_\_\_ Keeps drag - gin' my poor heart a - round. \_\_\_\_\_ All I

\* Also Medium Tempo.

$(E^b_{MI}{}^6 B^b)$   $B^b6$   $C_{MI}{}^7$   $B^b6$   $D^b6$   $B^b6$   $C_{MI}{}^7$   $B^b6$   $E^b6$   $E^o7$   $B^b6$   $A^b7$   $G^7$   $G^{13}$

see for me is mis - e - ry. I got - ta

**B**  $G_{MI}{}^7$   $C^9$   $G_{MI}{}^7$   $C^9$   $C_{MI}{}^7$   $F^{7(\#5)}$

right to sing the blues, \_\_\_\_\_ I got - ta right to moan and sigh, \_\_\_\_\_

$(E^b_{MI}{}^7 F^{7(\#5)})$   
 $F^{7(\#5)}$   $F_{MI}{}^7$   $B^b9$   $F_{MI}{}^7$   $B^b9$

\_\_\_\_\_ I got - ta right to sit and cry \_\_\_\_\_ Down a - round the

$(E^b_{MI}{}^7 A^b7)$   $D_{MI}{}^7$   $G^7$   $D_{MI}{}^7$   $G^7$   $G_{MI}{}^7$   $C^9$   $G_{MI}{}^7$   $C^9$

riv - er. I know the deep blue sea \_\_\_\_\_ Will soon be

$(E^b_{MI}{}^6(addMA7))$   $A^b9(\#11)$   $G_{MI}{}^7$   $C^9$

call - ing me. \_\_\_\_\_ It must be love, say what you choose, I

$C_{MI}{}^7$   $(G^b13 F^{13})$   $F^{7(b9)}$   $B^b6$   $(D_{MI}{}^7 G^{13})$

got - ta right to sing the blues. \_\_\_\_\_ *(fine)* (I got - ta)

Solo on AB  
After solos, D.S. al fine

# I Guess I'll Have To Change My Plan

Music by Arthur Schwartz

Lyric by Howard Dietz

*Freely*

(Verse)  $(G^7)$   $(D_{MI}^7)$   $G^7$   $C^6$   $G^7$   $C_{MA}^7$   $D_{MI}^7$   $G^7$  )

I be - held her and was con- quered from the start, And placed her on a

$(G^7)$   $C^6$   $C_{MA}^7$  )

ped - es - tal a - part: I planned the lit - tle hide - a - way that

$(E_{MI}^7(b5))$   $A^7(b9)$   $D_{MI}^9$   $G^{13}$   $D_{MI}^7$  )

$E_{MI}^7$   $A_{MI}^7$   $C_{MA}^7$   $C^6$   $D_{MI}^7$   $G^7$  )

we would share some - day. When I met her I un -

$(G^7)$   $C_{MA}^7$   $F_{MI}^7$   $B^b7$   $E^b6$   $E^b_{MA}^7$  )

$C^6$   $F_{MI}^7$   $B^b7$   $E^b6$  )

fold - ed all my dream And told her how she'd fit in - to my scheme of what

$A_{MI}^7(b5)$   $D^7(b9)$   $A_{MI}^7$   $D^9$  rit.  $G^9_{SUS}$   $G^7$  )

bliss is. Then the blow came, when she gave her name as "Mis - sus."

(Ballad) **A**  $G^{13(b9)}$   $C_{MA}^7$   $(D_{MI}^7)$   $G^{13(b9)}$   $E_{MI}^7$   $G^9_{SUS}$  )

$C_{MA}^7$   $(G^{13(b9)})$  )

I guess I'll have to change my plan, I should have

$(E_{MI}^7)$   $C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $D_{MI}^9$   $G^{13}$  )

re - a - lized there'd be an - oth - er man! I o - ver - looked that point com -

Why did I buy those blue pa -

$E_{MI}^7$   $A_{MI}^7$   $D^{13}$   $D_{MI}^7$   $G^7(b9)$  )

plete - ly Un - til the big af - fair be - gan. Be -

ja - mas Be - fore the big af - fair be - gan? My

**B**  $C_{MA}^7$   $(D_{MI}^7)$   
 $G^{13(b9)}$   $C_{MA}^7 (A_{MI}^7 A^b_{MI}^7)$   $G_{MI}^7$   $C^7$

fore I knew where I was at \_\_\_\_\_ I found my - self up - on the shelf, and that was  
 boil - ing point is much too low \_\_\_\_\_ For me to try to be a fly Lo - tha - ri -

$F_{MA}^7$  **C**  $(F^6)$   $F^{\#}_{MI} 7(b5)$   $B^b_9$   $A_{MI}^7$   
 $F_{MI}^6$   $E_{MI}^7$   $E^b_{o7}$

that. I tried to reach the moon but when I got there,  
 o! I think I'll crawl right back and in - to my shell,

$E_{MI}^7$   $(A^9)$   
 $E^b_{o7}$   $D_{MI}^7$   $G^7 (G^{13(b9)})$   $C_{MA}^7$   $(D_{MI}^7)$   
 $G^{13(b9)}$

All that I could get was the air. My feet are back up - on the  
 Dwell - ing in my per - son - al Hell. I'll have to change my plan a -

$B^b_9(\#11)$   $A^9$   $D^9$   $G^9_{SUS}$   $G^7$   $C^6$   $(G^{13(b9)})$

ground, I've lost the one girl I found. (fine) (I)

Solo on ABC  
 After solos, D.S. al fine

# I Had The Craziest Dream

(from "Springtime In The Rockies")

Music by Harry Warren  
Lyric by Mack Gordon

Freely

(Verse)

CMA<sup>9</sup> A<sup>7(b9)(#5)</sup> D<sup>13</sup> G<sup>13</sup> F<sup>o7</sup>

In a dream the stran - gest and the odd - est things ap - pear; and

(AMI<sup>7</sup> D<sup>7</sup>)  
EMI<sup>7</sup> Eb<sup>o7</sup> DMI<sup>7</sup> G<sup>7</sup> CMA<sup>9</sup> F#MI<sup>7(b5)</sup> B<sup>7(b9)</sup>

what in - sane and sil - ly things we do. Here is one I see be - fore me

EMI<sup>7</sup> CMI<sup>6</sup>/Eb G<sup>6</sup>/D A<sup>9</sup> D<sup>13</sup> G<sup>9</sup>SUS G<sup>7</sup>

viv - id - ly and clear. As I re - call it you were in it too.

(Med. Ballad or Medium) (B<sup>7(alt.)</sup>) B<sup>b9(#11)</sup>  
S: [A] CMA<sup>7</sup> (F<sup>9</sup>) EMI<sup>7(b5)</sup> A<sup>7(b9)(#5)</sup> DMI<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> (A<sup>7(b9)</sup>)

I had the craz - i - est dream \_\_\_\_\_ last night, yes I did. \_\_\_\_\_

DMI<sup>7</sup> G<sup>9</sup>SUS F<sup>o7</sup> EMI<sup>7</sup> A<sup>7(#5)</sup> DMI<sup>7</sup> G<sup>7</sup>

I nev - er dreamt \_\_\_\_\_ it could be, \_\_\_\_\_ Yet there you were \_\_\_\_\_ in love with me. \_\_\_\_\_

[B] EMI<sup>7(b5)</sup> A<sup>7(b9)</sup> EMI<sup>7(b5)</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> A<sup>7(b9)</sup>

I found your lips \_\_\_\_\_ next to mine, \_\_\_\_\_ so I kissed \_\_\_\_\_ you, and you did - n't mind it at all. \_\_\_\_\_

DMI<sup>7</sup> F#MI<sup>7(b5)</sup> B<sup>7(b9)</sup> F#MI<sup>7(b5)</sup> B<sup>7(b9)</sup>

\_\_\_\_\_ When I'm a - wake \_\_\_\_\_ such a break \_\_\_\_\_ nev - er hap - pens, How

$E_{MI}^7$   $E_{b^{\circ}7}$   $D_{MI}^7$   $G^{7(\#5)}$   $C$   $C_{MA}^7$   $(B^7(alt.))$   $F^9$   
 long can a { guy — } go on dream - ing? — If there's a chance — that you care —  
 { gal — }

$(B^9(\#11))$   $(A^{7(b9)})$   $D_{MI}^7$   $E_{MI}^7$   $D_{MI}^7$   $F_{MI}^7$   $F_{MI}^7$   $B^9$   
 $E_{MI}^{7(b5)}$   $A^{7(\#5)}$   
 Then, please say you do; (Ba - by)

$E_{MI}^7$   $A_{MI}^7$   $D^9$   $G_{SUS}^9$   $G^{7(b9)}$   $C^6$   $(A^{7(\#5)})$   $D_{MI}^7$   $G^{7(\#5)}$   
 Say it and make — my craz - i - est dream — come true. — **(fine)** Solo on ABC  
 After solos, D.S. al fine

# I Have The Feeling I've Been Here Before

Music by Roger Kellaway

Lyric by Alan & Marilyn Bergman

Ballad (GMI<sup>7</sup> CMI<sup>7</sup>)

N.C. AAMI<sup>7(b5)</sup> AbMI<sup>9</sup> Db<sup>9</sup>/Ab GMI<sup>9</sup>

I have the feel-ing I've been here be-fore, More of-ten than I choose to tell.

C<sup>7(#11)</sup> F<sup>9</sup><sub>SUS</sub> F<sup>9</sup> FMI<sup>7(b5)</sup> FMI<sup>7(b5)</sup>/Bb Bb<sup>13</sup> Eb<sup>9</sup><sub>SUS</sub>

And though the view's been twice as clear be-fore, By now I know it pret-ty well.

Eb<sup>13</sup> BAbMA<sup>9</sup> Db<sup>9</sup><sub>SUS</sub> Db<sup>9(b5)</sup> DMI<sup>7(b5)</sup>

Those tell tale things you try to let go by — are old fa - mil - iar signs.

G<sup>7(#9)</sup> CMI<sup>(add9)</sup> CMI<sup>(addMA7)</sup> CMI<sup>7</sup> F<sup>9</sup> F#<sup>o7</sup>

I know the smile, the look, I know the book. What's

Eb/G GMI<sup>9</sup> C<sup>7(#9)</sup> F<sup>13</sup> F<sup>9(#5)</sup> Bb<sup>9</sup><sub>SUS</sub>

more I've e - ven read be - tween the lines. I've seen the sum - mer turn to

CAMI<sup>7(b5)</sup> AbMI<sup>9</sup> Db<sup>9</sup>/Ab GMI<sup>9</sup>

fall be - fore, The joke No - vem - ber makes of May.

C<sup>7(#11)</sup> F<sup>9</sup><sub>SUS</sub> F<sup>9</sup> FMI<sup>7(b5)</sup> FMI<sup>7(b5)</sup>/Bb Bb<sup>13</sup>

The times I thought I had it all be - fore, Then bit by bit it slipped a -

Eb<sup>9</sup><sub>SUS</sub> Eb<sup>13</sup> DAbMA<sup>9</sup> Db<sup>9</sup><sub>SUS</sub> Db<sup>9(b5)</sup>

way. Though on the los - ing side, — that car - pet ride — is

$E^b_{MA}7$   $(A^b9(\#11))$   
 $A^b_{MA}9(\#11)$   $GMI7(b5)$   $C7(\#9)(\#5)$   $F^9_{SUS}$   $F^9$

al - ways worth a try, I've seen the mag - ic dis - ap - pear be - fore.

$A^b_{MI}9$   $D^b9 / A^b$   $(E^b(add9) / G)$   $GMI7$   $C7(\#9)(\#5)$

I've missed the boat and shed the tear be - fore. The on - ly news when you've been

$F^9_{SUS}$   $F^9$  \*  $B^b13_{SUS}$   $E^b_{MA}9(\#11)$   $(GMI7)$   $CMI7$

here be - fore is who will say "Good - bye?" (I have the feel - ing I've been)

\* Also performed (Carmen McRae):

$B^b13_{SUS}$   $E^b_{MA}9(\#11)$

who will say "Good - bye?"

# I Love Paris

Cole Porter

Freely

(Verse) (G<sup>13</sup>)

Ev - 'ry time I look down on this time - less town, wheth - er

blue or grey be her skies, Wheth - er

loud be her cheers, or wheth - er soft be her tears, more and

more do I re - al - ize, (that) (optional)

(Medium 2 Beat \*)

I love Par - is in the spring - time.

I love Par - is in the fall.

I love Par - is in the win - ter, when it driz - zles.

\* Also done Up Tempo. (Sometimes Letter A is Latin and Letter B is Jazz Swing.)

$D_{MI}^{7(b5)}$   $G^{7(b9)(\#5)}$   $C_{MI}^6$   $(G^7)$

I love Paris in the summer, when it sizzles.

**B**  $C^6$   $(D_{MI}^7 G^7)$   $C^6$   $(D_{MI}^7 G^7)$

I love Paris every moment,

$C^6$   $E_{MI}^7$   $(A^7)$   $E_{b^{\circ}7}$   $D_{MI}^{7(11)}$   $G^7$

every moment of the year.

$F^6$   $(F^{\#MI} 7(b5))$   $B^{7(b9)}$   $E_{MI}^7$   $A^7$   $(E_{MI}^7 A^7)$

$(F^{\#o7})$   $C^6$   $(G)$

I love Paris. Why, oh why, do I love Paris?

Head, Solos, fine

$D_{MI}^7$   $G^{13}$   $(C_{MI}^6)$   $C^6$   $D_{MI}^{7(b5)}$   $G^{7(b9)}$

Be - cause my love is near. **(fine)**

Solo on AB  
After solos, D.S. al fine

Optional ending

$D_{MI}^7$   $E_{MI}^7$   $A^7$   $D_{MI}^7$   $G^9_{SUS}$

Be - cause my love because my love

$G^9_{SUS}$   $C^6$

is near.

# I Love You

(from "Mexican Hayride")

Cole Porter

Freely

(Verse)  $C^{7(\#5)}$   $F^{MI}$   $D^{\flat 9}$   $G^{MI 7}$   $C^{7(\#5)}$   $D^{\flat MA 7}$

If a love song I could on - ly write, A song with words and

$B^{\flat MI 7}$   $G^{MI 7(\flat 5)}$   $C^{7(\flat 9)}$   $G^{MI 7(\flat 5)}$   $C^{7(\flat 9)}$

mu - sic di - vine, I would ser - e - nade you ev - 'ry

$(A^{\flat MA 7} D^{\flat MA 7})$   $(D^{\flat 9(\#11)})$   
 $F^{MI}$   $D^{MI 7(\flat 5)}$   $G^7$   $C^7_{SUS}$   $C^{7(\flat 9)}$

night, Till you'd re - lent and con - sent to be mine. But a -

$F^{MA 7}$   $F^+$   $F^6$   $F^9$   $B^{\flat MA 7}$

las, just an am - a - teur am I, And so I'll not be sur -

$(E^{\flat MI} / B^{\flat})$   $G^{MI} / B^{\flat}$   $D^7 / A$   $(E^{7(\flat 9)})$   
 $D^{7(\flat 9)} / (\#5)$   $G^{MI 7}$   $B^{MI 7(\flat 5)}$   $B^{\flat 9(\#11)}$

prised, my dear, If you smile and po - lite - ly pass it

$(F^{MA 9} F^6)$   $A^{13}$   $A^{7(\#5)}$   $D^9$   $G^9$   $C^7_{SUS}$   $C^{7(\flat 9)}$   $F^6$

by When this, my first — love song you hear.

(Medium or Bright)  $(B^{\flat MI 9} E^{\flat 9})$   $G^{MI 7(\flat 5)}$   $C^{7(\flat 9)}$   $E^7 / F$   $F^6$  )  
 $(F^6)$   $G^{MI 7(\flat 5)}$   $C^{7(\flat 9)}$   $F^{MA 7}$   $(A^{MI 7} D^{7(\flat 9)})$   $G^{MI 9}$

"I love you" — hums the A - pril breeze. — "I love you" —

(  $C^7$  )  $F^6$  (  $A_{MI}^7$  )  $D^7$   $A_{MI}^7$   $D^7$   $B_{bMI}^9$   $E_{b9}$   $G_{MI}^7(b5)$   $C^7(b9)$  )

ech - o the hills. "I love you" the gold - en

(  $E^7/F$  )  $F^6$   $F_{MA}^7$   $B_{MI}^7$   $E_{SUS}^7(b9)$   $A_{MA}^9$  (  $F\#_{MI}^7$  )  $B_{MI}^7$   $E^7$   $A_{MA}^9$  (  $D^9$  )

dawn a-grees As once more she sees daf - fo - dils. It's

**B**  $G_{MI}^7$   $C^7_{SUS}$   $C^7$   $F_{MA}^7$

spring a - gain And birds on the wing a - gain start to

(  $B_{bMI}^{11}$  )  $E_{b7}$   $A_{MI}^7(b5)$   $D^7(b9)$  )

$A_{MI}^7(b5)$   $D^7(\#5)$   $G^{13}$   $G^7(\#5)$   $C^9_{SUS}$   $C^7(b9)$

sing a - gain The old mel - o - die "I

**C** (  $B_{bMI}^9$  )  $E_{b9}$   $G_{MI}^7(b5)$   $C^7(b9)$   $E^7/F$   $F^6$  )

$G_{MI}^7(b5)$   $C^7(b9)$   $F_{MA}^7$  (  $E_{b7}(\#11)$  )  $D^7(b9)$

love you" that's the song of songs, And it

$G^9(b5)$   $G^9$   $C^{13}_{SUS}$   $C^{13}(b9)$   $F^6$  (  $A_{MI}^7$  )  $D^7(b9)$  )

all be - longs to you and me. **(fine)** "I

**Solo on ABC**  
After solos, D.S. al fine

**Optional ending**

$F^6$   $B_{b6}/F$   $F_{MA}^9$   $B_{bMI}^6/F$

me. And it all be - longs to you and

$F^6$

me.

# I Loves You Porgy

(from "Porgy And Bess")

George Gershwin  
Ira Gershwin

Du Bose & Dorothy Heyward

Ballad \*

(C<sup>9</sup><sub>SUS</sub>) **A** F<sup>MA</sup> C<sup>MI</sup> F<sup>7</sup> (A<sup>MI</sup> D<sup>MI</sup>)  
 B<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>/<sub>A</sub> G<sup>MI</sup> C<sup>9</sup><sub>SUS</sub>

I wants to stay here, but I ain't wor-ty. You is too de-cent to un-der-

F<sup>MA</sup> (G<sup>MI</sup> A<sup>7</sup>(#5) D<sup>MI</sup> D<sup>9</sup>) (A<sup>b</sup>13(b9)) G<sup>MI</sup> A<sup>MI</sup> )  
 G<sup>MI</sup> (A<sup>MI</sup> B<sup>b</sup>MA<sup>9</sup>) C<sup>9</sup><sub>SUS</sub> 1. F<sup>MA</sup> C<sup>9</sup><sub>SUS</sub> 2. F<sup>MA</sup> (C<sup>MI</sup>) B<sup>MI</sup> 7(b5) E<sup>7</sup>(#5)

stan' For when I see him he hyp - no - tize me, When he take

hol' of me with his hot han'. I wants to han'.

**B** A<sup>MI</sup> 6 (F#<sup>MI</sup> 7(b5)) (E<sup>b</sup>9(b5)) B<sup>MI</sup> 7(b5) E<sup>7</sup>(#5) E<sup>7</sup>(b9) A<sup>MI</sup> 6 (F#<sup>MI</sup> 7(b5))

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

Ab<sup>7</sup>(#5) G<sup>7</sup>(#5) C<sup>MI</sup> 6 (F<sup>7</sup> (A<sup>MI</sup> 7(b5)) ) Ab<sup>7</sup> )  
 (A<sup>MI</sup> 7(b5)) D<sup>MI</sup> 7(b5) G<sup>7</sup>(#5) G<sup>7</sup>(b9)

hol' me so. It's goin' to be like dy - in', Por - gy, deep in - side me.

(E<sup>7</sup> B<sup>b</sup>9(b5) E<sup>b</sup>9 A<sup>7</sup>(#5) D<sup>7</sup> Ab<sup>9</sup>(b5) D<sup>b</sup>9 ) G<sup>7</sup>(#5) C<sup>9</sup><sub>SUS</sub> **C** F<sup>MA</sup> C<sup>MI</sup> F<sup>7</sup>

But when he calls, I know I have to go. I loves you, Por-gy, don' let him

B<sup>b</sup>MA<sup>7</sup> (A<sup>MI</sup> D<sup>MI</sup>) B<sup>b</sup>MA<sup>7</sup>/<sub>A</sub> G<sup>MI</sup> C<sup>9</sup><sub>SUS</sub> F<sup>MA</sup> (G<sup>MI</sup>) A<sup>7</sup>(#5)

take me, Don' let him han-dle me an' drive me mad. If you kin

(A<sub>MI</sub><sup>7</sup> D<sup>9</sup>  
 D<sub>MI</sub><sup>9</sup> (A<sub>b</sub><sup>13(b9)</sup>) G<sub>MI</sub><sup>9</sup> A<sub>MI</sub><sup>7</sup> B<sub>b</sub><sub>MA</sub><sup>7</sup>  
 G<sub>MI</sub><sup>9</sup> (A<sub>MI</sub><sup>7</sup> B<sub>b</sub><sub>MA</sub><sup>9</sup>) C<sub>SUS</sub><sup>9</sup> F<sup>6</sup> (C<sub>SUS</sub><sup>9</sup>)

keep me, I wants to stay here wid you for - ev - er, an' I'd be glad.

This version is based on several different instrumental versions.

\*The original version does not repeat letter A. The form is ABA, with the 1st ending omitted.

The original version has other sections not included in this chart.

The lyrics of letters A and C are sometimes reversed.

# I May Be Wrong

(But I Think You're Wonderful)

Music by Henry Sullivan

Lyric by Harry Raskin

Freely or Medium

**(Verse)** Eb<sup>6</sup> Bb<sup>9</sup><sub>SUS</sub> Bb<sup>7</sup> Eb<sup>6</sup> FMI<sup>7(b5)</sup>

He: When I play \_\_\_\_\_ rou - lette, When I place \_\_\_\_\_ a bet,  
 She: Though your lot \_\_\_\_\_ is sad, I am just \_\_\_\_\_ as bad,

Eb<sup>6</sup>/<sub>G</sub> Ab<sup>6</sup> FMI<sup>7</sup> Bb<sup>7(#5)</sup> Eb<sup>6</sup>

I have been a los - er all my life. \_\_\_\_\_  
 Mine is real - ly quite a hope - less case. \_\_\_\_\_

AMI<sup>7</sup> D<sup>7(b9)</sup> GMI E<sup>o7</sup> Eb<sup>7</sup> D<sup>7</sup> GMI<sup>6</sup>

Like a two \_\_\_\_\_ year old I pick 'em bad \_\_\_\_\_ I'm told. Still, I  
 Oc - u - lists \_\_\_\_\_ ad - vise Glass - es for \_\_\_\_\_ my eyes. With -

Bb<sup>MA7</sup> GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> Bb<sup>9</sup><sub>SUS</sub> Bb<sup>7</sup>

think I'd find in you a per - fect wife. \_\_\_\_\_  
 out them I can't ev - en see your face. \_\_\_\_\_

**(Medium)**

**A** Eb<sup>MA7</sup> Bb<sup>MI7</sup> Eb<sup>7(b9)</sup> Ab<sup>MA9</sup> Db<sup>9</sup>

He & She: I may be wrong, but, I think you're won - der - ful!

(G<sup>7</sup> Eb<sup>MA7</sup> (CMI<sup>7</sup>) F<sup>9</sup> FMI<sup>7</sup> Bb<sup>7(b9)</sup> Eb<sup>6</sup> / FMI<sup>7</sup> Bb<sup>7(b9)</sup>)

I may be wrong, but, I think you're swell!

Eb<sup>MA7</sup> Bb<sup>MI7</sup> Eb<sup>7(b9)</sup> Ab<sup>MA9</sup> Db<sup>9</sup>

I like your style, say, I think it's mar - vel - ous.

(G<sup>7</sup> Eb<sup>6</sup> (CMI<sup>7</sup>) F<sup>9</sup> FMI<sup>7</sup> Bb<sup>7(b9)</sup> Eb<sup>6</sup> (C<sup>7(b9)</sup>)

He: I'm al - ways wrong so how can I tell?  
 She: But I can't see so how can I tell?

**B**  $F_{MI}^7$   $Bb^7(b9)$   $(Eb^6)$   $G_{MI}^7$   $(C_{MI}^7)$   $C^7(b9)$   $F_{MI}^7$   $Bb^7(b9)$   $A_{MI}^7(b5)$   $D^7(b9)$

All of my shirts are un - sight - ly, All of my ties are a crime.  
Deuc-es to me are all ac - es, Life is to me just a bore.

$G_{MI}^7$   $C^7$   $C_{MI}^7$   $F^7$   $F_{MI}^7$   $Bb^7$

If, dear, in you I've picked right - ly, It's the ve - ry first time.  
Fac - es are all op - en spac - es, You might be John — Bar - ry - more.

**C**  $E^b_{MA}^7$   $Bb_{MI}^7$   $E^b^7(b9)$   $A^b_{MA}^9$   $D^b^9$

He & She: You came a - long, say, I think you're won - der - ful!

$(G^7)$   $E^b^6$   $(C_{MI}^7)$   $F^9$   $F_{MI}^7$   $Bb^7$   $E^b^6$  /  $(F_{MI}^7 Bb^7(b9))$

I think you're grand, but, I may be wrong. **(fine)**

Solo on ABC  
After solos, D.S. al fine

# I Only Have Eyes For You

(from "Dames")

Music by Harry Warren

Lyric by Al Dubin

Freely

(Verse)

CMA<sup>7</sup> A<sup>M</sup>I<sup>7</sup> D<sup>M</sup>I<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup> D<sup>M</sup>I<sup>7</sup> G<sup>7</sup>

My love must be a kind a blind love,

CMA<sup>7</sup> A<sup>M</sup>I<sup>7</sup> D<sup>M</sup>I<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup> F#<sup>M</sup>I<sup>7(b5)</sup> B<sup>7(b9)</sup>

I can't see any one but you.

E<sup>M</sup>I D A<sup>7</sup>/C# C<sup>o7</sup> G/B E<sup>M</sup>I<sup>7</sup>

And dear, I wonder if you find love

A<sup>M</sup>I<sup>7</sup> D<sup>9</sup><sub>SUS</sub> D<sup>7(b9)</sup> G<sup>9</sup><sub>SUS</sub> rit. G<sup>9</sup>

An optical illusion too?

(Ballad or Medium)

A (A<sup>7(b9)</sup>) D<sup>M</sup>I<sup>7</sup> G<sup>7</sup> (A<sup>7(b9)</sup>)

Are the stars out to-night? I don't know if it's cloud-y or

(D<sup>M</sup>I<sup>7</sup> G<sup>7</sup>) G<sup>7</sup> (F<sup>9(#11)</sup>) E<sup>M</sup>I<sup>7</sup> CMA<sup>7</sup> F<sup>9</sup> E<sup>M</sup>I<sup>7</sup>

bright, 'Cause I only have eyes for you,

(A<sup>7(b9)</sup>) E<sup>b</sup>M<sup>7</sup> A<sup>b9</sup> D<sup>M</sup>I<sup>7</sup> G<sup>7</sup> (A<sup>7(b9)</sup>) D<sup>M</sup>I<sup>7</sup> (A<sup>7(b9)</sup>)

dear The moon may be high, but I can't see a thing in the

(D<sup>M</sup>I<sup>7</sup> G<sup>7</sup>) G<sup>7</sup> (F<sup>9(#11)</sup>) E<sup>M</sup>I<sup>7</sup> E<sup>7(b9)</sup> CMA<sup>7</sup> (E<sup>7(b9)</sup>) A<sup>7</sup>

sky 'Cause I only have eyes for you.

**B**  $D_{MI}^7$   $G^9_{SUS}$   $G^7/F$   $(C_{MA}^7)$   $E_{MI}^7$   $G_{MI}^7$   $C^7$   
 $E_{MI}^7$   $E_{b9}$   
 I don't know if we're in a gar - den, \_\_\_\_\_

$D_{MI}^7(b5)$   $(F_{MI}^9)$   $B_{b9}^{9(\#11)}$   
 $G^7(b9)_{SUS}$   $F^{\circ 7}$   $E_{MI}^7$   $E_{bMI}^7$   $A_{b9}$   
 Or on a crowd - ed av - e - nue. You \_\_\_\_\_ are

**C**  $D_{MI}^7$   $(A^7(\#5))$   $D_{MI}^7$   $G^7$   $D_{MI}^7$   $(A^7(\#5))$   
 $G^7$   $G^7$   $D_{MI}^7$   $G^7$   
 here, so am I. \_\_\_\_\_ May - be mil - lions of peo - ple go

$(D_{MI}^7)$   $G^7$   $(D_{MI}^6)$   $D^{\#o 7}$   $C/E$   
 $G^7$   $C_{MA}^7$   $(F^9(\#11))$   $B_{b9}^{9(\#11)}$   
 by, \_\_\_\_\_ But they all dis - ap - pear \_\_\_\_\_ from view, \_\_\_\_\_

$A^7(b9)$   $D_{MI}^7$   $G^7(b9)_{SUS}$   $G^7(b9)$   $C^6$   $(E_{MI}^7)$   $A^7(b9)$   
 \_\_\_\_\_ And I on - ly have eyes \_\_\_\_\_ for you. **(fine)** Solo on ABC

After solos, D.S. al fine

The Flamingos' version uses the following chords (in F) for the verse (altered melody) and letter A, bars 1-4 & 9-12, and letter C, bars 1-4:

**(Verse)**  $G^7$   $F^7$   $D^7$   $G^7$   $F^7$   $G^7$   $F^7$   $D^7$   $G^7$   $F^7$

**A**  $G^7$   $F^7$   $D^7$   $G^7$   $F^7$   $G^7$   $F^7$   $D^7$   $G^7$   $C_{MA}^7$

(etc.)

# I Say A Little Prayer For You

Medium Pop

Music by Burt Bacharach

Lyric by Hal David

**A**  $GMI^7$  (on repeat)  $CMI^7$

The mo - ment I wake up, be - fore I put  
I run for the bus, dear, while rid - ing I

$F^9_{SUS}$   $B^bMA^7$   $(E^bMA^7)$   $AMI^7$   $D^7$

on my make - up I say a lit - tle prayer for you.  
think of us, dear.

$GMI^7$   $CMI^7$

While comb - ing my hair now and won - d'ring what  
At work I just take time and all through my

$F^9_{SUS}$   $B^bMA^7$   $(E^bMA^7)$   $AMI^7$   $D^7$

dress to wear now I say a lit - tle prayer for you. For -  
cof - fee break time

**B**  $E^b$   $F/E^b$   $DMI^7$   $GMI^7$   $B^b^9$   $B^b^9_{SUS}$

ev - er, for - ev - er you'll stay in my heart and I will love you for

$E^b$   $F/E^b$   $DMI^7$   $GMI^7$   $B^b^9_{SUS}$   $B^b^9$   $B^b^9_{SUS}$   $B^b^9$

ev - er and ev - er. We nev - er will part. Oh, how I'll love you. To -

$E^b$   $F/E^b$   $DMI^7$   $GMI^7$   $B^b^9$   $B^b^9_{SUS}$

geth - er, to - geth - er, that's how it must be. To live with - out you would

$E^b$   $F/E^b$   $D$   $1. D$   $2. D$

on - ly mean heart-break for me.

**C** **GMI<sup>7</sup>** **CMi<sup>7</sup>** **F<sup>9</sup><sub>SUS</sub>**

My dar - ling, be - lieve me, for me \_\_\_ there is no one \_\_\_

**F<sup>9</sup><sub>SUS</sub>** **B<sup>b</sup>MA<sup>7</sup>** **F<sup>9</sup><sub>SUS</sub>** **B<sup>b</sup>MA<sup>7</sup>**

\_\_\_ but you. Please \_\_\_ love me too. \_\_\_

**F<sup>9</sup><sub>SUS</sub>** **B<sup>b</sup>MA<sup>7</sup>** **F<sup>9</sup><sub>SUS</sub>**

\_\_\_ I'm \_\_\_ in love with you. \_\_\_ An - swer my

**B<sup>b</sup>MA<sup>7</sup>** **F<sup>9</sup><sub>SUS</sub>** **B<sup>b</sup>MA<sup>7</sup>** **(F<sup>9</sup><sub>SUS</sub>)** (for solos)

prayer. \_\_\_ Say you love me too. \_\_\_

Optional D.C. (for solos see footnote)

**Original ending**

**F<sup>9</sup><sub>SUS</sub>** *rall.* **B<sup>b</sup>MA<sup>7</sup>**

**Optional vamp ending**

**F<sup>9</sup><sub>SUS</sub>** **B<sup>b</sup>MA<sup>7</sup>** (ad lib)

Why don't you an - swer my prayer? \_\_\_

**F<sup>9</sup><sub>SUS</sub>**

Vamp & fade

You know, ev - 'ry day I say a lit - tle

Solos could be a vamp:

**B<sup>b</sup>MA<sup>7</sup>** **F<sup>9</sup><sub>SUS</sub>**

(Vamp & solo)

# I Want To Be Happy

(from "No, No, Nanette")

Music by Vincent Youmans

Lyric by Irving Caesar

Freely or Medium

**(Verse)** C<sup>6</sup> A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>MI</sup><sup>7</sup>

He: I'm a ver - y or - din - ar - y man, Try - ing to work out life's  
 She: No one ev - er talked like that to me, I have nev - er known such

D<sup>MI</sup><sup>7</sup> G<sup>7</sup> E<sup>MI</sup><sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

hap - py plan, Do - ing un - to oth - ers as I'd like to have the do - ing un - to  
 sym - pa - thy, On - ly in my dreams, it real - ly seems to me it's too good to be

C<sup>6</sup> F#<sup>MI</sup><sup>7(b5)</sup> B<sup>7</sup> E<sup>MI</sup> C#<sup>MI</sup><sup>7(b5)</sup> F#<sup>MI</sup><sup>7(b5)</sup> B<sup>7</sup>

me. When I find a ver - y lone - ly soul,  
 true. There are smil - ing fac - es ev - 'ry - where.

E<sup>MI</sup> A<sup>9</sup> G<sup>6/D</sup> E<sup>MI</sup><sup>7</sup>

To be kind be - comes my on - ly goal. I feel so much bet - ter when I  
 Sure - ly I de - serve my lit - tle share. I'm a luck - y girl to know that

A<sup>MI</sup><sup>7</sup> D<sup>7</sup><sub>SUS</sub> D<sup>7(b9)</sup> G<sup>7</sup><sub>SUS</sub> G<sup>7</sup>

tell them my phil - os - o - phy. \_\_\_\_\_  
 I can get it all from you. \_\_\_\_\_

**(Medium or Up Tempo)**

**A** C<sup>MA</sup><sup>7</sup> C<sup>MA</sup><sup>7</sup> C#<sup>o7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

I want to be hap - py, but I won't be hap - py

D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

till I make you hap - py too. \_\_\_\_\_

C<sup>MA</sup><sup>7</sup> C<sup>MA</sup><sup>7</sup> C#<sup>o7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

Life's real - ly worth liv - ing, when we are mirth - giv - ing.

**D**<sub>MI</sub><sup>7</sup> **G**<sup>7</sup> **C**<sup>6</sup>

Why can't I give some to you? \_\_\_\_\_

**B** **G**<sub>MI</sub><sup>7</sup> **C**<sup>7</sup> **F**<sub>MA</sub><sup>7</sup> ( **F**<sub>MI</sub><sup>7</sup> **B**<sup>b7</sup> )

When skies are gray and you say you are blue,

( **C**<sub>MA</sub><sup>7</sup> **E**<sub>MI</sub><sup>7</sup> ) **E**<sub>MI</sub><sup>7</sup> **A**<sup>7</sup> **D**<sub>MI</sub><sup>7</sup> **D**<sup>7</sup> **G**<sup>7</sup>

I'll send the sun smiling through. \_\_\_\_\_

**C** **C**<sub>MA</sub><sup>7</sup> **C**<sub>MA</sub><sup>7</sup> **C**<sup>#o7</sup> **D**<sub>MI</sub><sup>7</sup> **G**<sup>7</sup>

I want to be hap - py, but I won't be hap - py

**D**<sub>MI</sub><sup>7</sup> **G**<sup>7</sup> **C**<sup>6</sup> ( **A**<sub>MI</sub><sup>7</sup> **D**<sub>MI</sub><sup>7</sup> **G**<sup>7</sup> )

Till I make you hap - py too. (***fine***)

Solo on ABC  
After solos, D.S. al fine

Originally written:

**C**<sup>6</sup> **C**<sup>6</sup> **C**<sup>#o7</sup> **D**<sub>MI</sub><sup>7</sup> **G**<sup>7</sup> (etc.)

I want to be hap - py, but I won't be hap - py

# I Was Doing All Right

(from "The Goldwyn Follies")

George Gershwin  
Ira Gershwin

Freely (GMA<sup>7</sup>)

(Verse) G



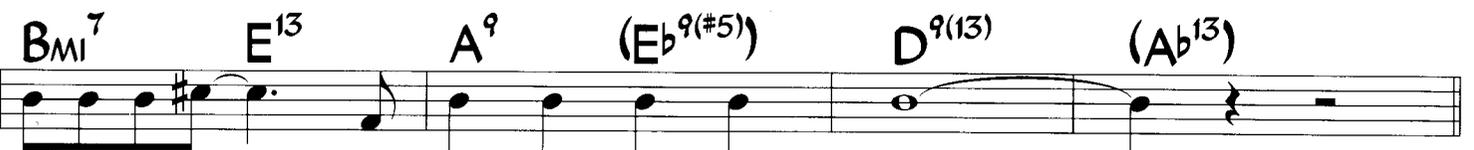
Used to lead a qui-et ex-ist-ence, Al-ways had my peace of mind.



Kept Old Man Trou-ble at a dis-tance; My days were sil-ver

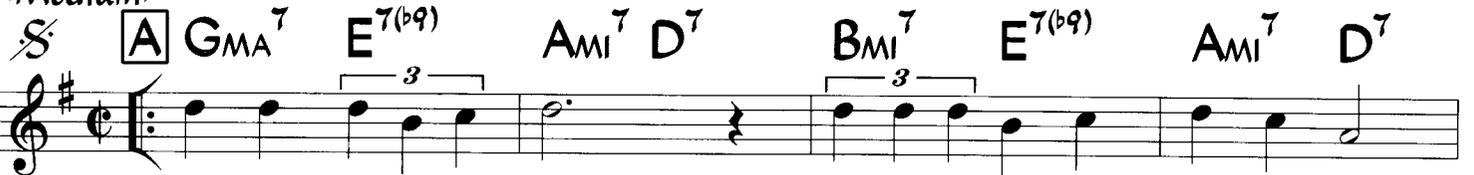


lined. Right on top of the world I sat, But



look at me now, — I don't know where I'm at.

(Medium)



I was do-ing all right, Noth-ing but rain-bows in my sky.



I was do-ing all right till you came by.



Had no cause to com-plain, Life was as sweet as ap-ple pie.

$GMA^7$   $G^7$   $CMA^9$   $F^9$   $(BMI^7 \ G^6/D)$   $AMI^7$   $D^9_{SUS}$   $GMA^7$   $B^7$

Nev - er no - ticed the rain till you came by. But

**B**  $E^6$   $E^6$   $(F\#MI^9 \ B^{13})$   $E/G\#$   $A^9$   $C\#MI^7$

now when - ev - er you're a - way, Can't sleep nights and

$(AMA^7 \ A^9)$   $G\#^7(b9)$   $C\#MI^7$   $E^6$   $/D\#$   $C\#MI^7$   $B^6$

suf - fer all the day. I just sit and won - der if

$AMA^7$   $G\#MI^7$   $AMI^7$   $A\#^{\circ 7}$  **C**  $BMI^7$   $E^{7(b9)}$   $AMI^7$   $D^7$

life is - n't one big blun - der. But when you hold me tight,

$BMI^7$   $E^{7(b9)}$   $AMI^7$   $D^7$   $GMA^7$   $G^7$   $CMA^9$   $F^9$

Ting - ling all through I feel some - how I was do - ing all right, But I'm

$(BMI^7 \ G^6/D)$   $E^{7(b9)}$   $AMI^7$   $D^9_{SUS}$   $G^6$   $(AMI^7 \ D^7)$

do - ing bet - ter than ev - er now. **(fine)**

Solo on ABC  
After solos, D.S. al fine

# I Will Be Here For You

Richard Page  
Steve George  
John Lang

(As performed by Al Jarreau)

Med. Pop Ballad

(Intro)

Chords:  $E\flat_6/9^{(\#11)}$   $D^{13}_{SUS}$   $GMI^9$   $B\flat_6/9$

(instr.) Ni - ta - kun -

Chords:  $E\flat_6/9^{(\#11)}$   $D^{13}_{SUS}$   $GMI^9$   $B\flat_6/9$

- - - go - de - a - mi - le - le, - mi - le - le. - Ni - ta - kun -

Chords:  $E\flat_6/9^{(\#11)}$   $D^{13}_{SUS}$   $GMI^9$   $B\flat_6/9$   $C$  ( $DMI/C$   $C$ )

- - - go - de - a - mi - le - le. (instr.) These are - the words -

**A**  $F^{(add9)}$   $DMI^7$   $E\flat_{MA}^7^{(add6)}$

I say when I want you near to me,  
to bear and you need a help - ing hand,

Chords:  $E_{MI}^7^{(b5)}$   $A^7$   $DMI^7$   $C$   $C/B\flat$   $B\flat$   $C$  ( $DMI/C$   $C$ )

From that place deep in my heart you will see. I am nev - er far  
I'll be there, the one to help you un - der-stand. If you wan - der far -

**B**  $F^{(add9)}$   $DMI^7$   $E\flat_{MA}^7^{(add6)}$

a - way, An - y - time, an - y place,  
a - way, Zam - bi - a or Mon - te - rey,

Chords:  $E_{MI}^7^{(b5)}$   $A^7$   $DMI^7$   $C$   $C/B\flat$   $B\flat$   $A^7^{(b9)}$   $\Phi$

When you reach our for my love I'll be there. Yeah,  
I'll be there, the one to wash your tears a - way. Hey,

**C**  $DMI^9$   $A^7^{(b9)}$

I will be here for you, ba - by, I will be here for you when you're

**B<sup>b</sup>MA<sup>9</sup>** **GMI<sup>9</sup>** **A<sup>7(b9)(#5)</sup>** **DMI<sup>9</sup>**

fall - in' - I will be here - for - you, - ba - by.

**A<sup>7(b9)(#5)</sup>** **B<sup>b</sup>MA<sup>9</sup>** **GMI<sup>9</sup>** **C** (**D<sup>M</sup>/C** **C**)

Let me love - you. - When the world's - too hard -

\* D.S. for optional solos  
Take Coda last x

**D** **DMI<sup>9</sup>** **A<sup>7(b9)(#5)</sup>**

I will be here - for - you, - ba - by, I will be here - for - you - when you're

**B<sup>b</sup>MA<sup>9</sup>** (upper note 2nd x) **GMI<sup>9</sup>** **A<sup>7(b9)(#5)</sup>** **DMI<sup>9</sup>**

fall - in' - I will be here - for - you, - ba - by.

**A<sup>7(b9)(#5)</sup>** **B<sup>b</sup>MA<sup>9</sup>** **GMI<sup>9</sup>** **A<sup>7(b9)(#5)</sup>** **GMI<sup>9</sup>** **C<sup>9</sup>** **SUS**

Let me love - you. - Ni - ta-kun-

**E** **E<sup>b</sup>6<sup>9</sup>(#11)** **D<sup>13</sup>** **SUS** **GMI<sup>9</sup>** **B<sup>b</sup>6<sup>9</sup>** **B<sup>b</sup>6<sup>9</sup>** **B<sup>b</sup>7(b9)(#5)**

- - - go - de - a - mi - le - le, - mi - le - le. - Ni - ta-kun-

**F** **E<sup>b</sup>MI<sup>9</sup>** **B<sup>b</sup>7(b9)(#5)**

I will be here - for - you, - ba - by, I will be here - for - you - when you're

**C<sup>b</sup>MA<sup>9</sup>** **A<sup>b</sup>MI<sup>9</sup>** **B<sup>b</sup>7(b9)(#5)** **E<sup>b</sup>MI<sup>9</sup>**

fall - in' - I will be here - for - you, - I - ba - by.

**B<sup>b</sup>7(b9)(#5)** **C<sup>b</sup>MA<sup>9</sup>** **A<sup>b</sup>MI<sup>9</sup>** **B<sup>b</sup>7(b9)(#5)**

Let me love - you. - (Vamp & fade)

\* On Al Jarreau's version there are no solos. (Form: ABC AB Coda)

# I Will Be Here For You (Rhythm Section & Horns)

Med. Pop Ballad

(Intro) (el. pn.)

(+ vocal)

(dr. 16th's cymbals)

(bs. tacet)

Ped.

Ped.

Ped.

(etc.)

(add bs.)

(- vocal)

C (D<sub>M</sub>/C C)

**A** (2nd x)

(bass)

F(add9)

DMi<sup>7</sup>

E<sup>b</sup>MA<sup>7</sup>(add6)

E<sup>M</sup>i<sup>7</sup>(b5) A<sup>7</sup> DMi<sup>7</sup> C

**B**

(etc.)

C/B<sup>b</sup> B<sup>b</sup>

C (D<sub>M</sub>/C C)

F(add9)

DMi<sup>7</sup>

**E<sub>b</sub>MA<sup>7</sup>(add6)** **EMI<sup>7</sup>(b5)** **A<sup>7</sup>** **DMI<sup>7</sup>** **C** **C/B<sub>b</sub>** **B<sub>b</sub>** **A<sup>7</sup>(b<sub>9</sub>)** (dr. fill)

# I Will Wait For You

(from "The Umbrellas Of Cherbourg")

Music by Michel Legrand

Original French text

by Jacques Demy

English lyric by Norman Gimbel

Medium or Ballad

(B<sup>b</sup>9 A<sup>7(b9)</sup>)
(E<sup>b</sup>9 D<sup>7(b9)</sup>)
(B<sup>b</sup>9 A<sup>7(b9)</sup>)

A<sup>7(b9)</sup>
[A]DMI<sup>7</sup>
D<sup>7(b9)</sup>
GMI<sup>7</sup>
(D<sup>b</sup>9)

If it takes for - ev - er I will wait for you, for a

C<sup>9</sup><sub>SUS</sub>
C<sup>9</sup>
(D<sup>b</sup>9 C<sup>7(b9)</sup>)
B<sup>b</sup>/F
FMA<sup>7</sup>
EMI<sup>7</sup>
(B<sup>b</sup>9 A<sup>7(b9)</sup>)

thou - sand sum - mers I will wait for you, 'til you're

(E<sup>b</sup>9 D<sup>7(b9)</sup>)
(E<sup>b</sup>9 D<sup>7(b9)</sup>)
(E<sup>b</sup>9 D<sup>7(b9)</sup>)
(E<sup>b</sup>9 D<sup>7(b9)</sup>)

DMI<sup>7</sup> D<sup>7(b9)</sup> GMI<sup>7</sup> EMI<sup>7(b5)</sup>

back be - side me, 'til I'm hold - ing you, 'til I

(B<sup>b</sup>9 A<sup>7(b9)</sup>)
(B<sup>b</sup>9 A<sup>7(b9)</sup>)

DMI/A
(B<sup>b</sup>9 A<sup>7(b9)</sup>)
EMI<sup>7(b5)</sup>
A<sup>7(b9)</sup>
DMI
EMI<sup>7(b5)</sup>
A<sup>7(b9)</sup>

hear you sigh here in my arms. An - y

(E<sup>b</sup>9 D<sup>7(b9)</sup>)
(E<sup>b</sup>9 D<sup>7(b9)</sup>)
(E<sup>b</sup>9 D<sup>7(b9)</sup>)
(E<sup>b</sup>9 D<sup>7(b9)</sup>)

DMI<sup>7</sup> D<sup>7(b9)</sup> GMI<sup>7</sup> (D<sup>b</sup>9)

where you wan - der, an - y where you go, Ev - 'ry

(D<sup>b</sup>9 C<sup>7(b9)</sup>)
(D<sup>b</sup>9 C<sup>7(b9)</sup>)
(D<sup>b</sup>9 C<sup>7(b9)</sup>)
(D<sup>b</sup>9 C<sup>7(b9)</sup>)

C<sup>9</sup><sub>SUS</sub>
C<sup>9</sup>
(D<sup>b</sup>9 C<sup>7(b9)</sup>)
B<sup>b</sup>/F
FMA<sup>7</sup>
EMI<sup>7</sup>
(B<sup>b</sup>9 A<sup>7(b9)</sup>)

day re - mem - ber how I love you so. In your

(E<sup>b</sup>9 D<sup>7(b9)</sup>)
(E<sup>b</sup>9 D<sup>7(b9)</sup>)
(E<sup>b</sup>9 D<sup>7(b9)</sup>)
(E<sup>b</sup>9 D<sup>7(b9)</sup>)

DMI<sup>7</sup> D<sup>7(b9)</sup> GMI<sup>7</sup> EMI<sup>7(b5)</sup>

heart be - lieve what in my heart I know; That for

(B<sup>b</sup>9 A<sup>7(b9)</sup>)
(B<sup>b</sup>9 A<sup>7(b9)</sup>)

DMI/A
(B<sup>b</sup>9 A<sup>7(b9)</sup>)
EMI<sup>7(b5)</sup>
A<sup>7(b9)</sup>
DMI

ev - er more I'll wait for you. \_\_\_\_\_ The

**B**  $(B^bMA^9)$   
 $GMI^7$   $GMI^7$   $DMI^7$

clock will tick a - way the hours one by one, — and then the time will come when all the

$DMI^7$   $EMI^{7(b5)}$   $A^{7(b9)}$

wait - ing's done. — The time when you re - turn and find me here and run, —

$BMI^{7(b5)}$   $E^{7(b9)}$   $A^{7(b9)}_{SUS}$   $A^{7(b9)}$   $(B^b^9)$   $A^{7(b9)}$

Straight to my wait - ing arms. — If it

**C**  $DMI^7$   $(E^b^9)$   $D^{7(b9)}$   $GMI^7$   $(D^b^9)$

takes for - ev - er I will wait for you, for a

$C^9_{SUS}$   $C^9$   $(D^b^9)$   $C^{7(b9)}$   $B^b/F$   $FMA^7$   $EMI^7$   $(B^b^9)$   $A^{7(b9)}$

thou - sand sum - mers I will wait for you, 'til you're

$DMI^7$   $(E^b^9)$   $D^{7(b9)}$   $GMI^7$   $(EMI^{7(b5)})$   $A^{7(b9)}$

here be - side me, 'til I'm touch - ing you and for -

$DMI^7/A$   $(BMI^{7(b5)})$   $EMI^{7(b5)}$   $A^{7(b9)}$   $DMI$   $(EMI^{7(b5)})$   $A^{7(b9)}$

ev - er more shar - ing your love.

# I Wish I Knew

(from Billy Rose's "Diamond Horseshoe")

Music by Harry Warren

Lyric by Mack Gordon

Freely or Medium

(Verse)

Chords:  $E^{7(b9)}$   $A_{MI}^7$   $D^9$   $(B_{MI}^7)$   $G_{MA}^7$   $E^{7(b9)}$

Is this the night I've wait - ed oh so long for? — Is this my

Chords:  $A_{MI}^7$   $D_{SUS}^9$   $D^{7(b9)}$   $(B_{MI}^7)$   $G_{MA}^7$   $E^{7(b9)}$   $A_{MI}^7$   $D^9$

dream — at last come true? Are you the one my heart has saved its

Chords:  $G_{MA}^7$   $F\#^{7(\#5)}$   $F\#^7$   $B_{MI}^7$   $E_{MI}^7$   $A^7$   $A_{MI}^7$   $D^7$

song for? — How can I tell, — I wish I knew.

**A** (Medium or Ballad)

Chords:  $A_{MI}^9$   $D^{13}$   $A_{MI}^9$   $D_{SUS}^7$   $D^{7(b9)}$

I wish I knew some - one like you could love me.

Chords:  $G_{MA}^9$   $C^{13(\#11)}$   $(B_{MI}^7)$   $G_{MA}^9$   $F^9(\#11)$   $(A_{MI}^9)$   $E_{SUS}^9$   $B_{MI}^7$   $E^9$

I wish I knew you placed no - one a - bove me.

Chords:  $A_{MI}^7$   $D^9$   $(C^9(\#11))$  Solos:  $(B^{7(b9)})$   $G_{MA}^7(b5)$   $E_{MI}^7$   $G^6$   $(F^9)$

Did I mis - take this for a real ro - mance?

Chords:  $E_{MI}^7$   $A_{SUS}^9$   $A^9$   $(D^9/A)$   $G^{(add9)/B}$   $D^9$   $C^6$   $C_{MA}^9$   $B^{b13}$   $B_{MI}^7$   $E^{7(\#11)}$

I wish I knew, but on - ly you can an - swer.

Chords:  $A_{MI}^9$   $D^{13}$   $A_{MI}^9$   $D_{SUS}^7$   $D^{7(b9)}$

If you don't care, Why let me hope and pray so.

Don't lead me on, If I'm a fool just say so.

Should I keep dream - ing on, or just for - get you?

What shall I do, I wish I knew. *(fine)* Solo on ABCD  
After solos, D.S. al fine

Chords for first system: GMA<sup>9</sup>, C<sup>13(#11)</sup>, (B<sub>MI</sub><sup>7</sup> F<sup>9(#11)</sup>), E<sup>9(SUS)</sup> B<sub>MI</sub><sup>7</sup> E<sup>9</sup>

Chords for second system: D<sup>9</sup> (C<sup>9</sup>) B<sub>MI</sub><sup>7(b5)</sup> (F<sup>9</sup>) E<sup>7(b9)(#5)</sup> E<sup>7(b9)</sup>

Chords for third system: A<sub>MI</sub><sup>9</sup> D<sup>9(SUS)</sup> D<sup>7(b9)</sup> G<sup>6</sup> (C<sup>9</sup>) B<sub>MI</sub><sup>7</sup> E<sup>7(b9)</sup>

Bill Evans' changes (very slow Ballad)

A A<sub>MI</sub><sup>9</sup> C<sub>MA</sub><sup>9</sup> B<sup>7(#9)</sup> E<sup>7(#9)</sup> A<sub>MI</sub><sup>9</sup> E<sup>7(#9)</sup> A<sub>MI</sub><sup>9</sup> D<sup>9</sup> G<sub>MA</sub><sup>9</sup> D<sup>b9(#11)</sup> C<sup>9(#11)</sup> (G<sup>b13</sup>)

(C<sup>9</sup> B<sup>7(#9)</sup>) (B<sup>b9</sup>) (G<sup>9(SUS)</sup> G<sup>9</sup>)

B<sub>MI</sub><sup>9</sup> C<sub>MA</sub><sup>9</sup> B<sub>MI</sub><sup>9</sup> E<sup>7(b9)(#5)</sup> B A<sub>MI</sub><sup>9</sup> E<sup>7(#9)</sup> A<sub>MI</sub><sup>9</sup> D<sup>9</sup> F<sup>#6/9</sup> G<sup>6/9</sup> G<sup>9(SUS)</sup> G<sup>9</sup> F<sup>#7(b9)(#5)</sup> B<sup>7(#9)</sup>

E<sub>MI</sub><sup>9</sup> A<sup>9(SUS)</sup> A<sup>7(b9)(#5)</sup> D<sup>9</sup> C<sub>MI</sub><sup>6/9</sup> B<sub>MI</sub><sup>9</sup> B<sup>b9</sup> C A<sub>MI</sub><sup>9</sup> C<sub>MA</sub><sup>9</sup> B<sup>7(#9)</sup> E<sup>7(#9)</sup>

A<sub>MI</sub><sup>9</sup> E<sup>7(#9)</sup> A<sub>MI</sub><sup>9</sup> D<sup>9</sup> G<sub>MA</sub><sup>9</sup> D<sup>b9(#11)</sup> C<sup>9(#11)</sup> (G<sup>b13</sup>) B<sub>MI</sub><sup>9</sup> C<sub>MA</sub><sup>9</sup> B<sub>MI</sub><sup>9</sup> E<sup>7(b9)(#5)</sup>

D A<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>6/9</sup> B<sub>MI</sub><sup>9</sup> C<sub>MA</sub><sup>9</sup> B<sup>7(b9)(#5)</sup> E<sup>7(b9)</sup> A<sub>MI</sub><sup>9</sup> E<sup>7(#9)</sup> A<sub>MI</sub><sup>9</sup> D<sup>9</sup>

1. G<sub>MA</sub><sup>7</sup> C<sup>13</sup> B<sub>MI</sub><sup>9</sup> B<sup>b13</sup> 2. F<sub>MI</sub><sup>9</sup> (pn. fill) C<sub>MI</sub><sup>9</sup> (pn. fill)

Note: These chords do not always fit the melody.

# I Wish I Were In Love Again

(from "Babes In Arms")

Music by Richard Rodgers

Lyric by Lorenz Hart

Medium or Freely

(Verse)  $G^6$   $E^m i^7$   $A^7$   $D^7$   $A^m i^7$   $D^9$

You don't know that I felt good When we up and part - ed.

$G^6$   $E^m i^7$   $A^7$   $D^7$   $A^m i^7$   $D^9$

You don't know I knocked on wood, Glad - ly bro - ken heart - ed.

$B^m i^7$   $A^m i^7$   $D^7$   $G^6$   $E^m i^7$   $A^9$   $D^7$

Wor - ry - ing is through, I sleep all night, — Ap - pe - tite and health re - stored.

$G^6$   $E^m i^7$   $A^7$   $D^7$   $A^m i^7$   $D^7$

You don't know how much I'm bored!

(Medium) **A**  $(D^7) S$   $G^m A^7$   $C^{9(\#11)}$   $G^m A^7$

The sleep - less nights, The dai - ly fights, The quick to - bog - gan when you  
(The) fur - tive sigh, The black - ened eye, The words "I'll love you till the

$C^{9(\#11)}$   $G^m A^7$   $C^{9(\#11)}$

reach the heights; I miss the kiss - es and I miss the bites, } I  
day I die," The self - de - cep - tion that be - lieves the lie, }

$(D^7)$   $B^m i^7$   $A^m i^7$   $E^m i^7$   $D^7$   $A^m i^7$   $D^7$   $G^m A^7$   $C^{9(\#11)}$

wish I were in love a - gain! { The bro - ken dates, The end - less waits, The  
When love con - ceals It soon re - veals The

$G^m A^7$   $C^{9(\#11)}$   $G^m A^7$

love - ly lov - ing and the hate - ful hates, The con - ver - sa - tion with the  
faint a - ro - ma of per - form - ing seals, The dou - ble cross - ing of a

fly - ing plates, } I wish I were in love a - gain!  
 pair of heels, }

No \_\_\_\_\_ more pain, No \_\_\_\_\_ more strain,  
 No \_\_\_\_\_ more care, No \_\_\_\_\_ de - spair,

Now \_\_\_\_\_ I'm sane, but \_\_\_\_\_ I would rath - er be ga - ga! \_\_\_\_\_ The  
 I'm \_\_\_\_\_ all there now, \_\_\_\_\_ But I'd rath - er be punch-drunk! \_\_\_\_\_ Be -

pulled out fur of cat and cur, The fine mis - mat - ing of a  
 lieve me, sir, I much pre - fer The clas - sic bat - tle of a

him and her, I've learned my les - son, but } I wish I were in  
 him and her, I don't like qui - et and }

love a - gain! **(fine)** (The)

Solo on ABC  
 After solos, D.S. al fine

\* Two bars before letter C, the break is optional (head only).

# If There Is Someone Lovelier Than You

Music by Arthur Schwartz

Lyric by Howard Dietz

Freely

(Verse)  $C^6/G$   $F\#\circ^7/G$   $G^7$   $C^6/G$   $DMI^7$   $G^9$   $CMA^7$   $C^6$

Ev - 'ry day is a brand new day When you are mine,

$C^6/G$   $F\#\circ^7/G$   $G^7$   $C^6/G$   $F\#\circ^7/G$   $B^7(b9)$   $E^6$   $EMA^7$   $E^6$

But the mo-ment that you go a - way, no sun will shine.

$E^6/B$   $E^{\circ 7}/B$   $B^7$   $D^{\circ 7}/B$

Your love is my re - ward, Each night I thank the Lord.

$A^7$   $A^{\circ 7}$   $G^9_{SUS}$   $G^7$   $G^{13}_{SUS}$   $G^7$

Tell me till time is done We'll be one.

(Ballad) **A**  $(G^7)$   $CMA^7$   $(EMI^7 E^{\flat\circ 7})$   $AMI^9$   $DMI^7$   $G^7(b9)$   $EMI^7$   $A^7(b9)$   $AbMA^7$   $Db^9(b5)$   $DMI^7$   $G^7$

If there is some - one love - li - er than you, \_\_\_\_\_ Then

$CMA^7$   $(BMI^7(b5) E^7(b9))$   $F\#\circ^7/G$   $B^7(b9)$   $EMI^7$   $A^9$   $DMI^7$   $G^9$

I am blind, A man with - out a mind. If

$CMA^7$   $(EMI^7 E^{\flat\circ 7})$   $AMI^9$   $DMI^7$   $G^7(b9)$   $C^6$   $GMI^7$   $C^7$

there is some - one love - li - er than you. \_\_\_\_\_ But

**B**  $FMA^7$   $G^7$   $EMI^7$   $A^7(b9)$   $DMI^7$   $G^7$   $(EMI^7)$   $CMA^7$   $A^7(b9)$   $C^7$

no, I am not blind, My eyes have trav - ell'd ev - 'ry-where In

(B<sub>MI</sub><sup>7(b5)</sup>) F<sub>MA</sub><sup>7</sup> E<sup>7(b9)</sup> A<sub>MI</sub><sup>7</sup> (A<sub>b</sub><sup>9(#11)</sup>) A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sup>13</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> )

Hope that I might find A crea - ture half so fair. If

C<sub>MA</sub><sup>7</sup> (E<sub>MI</sub><sup>7</sup> E<sub>b</sub><sup>o7</sup>) A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7(b9)</sup> (B<sub>b</sub><sup>13(#11)</sup>) E<sub>MI</sub><sup>7(b5)</sup> A<sup>7(b9)</sup>

there is some - one love - li - er than you, \_\_\_\_\_ By all that's

D<sub>MI</sub><sup>9</sup> G<sup>9</sup><sub>SUS</sub> G<sup>7(b9)</sup><sub>SUS</sub> \* C<sup>6</sup> (A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> )

beau - ti - ful, such beau - ty can't be true. (fine) If

Solo on A B C  
After solos, D.S. al fine

Red Garland's ending:

C<sup>6</sup> E<sub>MI</sub><sup>7</sup> C<sub>MI</sub><sup>7</sup> A<sub>b</sub><sub>MI</sub><sup>7</sup> C<sub>MA</sub><sup>9</sup>

# I'm A Fool To Want You

Frank Sinatra  
Jack Wolfe  
Joel Herron

## Ballad

$B^{7(b9)}_{(\#5)}$   $A$   $E_{MI}^{6/9}$   $(B_{MI}^{7(b5)})$   $E^{7(b9)}_{(\#5)}$   $A_{MI}^{6/9}$

I'm a fool to want you, \_\_\_\_\_ I'm a fool to want you, \_\_\_\_\_

$(F\#_{MI}^{7(b5)})$   $B^{7(b9)}_{(\#5)}$   $(F\#^{7(\#9)})_{(\#5)}$   
 $A_{MI}^{6/9}$   $F\#_{MI}^{7(b5)}$   $E_{MI}^{(add9)}$   $A_{MI}^7$   $C^{9(\#11)}$

To want a love that can't be true, A love that's there for oth - ers too. \_\_\_\_\_

$B^9$   $B^{7(b9)}_{(\#5)}$   $E_{MI}^{6/9}$   $(B_{MI}^{7(b5)})$   $E^{7(b9)}_{(\#5)}$   $A_{MI}^{6/9}$

\_\_\_\_\_ I'm a fool to hold you, \_\_\_\_\_ such a fool to hold you, \_\_\_\_\_

$(F\#_{MI}^{7(b5)})$   $B^{7(b9)}_{(\#5)}$   $(F\#^{7(\#9)})_{(\#5)}$   
 $A_{MI}^{6/9}$   $F\#_{MI}^{7(b5)}$   $E_{MI}^{(add9)}$   $A_{MI}^7$   $F\#_{MI}^{7(b5)}$   $B^{7(b9)}$

To seek a kiss not mine a - lone, to share a kiss the dev - il has

$E_{MI}^6$   $B$   $A_{MI}$   $A_{MI}^{(MA7)}$   $A_{MI}^7$   $D^9$   $G_{MA}^7$   $(B_{MI}^7 E^{7(b9)})$

known. Time and time a - gain I said I'd leave you, \_\_\_\_\_

$A_{MI}$   $A_{MI}^{(MA7)}$   $A_{MI}^7$   $D^9$   $G_{MA}^7$   $G^6$

Time and time a - gain I went a - way. \_\_\_\_\_ But

$F\#_{MI}^{7(b5)}$   $B^{7(b9)}$   $E_{MI}^7$

then would come the time when I would need you, \_\_\_\_\_ And

$(G_{MI}^7)$   $C^7$   $F\#_{MI}^{7(b5)}$   $B^{7(b9)}$   $B^{7(b9)}_{(\#5)}$

once a - gain these words I'd have to say: I'm a fool to  
(Take me back, I

**C**  $E_{MI}^{6/9}$   $(B_{MI}^{7(b5)})$   $E^{7(\#5)}$   $A_{MI}^{6/9}$   $(F\#_{MI}^{7(b5)})$   $B^{7(\#5)}$   $F\#_{MI}^{7(b5)}$

want you, \_\_\_\_\_  
love you. \_\_\_\_\_) Pi - ty me, I need you. \_\_\_\_\_ I know it's

$E_{MI}^{(add9)}$   $C^{9(\#11)}$   $A_{MI}^7$   $G$   $F\#_{MI}^{7(b5)}$   $B^{7(b9)}$

wrong, it must be wrong, But right of wrong I can't get a - long \_\_\_\_\_ with-out

$E_{MI}^6$   $(B^{7(\#5)})$

you.

# I'm Gonna Laugh You Right Out Of My Life

Music by Cy Coleman  
Lyric by Joseph A. McCarthy

## Ballad

**A**

**(Dmi<sup>9</sup> G<sup>9</sup>)**  
**FMA<sup>7</sup> Ab<sup>o7</sup> GMI<sup>7</sup> C<sup>9</sup>SUS Bb<sup>o7</sup>**  
 I'm gon - na laugh you right out of my life, Laugh and for - get this af -

**(FMA<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> Ab<sup>13</sup>(b9) G<sup>b9</sup>(#11) C<sup>13</sup>)**  
**AMI<sup>7</sup> Ab<sup>13</sup> DbMA<sup>9</sup> GMI<sup>7</sup>**  
 fair. Guess I was fool - ish to care, so

**(Dmi<sup>9</sup> G<sup>9</sup>)**  
**FMA<sup>7</sup> Ab<sup>o7</sup> GMI<sup>7</sup> C<sup>9</sup>SUS Bb<sup>o7</sup>**  
 I'm gon - na dance you right our of my dreams, Try to be care - free and

**(FMA<sup>7</sup>)**  
**AMI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>(b9) B<sup>b</sup>MA<sup>7</sup> EMI<sup>9</sup> A<sup>7</sup>(#5)**  
 gay. I guess I'll learn to play the part, 'Cause

**B**

**(Dmi<sup>7</sup> G<sup>9</sup>SUS G<sup>7</sup>(b9) CMA<sup>7</sup> (Dmi<sup>7</sup>) EMI<sup>7</sup> A<sup>7</sup>(#5)**  
 when our friends be - gin that heart - less ru - mor, I

**(Dmi<sup>7</sup> G<sup>9</sup>SUS G<sup>9</sup> (B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>13 GMI<sup>7</sup> C<sup>7</sup>(b9))**  
**AMI<sup>7</sup> B<sup>b</sup>6 C<sup>7</sup>(b9)**  
 know I'll real - ly need my sense of hum - or.

**(Dmi<sup>9</sup> G<sup>9</sup>)**  
**(FMA<sup>7</sup> Ab<sup>o7</sup> GMI<sup>7</sup> C<sup>9</sup>SUS Bb<sup>o7</sup>)**  
**(C<sup>7</sup>(b9))**  
 I'm gon - na laught you right out of my life, Make it a beau - ti - ful

**(FMA<sup>7</sup>)**  
**AMI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>(b9) B<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>6 EMI<sup>9</sup> A<sup>7</sup>(#5)**  
 joke, No - one will know you broke my heart. But

**D**  $D_{MI}^7$   $C$   $B_{MI}^{7(b5)}$   $Bb_{MI}^6$   $F^6/A$   $A_{MI}^7$   $D^{7(b9)}$

if I find you and I real-ly meant that last good - bye, Then

$G_{MI}^7$   $C_{SUS}^9$   $C^{7(b9)}$   $F^6$   $(G_{MI}^7 C^{7(b9)})$

I'm gon - na laugh so hard I'll cry.

# In The Days Of Our Love

(aka "Afterglow")

Music by Marian McPartland

Lyric by Peggy Lee

Ballad

$B^{7(b9)}$  **A**  $E^{MI7}$   $A^{13(\#11)}$   $E^{MI7}$   $A^{MI7}$   $A^{MI9}$   $D^9$  )  
 $D^9_{SUS}$   $D^9$   $G^{MA7}$   $C^{MA7}$

I wish you could know the thousand ways I see your face in the

$B^9_{SUS}$   $B^{7(b9)}$   $E^{MI7}$   $A^{13(\#11)}$   $E^{MI7}$   $A^{MI7}$   $A^{MI9}$   $D^9$  )  
 $D^9_{SUS}$   $D^9$   $G^{MA7}$   $C^{MA7}$

em - bers. Miss - ing you so and all the things we used to do in the

$B^9_{SUS}$   $B^{7(b9)}$   $E^{MI7}$  **B**  $A^{MI7}$   $(C^{\#9(b5)})$   
 $A^9$

days of our love. I turn a corner in my mind and

$(D^9_{SUS})$   $A^{MI7}$   $D^7$   $G^{MA7}$   $A^{MI7}$   $D^7$   $C^{\#9}_{SUS}$   $G^{\#MI7}$   $C^{\#9}_{SUS}$   $C^{\#7(b9)}$  )

there you are, you're here! Deep down I'd rather not forget. I

$(G^{MA7}$   $F^{\#7(\#9)}$  )  
 $C^{MA7}$   $F^{\#MI7}$   $B^9_{SUS}$   $B^{7(b9)}$  **C**  $E^{MI7}$   $A^{13(\#11)}$   $A^{MI7}$   $(B^{7(b9)})$   $A^9_{SUS4-3}$   $D^9_{SUS}$   $D^9$  )

want to keep you near. The fire burns low, but still it warms me and I

$G^{MA7}$   $C^{MA7}$   $B^9_{SUS}$   $B^{7(b9)}$   $E^{MI7}$   $(B^{7(b9)})$

smile at the days of our love.

# In The Midnight Hour

Medium Motown Rock

Music by Steve Cropper  
Lyric by Wilson Pickett

(horns)  
(drums play thru)

D B A G E A

I'm gon-na

(bs.) (etc.)

S: A E A E A E A

wait til the mid-night hour, that's when my love comes tum-bl-ing  
wait til stars come out and see the twin-kle in your eyes,

E A E A E A

down. I'm gon - na wait til the mid - night hour, when there's  
I'm gon - na wait til the mid - night hour, that's when my

E A E A B

no one else a - round. I'm gon - na take you, girl, and hold  
love be - gins to shine. You're the on - ly girl I know

A B A

you, and do all the things I told you in the mid - night hour.  
that

E A E A E A D B

Yes, I am, oh yes, I am. I'm gon-na

2. B A E A

real - ly loves me so in the mid - night hour, oh yeah,

E A E A D B

in the mid-night hour. —

**B** E A E A E D B

(horns, octaves)

E A E A E A B

I'm gon - na  
(Optional D.S. for solos)

**C** E A E A E A

wait til the mid - night hour, that's when my love comes tum - bl - ing down.

E A E A E A

I'm gon - na wait, way'n the mid - night hour, — That's when my love —

E A E A E A E A

— be-gins to shine. — Just you and I, (ad lib.) oh, ba - by, just you and I

E A E A

Vamp (ad lib vocal) and fade

In the mid - night hour,

Horns, letter C to end: (8va after 2 x's)

E A E A E A E A

(octaves)

Vamp till end  
(with fade)

# Indian Summer

Music by Victor Herbert  
Lyric by Al Dubin

Ballad or Medium

**A**  $(Ab^9(\#11))$   $D^7(\#5)$   $GMA^7$   $(Ab^9(\#11))$   $D^7(\#5)$

Sum-mer, \_\_\_\_\_ You old In - dian Sum-mer, \_\_\_\_\_ You're the tear that comes

$GMA^7$   $(C^9(\#11))$   $BMI^7$   $Bb^o7$   $AMI^7$   $(AMI^7)$   $E^7$

af - ter \_\_\_\_\_ June-time's \_\_\_\_\_ laugh-ter. \_\_\_\_\_ You see so man - y

$(AMI^9)$   $D^{13}$   $F\#MI^7(b5)$   $B^7(b9)$   $EMI^7$

dreams that \_\_\_\_\_ don't come \_\_\_\_\_ true, \_\_\_\_\_ Dreams we fash - ioned when

$A^{13}$   $EMI^7$   $A^7$   $AMI^7$   $D^7$   $(Ab^7)$

Sum - mer - time was \_\_\_\_\_ new. \_\_\_\_\_ You are here to watch

**B**  $(Ab^9(\#11))$   $D^7(\#5)$   $GMA^7$   $(Ab^9(\#11))$   $D^7(\#5)$

o - ver \_\_\_\_\_ Some heart that is bro - ken \_\_\_\_\_ By a word that some -

$GMA^7$   $(C^9(\#11))$   $BMI^7$   $Bb^o7$   $AMI^7$   $F^9$

bod - y \_\_\_\_\_ left un - spo - ken. \_\_\_\_\_ You're the ghost of a

$GMA^7$   $(F^9(\#11))$   $(BMI^7)$   $EMI^7$   $A^7$   $Eb^9$   $BbMI^7$   $Eb^7$

ro - mance in June go - ing a - stray, fad - ing too soon, That's why I say,

$(BMI^7)$   $Bb^7$   $(AMI^7)$   $D^7(\#5)$   $G^6$   $(E^7(b9))$   $(AMI^7)$   $D^7(\#5)$

"Fare-well \_\_\_\_\_ to you In - di - an Sum-mer." \_\_\_\_\_

# Isn't It A Pity?

(from "Pardon My English")

George Gershwin  
Ira Gershwin

Medium or Freely

(F#MI 7(b5))

FMI 7

EMI 7

AMI 7

FMI 6

Ab

C6

(AMI 7)

(Verse) AMI



He: Why did I wan - der,  
She: While you were flit - ting

Here and there and yon - der,  
I was bus - y knit - ting,

Wast - ing pre - cious  
Hop - ing I'd sur -

DMI 7 G7

C6

(AMI 7)

DMI 7 G7

CMA 7

B7



time,  
vive,  
For no rea - son or rhyme?  
Hop - ing you'd ar - rive.

Is - n't it a pit - y?  
All my Dres - den boy friends were

Bb7(#11)

A7sus4-3

(F#MI 7(b5))

D9sus

D9

FMI 7

DMI 7(b5)



Is - n't it a crime?  
on - ly half a - live.  
My jour - ney's end - ed;  
Sleep - y was Her - mann,

Ev - 'ry - thing is splen - did.  
Fritz was like a ser - mon,

(C6/E)

C6

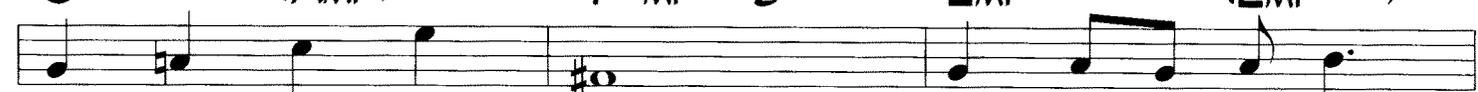
(AMI 7)

F#MI 7(b5) B7(b9)

(EMI 7)

EMI

(EMI (MA7))



Meet - ing you to - day  
Hans was such a bore!

Has giv - en me a  
How well you planned it!

(A9sus)

EMI 7

A9

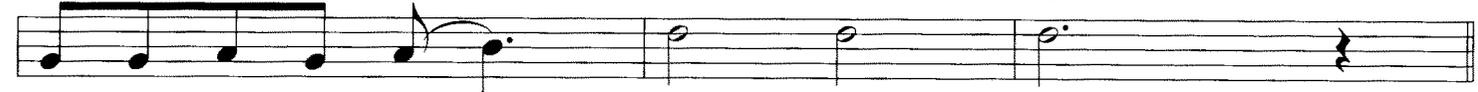
A9

AMI 7

D7

G7sus

G7



won - der - ful i - dea,  
I just could - n't stand it

Here I stay!  
An - y more!

(Ballad)

(AMI 9 G6)

F#MI 7(b5)

B7(b9)



It's a fun - ny thing,

I look at you, —

I get a thrill —

DMI 7

G7

CMA 7

GMI 7

C9

FMA 7

EMI 7

DMI 7

G9sus



I nev - er knew. —

Is - n't it a pit - y

we nev - er met — be -

$E_{MI}^7$   $A^{7(\#9)}$   $D_{MI}^7 G^7$   $C_{MA}^7$   $E_{MI}^7$   $(A_{MI}^9 G^6)$   $F\#_{MI}^{7(b5)}$   $B^{7(\#9)}$

fore? Here we are at last! It's like a dream! -

$E_{MI}^7$   $A^7$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $G_{MI}^7$   $C^9$

The two of us — A per-fect team! — Is - n't it a pit - y

$F_{MA}^7$   $E_{MI}^7$   $D_{MI}^7 G^7$   $C^6$   $F\#_{MI}^{7(b5)}$   $B^{7(\#9)}$

we nev - er met — be - fore? Im - ag - ine all the  
Im - ag - ine all the

$E_{MI}^7$   $(C\#^{7(\#9)})$   $F\#_{MI}^{7(b5)}$   $B^{7(\#9)}$   $E_{MI}^7$

lone - ly years we've wast - ed: You, with the neigh - bors,  
lone - ly years you've wast - ed: Fish - ing for sal - mon,

$A^9$   $(D_{SUS}^9)$   $G_{MA}^7$   $E_{MI}^7$   $A_{MI}^7$   $D^7$

I, at sil - ly la - bors. What joys un - tast - ed!  
Los - ing at back - gam - mon. What joys un - tast - ed!

$(G^{13})$   $D_{MI}^9$   $F^9(\#11)$   $G^9$   $(D^9(\#11))$   $(A_{MI}^9 G^6)$   $C_{MA}^7$   $E_{MI}^7$

You read - ing Hei - ne I, some-where in Chin - a. Hap - pi - est of men  
My nights were sour — Spent with Scho-pen - hau - er. Let's for - get the past,

$(F\#_{MI}^{7(b5)})$   $B^{7(\#9)}$   $F_{MA}^7$   $F\#_{MI}^{7(b5)}$   $B^{7(\#9)}$   $E_{MI}^7$   $A^7$   $D_{MI}^7$   $G^7$

I'm sure to be, — If on - ly you — will say to me, —  
Let's both a - gree — That I'm for you — And you're for me, —

$C_{MA}^7$   $G_{MI}^7$   $C^9$   $F_{MA}^7$   $E_{MI}^7$   $D_{MI}^7 G^9$   $C^6$   $(A_{MI}^7 D_{MI}^7 G^7)$

"Is - n't it a pit - y, We nev - er, nev - er met be - fore?" **(fine)**  
And it's such a pit - y, We nev - er, nev - er met be - fore.

Solo on ABC  
After solos, D.S. al fine

# It Ain't Necessarily So

George Gershwin  
Ira Gershwin

(from "Porgy And Bess")

Du Bose & Dorothy Heyward

(As played by Joe Henderson)

Medium

**A**

It ain't ne - ces - sa - ri - ly so, It ain't ne - ces - sa - ri - ly  
(Oh,) Jo - nah he lived in a whale, Oh, Jo - nah he lived in a

so, The things that you're li' - ble to read in the Bi - ble, it  
whale, For he made his home in that fish - 's ab - do - men. Oh,

ain't ne - ces - sa - ri - ly so, \_\_\_\_\_ Li'l  
Jo - nah he lived in a whale. \_\_\_\_\_ Li'l

Da - vid was small, but oh my! Li'l Da - vid was small, but oh  
Mo - ses was found in a stream, Li'l Mo - ses was found in a

my! He fought big Go - li - ath who lay down an' di - eth! Li'l  
stream. He float - ed on wa - ter till Ole Phar - oah's daugh - ter She

Da - vid was small, but oh my! \_\_\_\_\_ To  
fished him, she says, from that stream. \_\_\_\_\_

get in - to Hea - ven don't snap for a se - ven! Live clean! Don't have no fault! Oh,

I takes that gos - pel when - ev - er it's pos' - ble, But with a grain of salt. Me -  
(It)

thus' - la lived nine hun - dred years. Me - thus' - la lived nine hun - dred  
(ain't ne - ces - sa - ri - ly so, It ain't ne - ces - sa - ri - ly

*GMI<sup>7</sup> C<sup>9</sup>* *C<sup>9</sup>* *Db<sup>9</sup>* *C<sup>9</sup>* *Db<sup>9</sup>*

*A<sup>7(b9)(#5)</sup>* *D<sup>7(#9)</sup>* *GMI<sup>7</sup> C<sup>9</sup>* *GMI<sup>7</sup> C<sup>9</sup>*

Go on for solos

**(Solos)** *D* *GMI<sup>7</sup> C<sup>9</sup>* *C<sup>9</sup> Db<sup>9</sup>* *A<sup>7(b9)(#5)</sup> D<sup>7(#9)</sup> GMI<sup>7</sup> C<sup>9</sup>*

**E** *BbMI<sup>7</sup> Eb<sup>7</sup>* *AMI<sup>7</sup> D<sup>7</sup>* *GMA<sup>7</sup>* *GMI<sup>7</sup> C<sup>7</sup>* *FMA<sup>7</sup> Bb<sup>9</sup>* *A<sup>13</sup> Eb<sup>9(#11)</sup> D<sup>7(b9)(#5)</sup>*

**F** *GMI<sup>7</sup> C<sup>9</sup>* *C<sup>9</sup> Db<sup>9</sup>* *A<sup>7(b9)(#5)</sup> D<sup>7(#9)</sup> GMI<sup>7</sup> C<sup>7</sup>*

Solo on DEF  
After solos, D.C. al Coda

*GMI<sup>7</sup> C<sup>9</sup>* *AMI<sup>7(b5)</sup>* *D<sup>7(b9)</sup>* *GMA<sup>7</sup>* *CMA<sup>7</sup>* *B<sup>9</sup>*

*(D<sup>9(#5)</sup>)* *G<sup>6/9</sup>* *EMI<sup>7</sup>* *AMI<sup>7(b5)</sup>* *GMA<sup>7</sup>* *FMA<sup>9(#11)</sup> rall* *EMI<sup>11</sup>*

**(Interlude)** *(Eb<sup>7</sup> D<sup>b</sup>/F GbMI Eb<sup>7</sup>/G Ab Eb<sup>7</sup>/Bb B<sup>o7</sup> Ab/C )*

Up Tempo *Eb<sup>7</sup>(#9)* *Ab<sup>7</sup>* *(D<sup>7</sup> EMI<sup>7</sup> F<sup>o7</sup> D<sup>7</sup>/F# )* *G<sup>7(#9)</sup>* *D<sup>7(b9)</sup>*

The Interlude was originally inserted between repeated A sections (with subsequent verses) (A, Interlude, A, Interlude, ABCG) Many colloquial words have been normalized. ("That" for "Dar" "Heaven" for "Hebben", etc.)

# It Had To Be You

Music by Isham Jones  
Lyric by Gus Kahn

Medium or Freely

(Verse) **GMA<sup>7</sup>** **G<sup>9</sup>** **(C#MI<sup>7(b5)</sup>)** **C<sup>6/9</sup>** **CMI<sup>6/9</sup>** **BMI<sup>7</sup>** **EMI<sup>7</sup>**

Why do I do just as you say, — why must I just give you your way? —  
Seems like dreams like I al-ways had — could be, should be mak-ing me glad. —

**A<sup>9</sup>** **(A<sup>9</sup>)** **AMI<sup>7</sup>** **D<sup>13</sup>** **G<sup>6</sup>** **D<sup>9sus</sup>** **D<sup>9</sup>**

Why do I sigh, — why don't I try — to for - get? It must have  
Why am I blue? — It's up to you — to ex - plain. I'm think - ing

**GMA<sup>7</sup>** **G<sup>9</sup>** **(C#MI<sup>7(b5)</sup>)** **C<sup>6/9</sup>** **CMI<sup>6/9</sup>** **BMI<sup>7</sup>** **EMI<sup>7</sup>**

been that some-thing lov - ers call fate, — kept on say - ing I had to wait. —  
may - be, ba - by, I'll go a - way — some day, some way you'll come and say, —

**A<sup>9</sup>** **EMI<sup>7</sup>** **A<sup>9</sup>** **AMI<sup>7</sup>** **D<sup>9</sup>**

I saw them all, — just could - n't fall — 'til we met. —  
"It's you I need," — and you'll be plead - ing in vain. —

(Medium Ballad)

**A** **(C<sup>9(#11)</sup> BMI<sup>7</sup>)**  
**D<sup>9</sup>** **D<sup>9(#5)</sup>** **S** **GMA<sup>7</sup>** **D<sup>7(#5)</sup>** **GMA<sup>7</sup>** **F<sup>9</sup>** **E<sup>9</sup> (BMI<sup>7</sup>)** **E<sup>9</sup>**

It had to be you, — it had to be you. — I wan-dered a-round —

**A<sup>9</sup>** **EMI<sup>7</sup>** **A<sup>9</sup>** **EMI<sup>7</sup>** **A<sup>9</sup>** **EMI<sup>7</sup>** **A<sup>9</sup>**

— and fin - al - ly found — the some-bod - y who — Could make me be true, —

**(AMI<sup>7</sup> D<sup>7</sup>)** **D<sup>7</sup>** **F#MI<sup>7(b5)</sup>** **B<sup>7(b9)</sup>** **EMI<sup>7</sup>** **B<sup>7(#5)</sup>** **EMI<sup>7</sup>** **(Bb<sup>9(#11)</sup>)**

— could make me be blue — And e - ven be glad, —

A<sup>7</sup> E<sup>MI</sup><sup>7</sup> A<sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup> D<sup>9</sup>(#5)

— just to be sad, — think-ing of you. — Some oth - ers I've seen —

B<sup>9</sup> G<sup>MA</sup><sup>7</sup> D<sup>7</sup>(#5) C<sup>9</sup>(#11) B<sup>MI</sup><sup>7</sup> G<sup>MA</sup><sup>7</sup> F<sup>9</sup> E<sup>9</sup> (B<sup>MI</sup><sup>7</sup>) E<sup>9</sup>

— might nev - er be mean, — Might nev - er be cross —

A<sup>9</sup> E<sup>MI</sup><sup>7</sup> A<sup>9</sup> E<sup>MI</sup><sup>7</sup> A<sup>9</sup> E<sup>MI</sup><sup>7</sup> A<sup>9</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

— or try to be boss, — but they would-n't do, — for no-bod - y else —

C<sup>MA</sup><sup>7</sup> F<sup>9</sup> G<sup>MA</sup><sup>7</sup> B<sup>7</sup>(b9) (F#<sup>MI</sup><sup>7</sup> B<sup>7</sup>(b9)) E<sup>MI</sup><sup>7</sup> B<sup>b</sup><sup>7</sup>

— gave me a thrill, — with all your faults — I love you still. — It had to be you, —

D<sup>7</sup>/A A<sup>b</sup><sup>7</sup> D<sup>7</sup>/A D<sup>13</sup> G<sup>6</sup> (E<sup>7</sup>(#9) (#5)) A<sup>MI</sup><sup>7</sup> D<sup>9</sup>(#5)

— won - der - ful you, — had to be you. — (fine) (It had to be you, —)

Solo on AB  
 After solos, D.S. al fine

# It Never Entered My Mind

(from "Higher And Higher")

Music by Richard Rodgers  
Lyric by Lorenz Hart

**Freely**  
**(Verse)**

$B^b/D$   $F/C$   $GMI^7/B^b$   $F/C$   $B^b/D$   $F/C$

I don't care if there's pow - der on my nose, I don't care if my

$GMI^7/B^b$   $F/C$   $B^b/D$   $F/C$   $G^7/B$

hair - do is in place. I've lost the ver - y mean - ing of re - pose, I

$C^{(add 9)}_{SUS}$   $C$   $CMI$   $E MI^7(b5)/B^b$

nev - er put a mud pack on my face. Oh, who'd have thought that I'd

$A^7(b9)$   $D^7$   $G^7$

walk in a daze now, I nev - er go to shows at night, But just to mat - in - ees now.

$C_{SUS}$   $C$   $(G^7(\#5))$   $CMI^6$   $C^9$

I see the show and home I go.

**(Ballad)**  
 $S$   $A$   $FMA^7$   $F^+$   $F^6$   $FMA^7(\#5)$   $F^6/9$   $(AMI^7 Ab^7)$   $GMI^7$

Once I laughed when I heard you say - ing That I'd be play - ing

$(GMI^7)$   $C^7$   $(AMI^7)$   
 $AMI^7$   $GMI^7$   $F^6/9$   $B^bMA^9$   $F/A$   $D^9_{SUS}$   $D^7(b9)$

sol - i - taire, — Un - eas - y in my eas - y chair. —

$G^9_{SUS}$   $G^{13}$   $C^9_{SUS}$   $C^7(b9)$   $FMA^7$   $F^+$   $F^6$   $FMA^7(\#5)$

It nev - er en - tered my mind. — Once you told me I was mis - tak - en,

*F*<sup>6/9</sup> (A<sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup>)  
 G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> *F*<sup>6/9</sup> B<sub>b</sub>MA<sup>9</sup>

That I'd a - wak - en with the sun, — And or - der or - ange

(A<sub>MI</sub><sup>7</sup>) *F*/<sub>A</sub> D<sup>9</sup><sub>SUS</sub> D<sup>7(b9)</sup> G<sup>9</sup><sub>SUS</sub> G<sup>9</sup> C<sup>9</sup><sub>SUS</sub> C<sup>9</sup> (C<sub>MI</sub><sup>7</sup> F<sup>9</sup>)

juice for one, — It nev - er en - tered my mind. —

(B<sub>b</sub>MA<sup>7</sup> F<sub>A</sub>)  
**B** F<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup> F<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup>

You have what — I lack my - self, — And

F<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> (B<sub>MI</sub><sup>7</sup> E<sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup>) G<sub>MI</sub><sup>7</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7(b9)</sup>

now I e - ven have to scratch my back my - self. —

**C** F<sub>MA</sub><sup>7</sup> F<sup>+</sup> F<sup>6</sup> F<sub>MA</sub><sup>7(#5)</sup> F<sup>6/9</sup> (A<sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>7</sup>)  
 G<sub>MI</sub><sup>7</sup>

Once you warned me That if you scorned me, I'd sing a maid - en's

(G<sub>MI</sub><sup>7</sup> C<sup>7</sup>)  
 A<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> F<sup>6/9</sup> B<sub>b</sub>MA<sup>9</sup> A<sub>MI</sub><sup>7(b5)</sup> D<sup>7(b9)</sup>

pray'r a - gain — And, wish that you were there a - gain —

(A<sub>b</sub><sup>7</sup>)  
 G<sub>MI</sub><sup>7</sup> C<sup>9</sup><sub>SUS</sub> B<sub>b</sub><sup>9(#11)</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> G<sub>MI</sub><sup>7</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7(b9)</sup> F<sup>6</sup> / (G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup>)

To get in - to my hair a - gain, — It nev - er en - tered my mind. — **(fine)**

Solo on ABC  
 After solos, D.S. al fine

Originally written:

**A** F A<sub>MI</sub> F A<sub>MI</sub> F A<sub>MI</sub> F A<sub>MI</sub>

(etc.)

# It Was A Very Good Year

Medium Ballad

Ervin Drake

(Intro) **DMI<sup>9</sup>** **AMI<sup>7</sup>** **A<sup>7</sup>**

(instr.)

1. When I was  
2. (When I was)

**A** **DMI<sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>**

sev - en - teen, \_\_\_\_\_ it was a ver - y good year, \_\_\_\_\_ It was a  
twen - ty - one, \_\_\_\_\_ it was a ver - y good year, \_\_\_\_\_ It was a

**DMI<sup>7</sup>** **FMA<sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>**

ver - y good year for small town girls and soft sum - mer nights. \_\_\_\_\_ We'd  
ver - y good year for cit - y girls who lived up the stair, \_\_\_\_\_ With

**DMA<sup>7</sup>** **CMA<sup>7</sup>**

hide from the lights \_\_\_\_\_ on the vil - lage green \_\_\_\_\_ When I was  
per - fumed hair \_\_\_\_\_ that came un - done \_\_\_\_\_ When I was

**DMA<sup>7</sup>** **B** **DMI<sup>9</sup>**

(instr.)

sev - en - teen. \_\_\_\_\_  
twen - ty - one. \_\_\_\_\_

Additional verses plus solos

Last x

**AMI<sup>7</sup>** **A<sup>7</sup>** **AMI<sup>7</sup>** **A**

rit.

2. (When I was)

Additional Verses:

3. When I was thirty-five,  
it was a very good year,  
It was a very good year  
for blue-blooded girls of independent means.  
We'd ride in limousines  
their chauffeurs would drive  
When I was thirty-five.

4. But now the days are short,  
I'm in the autumn of the year  
And now I think of my life  
as vintage wine from fine old kegs.  
From the brim to the dregs  
it poured sweet and clear,  
It was a very good year.

# It's All Right With Me

(from "Can-Can")

Cole Porter

Medium or Bright

(CMI<sup>7</sup> (add MA7))CMI<sup>7</sup>CMI<sup>6</sup>

)

A

CMI

CMI<sup>7</sup>F<sup>9</sup>

%



It's the wrong time \_\_\_\_\_ and the wrong place. \_\_\_\_\_ Tho' your

CMI

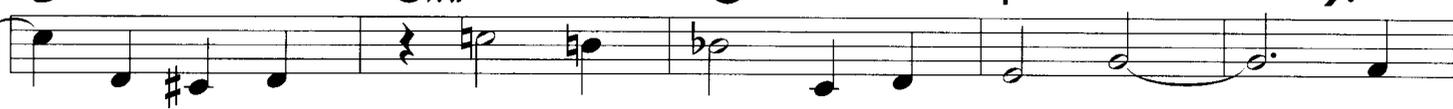
CMI<sup>7</sup>FMI<sup>7</sup>Bb<sup>9</sup>

face is charm - ing, it's the wrong face. \_\_\_\_\_ It's not { her } face, \_\_\_\_\_

Bb<sup>9</sup>\* GMI<sup>7(b5)</sup>C<sup>9</sup>(CMI<sup>7</sup> F<sup>9</sup>)F<sup>9</sup>

%

)



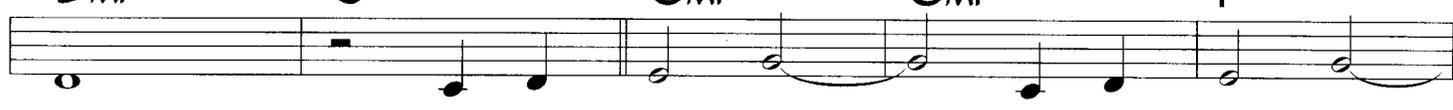
\_\_\_\_\_ but such a charm - ing face that it's all right \_\_\_\_\_ with

DMI<sup>7(b5)</sup>G<sup>7</sup>

CMI

(CMI<sup>7</sup> (add MA7) CMI<sup>7</sup> F<sup>9</sup>)CMI<sup>7</sup> F<sup>9</sup>

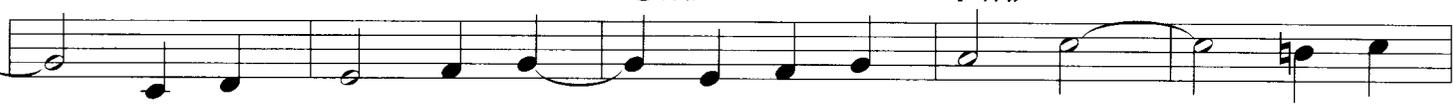
)



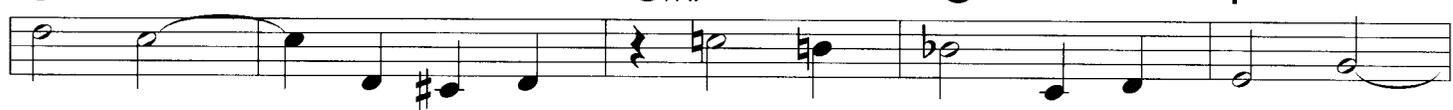
me. \_\_\_\_\_ It's the wrong song \_\_\_\_\_ in the wrong style. \_\_\_\_\_

(CMI<sup>6</sup>)F<sup>9</sup>

CMI

CMI<sup>7</sup>FMI<sup>7</sup>

\_\_\_\_\_ Tho' your smile is love - ly, it's the wrong smile. \_\_\_\_\_ It's not

Bb<sup>9</sup>\* GMI<sup>7(b5)</sup>C<sup>9</sup>F<sup>9</sup>

{ her } smile, \_\_\_\_\_ but such a love - ly smile that it's all right \_\_\_\_\_



\_\_\_\_\_ with me. \_\_\_\_\_ You can't know how hap - py I

(A<sup>o7</sup> / Eb)F#<sup>o7</sup>

%

Ab<sup>o7</sup> / EbFMI<sup>7(b5)</sup>

%

Bb<sup>7(b9)</sup>

)

EbMA<sup>7</sup>

am that we met, I'm strange - ly at - tract - ed to you. \_\_\_\_\_

$E^b_{MA}7$   $(B^b_{MI}6 / D^b)$   $G_{MI}7(b5)$   $C^{7(b9)}$   $C^{7(b9)}$   $F^9$   $F^{\#o7}$   $\% \quad )$   
 There's some - one I'm try - ing so hard to for - get. Don't  
 $(D_{MI}7(b5))$   $F_{MI}7(b5)$   $B^b7(b9)$   $\% \quad )$   $G^7$   $D_{MI}7(b5)$   $G^7$   $\% \quad )$   
 you want to for - get some - one too? It's the  
 $(C_{MI}(addMA7))$   $C_{MI}7$   $F^9$   $C_{MI}6$   $\% \quad )$   
**C**  $C_{MI}$   $C_{MI}7$   $C_{MI}7$   $F^9$   $\% \quad )$   $C_{MI}$   
 wrong game with the wrong chips. Tho' your lips are tempt -  
 $C_{MI}7$   $F_{MI}7$   $B^b9$   
 ing, they're the wrong lips. They're not  $\left\{ \begin{matrix} her \\ his \end{matrix} \right\}$  lips, but they're such  
 $*G_{MI}7(b5)$   $C^9$   $F^9$   $B^b9$   
 tempt - ing lips that if some night you're free,  
 $B^b9$   $E^b_{MA}7$   $E^b7$   $A^b_{MA}7$   $A^b7$   
 dear, it's all right, it's all right with  
 $F^9$   $B^b9_{sus}$   $E^b6$   $(G^7)$   
 me. (It's the)

\* Letter A, bars 11-12 and 27-28 and Letter C, bars 11-12 are written as they are most often performed. The original melody was written:

$G_{MI}7(b5)$   $C^9$

# It's De-lovely

(from "Red, Hot And Blue")

Cole Porter

Freely (or Med. Bright)

(Verse) (C<sup>7</sup>) F F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup>) GMI<sup>7</sup> C<sup>7</sup>

He: I feel a sud - den urge to sing — the kind of dit - ty that in -

F<sup>6</sup> F<sup>6</sup>/<sub>A</sub> A<sup>b</sup>o<sup>7</sup> C<sup>7</sup>/<sub>G</sub> C<sup>7</sup> B<sup>b</sup>MI<sup>6</sup>/<sub>Db</sub> C<sup>7</sup>(13)

vokes the Spring. — So con - trol your de - sire to curse while I cru - ci - fy the

FMA<sup>7</sup> / GMI<sup>7</sup> C<sup>7</sup> F F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup>)

verse. She: This verse I've start - ed seems to me — the

GMI<sup>7</sup> C<sup>7</sup> F<sup>6</sup> DMI<sup>7</sup> G<sup>7</sup>

Tin Pan - ti - thes - is of mel - o - dy, — So to spare you all the

E<sup>b</sup>MI<sup>7(b5)</sup> A<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>SUS4-3 C<sup>7</sup>SUS4-3

pain, I'll skip the darn thing and sing the re - frain.

(Optional) C B<sup>b</sup>/<sub>C</sub> A<sup>b</sup>/<sub>C</sub> C<sup>7</sup>

He: Mi mi mi mi, re re re re, do sol mi do la si. She: Take it a-way!

(Medium) C<sup>7</sup> A F F<sup>+</sup> F<sup>6</sup>

The night is young, — the skies are clear, — And if you want — to go

FMA<sup>7</sup> F<sup>6</sup> F<sup>#</sup>o<sup>7</sup>

walk - ing, dear, — It's de - light - ful, — it's de - li - cious, — it's de -

(A<sup>b</sup>MI<sup>7(b5)</sup>) GMI<sup>7</sup> C<sup>7</sup> GMI<sup>7</sup> D<sup>7</sup> GMI

love - ly. — I un - der - stand — the

**GMI<sup>(#5)</sup>** **GMI<sup>6</sup>** **C<sup>9</sup>**

reas - on why — You're sent - i - ment - al, 'cause so am I. It's de -

**GMI<sup>7</sup>** **G#<sup>o7</sup>** **F<sup>6</sup>/<sub>A</sub>** **F<sup>6</sup>**

light - ful, — it's de - li - cious, — it's de - love - ly, —

**GMI<sup>7</sup>** **C<sup>7</sup>** **[B]** **CMI<sup>7</sup>** **F<sup>9</sup>** **CMI<sup>7</sup>** **F<sup>9</sup>**

You can tell at a glance — what a

**B<sup>b</sup>MA<sup>7</sup>** (**CMI<sup>7</sup>** **C#MI<sup>7</sup>** **DMI<sup>7</sup>** **CMI<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** / ) **B<sup>b</sup>MI<sup>6</sup>**

swell night — this is for ro-mance. — You can hear dear Moth - er

**B<sup>b</sup>MI<sup>6</sup>** **C<sup>7</sup>** (**C<sup>9</sup><sub>SUS</sub>** **C<sup>9</sup>**)

Na - ture mur - mur - ing low, — "Let your - self go." — So

**[C]** **F** **F<sup>+</sup>** **F<sup>6</sup>**

please be sweet, — my chick - a - dee, — And when I kiss you, just

**FMA<sup>7</sup>** **F** **FMA<sup>7</sup>**

say to me, — "It's de - light - ful, — it's de - li - cious, — it's de -

**AMI<sup>7(b5)</sup>** **D<sup>7</sup>** **GMI<sup>7</sup>** **C<sup>7</sup>**

lect - a - ble, — it's de - lir - i - ous, — it's di - lem - ma, it's — de - li - mit,

**GMI<sup>7</sup>** **C<sup>7</sup>** **F<sup>6</sup>** (**GMI<sup>7</sup>** **C<sup>7</sup>**)

it's de - luxe\* it's de - love - ly." — (The)

(fine)

Solo on ABC  
After solos. D.S. al fine

\* Pronounced "de-lukes"

# It's Magic

(from the film "Romance On The High Seas")

Music by Jule Styne  
Lyric by Sammy Cahn

Freely

(Verse) (F<sup>13</sup>) B<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> DMI<sup>7</sup> / CMI<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>

I've heard a-bout Hou-di-ni and the rest of them

And I'd put you up a-against the

B<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>/D D<sup>b</sup>°7 EMI<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> / D<sup>6</sup> A<sup>7</sup>

best of them. — As far as I'm con-cerned you're the tops, And you

DMA<sup>7</sup> D<sup>6</sup> F<sup>7</sup> DMI<sup>7</sup> D<sup>b</sup>7 CMI<sup>7</sup> B<sup>7</sup>(b5) B<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>

don't — re - sort to props. Things I used to think were in - con -

DMI<sup>7</sup> / CMI<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> A<sup>7</sup>(#5) A<sup>7</sup> D<sup>7</sup>(b9) /

ceiv - a - ble, You've a way of mak-ing them be - liev - a - ble, And up -

E<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>9(b5) DMI<sup>7</sup> GMI<sup>7</sup> C<sup>9</sup>SUS C<sup>7</sup>(b9) F<sup>9</sup>SUS F<sup>7</sup>(b9)

on a night like this I'm a - fraid you just can't miss.

(Ballad or Medium)

**A** B<sup>b</sup>MA<sup>7</sup> (E<sup>b</sup>MA<sup>7</sup>) B<sup>b</sup>/D D<sup>b</sup>°7 (CMI<sup>7</sup> F<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>(b9)) CMI<sup>7</sup> F<sup>7</sup> (DMI<sup>7</sup> D<sup>b</sup>MI<sup>7</sup>)

You sigh, the song be-gins, You speak and I hear vi - o-lins, It's mag - ic. —

CMI<sup>7</sup> F<sup>9</sup>SUS F<sup>9</sup> B<sup>b</sup>MA<sup>9</sup> F<sup>9</sup>SUS F<sup>13</sup>

The stars de-sert the skies and rush to nes-tle in your eyes, It's mag - ic. — With - out a

**B** B<sup>b</sup>MA<sup>7</sup> (E<sup>b</sup>9) DMI<sup>7</sup> D<sup>b</sup>°7 CMI<sup>7</sup> F<sup>9</sup>SUS F<sup>7</sup>

gol - den wand — or mys - tic charms — Fan - tas - tic

(C<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>)  
 GMI<sup>7</sup> C<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> F<sup>9</sup><sub>SUS</sub> F<sup>9</sup><sub>SUS</sub> F<sup>7(b9)</sup>

things be - gin when I am in your arms.

☐ C B<sup>b</sup>MA<sup>7</sup> (E<sup>b</sup>MA<sup>7</sup>) B<sup>b</sup>/D D<sup>b</sup>o<sup>7</sup> (CMI<sup>7</sup> F<sup>7</sup> DMI<sup>7</sup> G<sup>7(b9)</sup>)  
 CMI<sup>7</sup> F<sup>7</sup> / (DMI<sup>7</sup> D<sup>b</sup>MI<sup>7</sup>)

When we walk hand in hand the world be-comes a won-der-land, It's mag - ic.

CMI<sup>7</sup> F<sup>9</sup><sub>SUS</sub> (E<sup>b</sup><sup>9</sup>) F<sup>9</sup> (FMI<sup>7</sup> B<sup>b</sup><sup>7</sup>)  
 DMI<sup>7(b5)</sup> G<sup>7(b9)</sup>

How else can I ex-plain those rain-bows when there is no rain, It's mag - ic. Why do I

(E<sup>b</sup>MA<sup>7</sup>)  
 ☐ D CMI<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> Ab<sup>9</sup> DMI<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> (E<sup>b</sup>MI<sup>6</sup>)

tell my - self these things that hap - pen are all real - ly true,

DMI<sup>7</sup> GMI<sup>7</sup> CMI<sup>7</sup> F<sup>9</sup><sub>SUS</sub> F<sup>7(b9)</sup> B<sup>b</sup><sup>6</sup> (GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7(b9)</sup>)

When in my heart I know the mag - ic is my love for you. **(fine)**

Solo on ABCD  
 After solos, D.S. al fine

# It's You Or No One

(from "Romance On The High Seas")

Music by Jule Styne  
Lyric by Sammy Cahn

Freely

(Verse)

**B<sup>b</sup>9<sub>SUS</sub>** **B<sup>b</sup>7(b9)** **E<sup>b</sup>6 (B<sup>b</sup>9<sub>SUS</sub>) E<sup>b</sup>6**

How did I know that the warmth of the glow would last? \_\_\_\_\_

**B<sup>b</sup>9<sub>SUS</sub>** **B<sup>b</sup>7(b9)** **B<sup>b</sup>Mi<sup>7</sup>** **E<sup>b</sup>7(b9)**

How did I guess that the long lone - li - ness was past? \_\_\_\_\_

**A<sup>b</sup>MA<sup>7</sup>** **G<sup>7</sup>(#5)** **C<sup>Mi</sup>7** **A<sup>9</sup>(#11)** **A<sup>b</sup>MA<sup>7</sup>** **G<sup>7</sup>(#5)** **E<sup>b</sup>6 (B<sup>b</sup>7(b9)<sub>SUS</sub>4-3)** **E<sup>b</sup>6** **G<sup>b</sup>7** **F<sup>9</sup>**

I mere - ly looked at you and I knew that I knew.

(Medium Up or Ballad) (Originally a ballad)

**(B<sup>b</sup>9<sub>SUS</sub>)** **B<sup>b</sup>7(b9)** **F<sup>Mi</sup>9** **B<sup>b</sup>9<sub>SUS</sub>** **B<sup>b</sup>7(b9)** **E<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>9** **G<sup>Mi</sup>7** **C<sup>7</sup>(b9)**

**A**

It's you or no one for me. \_\_\_\_\_ I'm sure of

**(F<sup>13</sup>)** **B<sup>9</sup>(#11)** **B<sup>b</sup>9<sub>SUS</sub>** **A<sup>b</sup>9(#11)** **G<sup>Mi</sup>7** **C<sup>Mi</sup>7** **B<sup>b</sup>Mi<sup>7</sup>** **E<sup>b</sup>9**

**F<sup>Mi</sup>7** **B<sup>b</sup>9<sub>SUS</sub>** **B<sup>b</sup>9** **E<sup>b</sup>MA<sup>7</sup>** %

this, \_\_\_\_\_ Each time we kiss. \_\_\_\_\_

**A<sup>b</sup>Mi<sup>7</sup>** **D<sup>b</sup>7** **G<sup>b</sup>MA<sup>7</sup>** **(F<sup>7</sup>(b9))**

Now and for - ev - er, And when for - ev - er's done, You'll

**B<sup>b</sup>MA<sup>7</sup>** **G<sup>Mi</sup>7** **C<sup>Mi</sup>7** **F<sup>7</sup>(b9)** \* **F<sup>Mi</sup>7** **(B<sup>b</sup>MA<sup>7</sup>)** **A<sup>b</sup>13** **G<sup>Mi</sup>7** **G<sup>b</sup>Mi<sup>7</sup>**

**B<sup>b</sup>7**

find that you are still the one. \_\_\_\_\_

**(B<sup>b</sup>9<sub>SUS</sub>)** **B<sup>b</sup>7(b9)** **F<sup>Mi</sup>9** **B<sup>b</sup>9<sub>SUS</sub>** **B<sup>b</sup>7(b9)** **E<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>9** **G<sup>Mi</sup>7** **C<sup>7</sup>(b9)**

**B**

Please don't say "No" to my plea, \_\_\_\_\_ 'cause if you

(F<sup>13</sup> B<sup>9(#11)</sup> B<sup>9</sup><sub>SUS</sub> A<sup>9(#11)</sup> A<sup>b</sup>M<sup>7</sup> D<sup>b</sup><sup>9</sup> B<sup>b</sup>M<sup>7</sup> E<sup>b</sup><sup>7(b9)</sup>)  
 F<sup>M7</sup> B<sup>b</sup><sup>9</sup><sub>SUS</sub> B<sup>b</sup><sup>7</sup> G<sup>M7</sup><sup>(b5)</sup> C<sup>7(b9)</sup>

do, \_\_\_\_\_ Then I'm all through. \_\_\_\_\_

(A<sup>b</sup>M<sup>7</sup> D<sup>b</sup><sup>9</sup> E<sup>b</sup>M<sup>7</sup> A<sup>b</sup>M<sup>7</sup> D<sup>b</sup><sup>9</sup>)  
 A<sup>M7</sup><sup>(b5)</sup> A<sup>b</sup>M<sup>7</sup> D<sup>b</sup><sup>9</sup> G<sup>M7</sup> C<sup>M7</sup> F<sup>#</sup>M<sup>7</sup> B<sup>9</sup>

There's this a - bout you, My world's an emp - ty world with - out you,

(G<sup>M7</sup> C<sup>7(b9)</sup> F<sup>M7</sup> B<sup>b</sup><sup>9</sup> B<sup>b</sup><sup>7(b9)</sup> (E<sup>M7</sup> E<sup>b</sup><sup>6</sup>) (G<sup>M7</sup> C<sup>7(b9)</sup>)

It's you or no one for me. \_\_\_\_\_

Solo on AB  
 (fine) After solos, D.S. al fine

\* Letter A, bars 15 & 16, are originally:

B<sup>b</sup> B<sup>o7</sup> C<sup>M7</sup> F<sup>7</sup> B (F<sup>M7</sup>)

# I've Got A Crush On You

(from "Strike Up The Band")

George Gershwin  
Ira Gershwin

*Freely* (Verse)  $(B^bMA^7/F)$   $F^9_{sus}$   $(D^MI^7/F)$   $C^MI^7 F^7$  )  
 $(F^7)$   $B^b6$   $C^MI^7$   $F^7$   $B^bMA^7 C^MI^7 F^7$

He: How glad the man - y mil-lions of An - na-belles and Lill-ians would be \_\_\_\_\_ } to cap-ture  
 She: How glad a mil-lion lad-dies from mill-ion-aires to cad-dies would be \_\_\_\_\_ }

$(B^bMA^7/F)$   $F^9_{sus}$   $(D^MI^7/F)$   $E^MI^7 A^7$  )  
 $B^bMA^7 / F^7_{sus4-3}$   $B^b6$   $C^MI^7$   $F^7$

me! But you had such per - sist-ence, you broke down my re - sist-ance. I

$D^MA^7 / E^MI^7 A^7$   $D^MA^7$   $C^MI^7 F^{13}$   $B^b/D$   $D^b^o7$   $C^MI^7 F^7$   $B^b6$

fell, \_\_\_\_\_ and it was swell. She: You're my big and brave and hand-some Ro - me - o.

$(B^bMA^7/F)$   $F^9_{sus}$  )  
 $C^MI^7 F^{13}$   $B^b6$  (A)  $G^MI^7$   $C^{13}$   $F^7_{sus4-3}$   $B^b6$

How I won you I shall nev - er, nev - er know. He: It's not that you're at - trac-tive, But,

$(D^MI^7)$   $G^MI^7$  )  
 $C^MI^7$   $F^7$   $C^9$   $C^MI^7$   $F^9$

oh, my heart grew ac - tive when you \_\_\_\_\_ came in - to view. \_\_\_\_\_

(Ballad)\*  $(F^9)$   $S$   $A$   $(D^MI^7)$   $B^bMA^7$   $D^b^o7$   $C^MI^7$   $F^{13(b9)}$

He: I've got a crush on you, \_\_\_\_\_ Sweet - ie Pie. \_\_\_\_\_  
 She: I've got a crush on you, \_\_\_\_\_ Sweet - ie Pie. \_\_\_\_\_

$(D^MI^7)$   $(A^b9(b5))$   $G^MI^7$  )  
 $B^bMA^7$   $D^b^o7$   $C^MI^7$   $F^{13(b9)}$   $B^bMA^7$   $G^MI^7$

All the day and night-time hear me sigh. \_\_\_\_\_ I nev - er had \_\_\_\_\_ the least  
 All the day and night-time hear me sigh. \_\_\_\_\_ This is - n't just \_\_\_\_\_ a flir -

C<sup>13</sup> GMI<sup>9</sup> C<sup>13</sup> CMI<sup>9</sup> F<sup>9</sup>

no - tion \_\_\_\_\_ that I could fall with \_\_\_\_\_ so much e - mo - tion.  
 ta - tion. \_\_\_\_\_ We're prov - ing that there's \_\_\_\_\_ pre - des - ti - na - tion.

**B** (DMI<sup>7</sup>) B<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>o<sup>7</sup> CMI<sup>7</sup> F<sup>13(b9)</sup> (DMI<sup>7</sup>) B<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>o<sup>7</sup>

Could you coo, \_\_\_\_\_ Could you care \_\_\_\_\_ for a cun - ning cot - tage  
 I could coo, \_\_\_\_\_ I could care \_\_\_\_\_ for that cun - ning cot - tage

(AMI<sup>7(b5)</sup> D<sup>7(b9)</sup>) GMI<sup>7</sup> ) CMI<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> C<sup>13</sup> / DMI<sup>7</sup> GMI<sup>7</sup>

we could share? \_\_\_\_\_ The world will par - don my mush, 'Cause I've got a  
 we could share? \_\_\_\_\_ Your mush I nev - er shall shush, 'Cause I've got a

C<sup>9</sup> F<sup>13</sup> B<sup>b</sup>6 (F<sup>7</sup>)

crush, my ba - by, on you. **(fine)** I've got a  
 crush, my ba - by, on you.

**Solo on AB**  
 After solos, D.S. al fine

**Optional longer ending**

C<sup>13</sup> (A<sup>7(b9)</sup>) DMI<sup>7</sup> GMI<sup>7</sup> C<sup>9</sup> F<sup>13</sup> B<sup>b</sup>6 (GMI<sup>7</sup> C<sup>9</sup> / F<sup>9</sup><sub>SUS</sub> F<sup>7</sup>)

mush, 'Cause I've got a crush, my ba - by, on you. \_\_\_\_\_

\* This song is most often performed as a ballad.  
 However, it was originally written as follows:

Bright, gaily B<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>o<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>

I've got a crush on you, \_\_\_\_\_ Sweet - ie Pie. \_\_\_\_\_ (etc.)

# I've Got You Under My Skin

(from "Born To Dance")

Medium

Cole Porter

(also done as a Rumba)

(B<sup>b</sup>7) **A** FMI<sup>7</sup> B<sup>b</sup>9 E<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup> C<sup>7(b9)</sup>)

I've got you un - der my skin, I've

FMI<sup>7</sup> B<sup>b</sup>9 E<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup> C<sup>7(b9)</sup>)

got you deep in the heart of me, So

FMI<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup> C<sup>7(#5)</sup>)

deep in my heart, You're real - ly a part of me. I've

FMI<sup>7</sup> B<sup>b</sup>9<sub>SUS</sub> B<sup>b</sup>9 E<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup> C<sup>7(b9)</sup>)

got you un - der my skin. I

FMI<sup>7</sup> B<sup>b</sup>9 E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>6

tried so not to give in. I

(A<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MI<sup>6</sup> A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>7(b9) FMI<sup>7(b5)</sup> B<sup>b</sup>7(b9) E<sup>b</sup>MA<sup>7</sup> D<sup>6</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup>6 E<sup>b</sup>6)

said to my - self, "This af - fair nev - er will go so well." But

(CMA<sup>7</sup> B<sup>6</sup>/<sub>C</sub> C<sup>6</sup> C<sup>6</sup>)

DMI<sup>7</sup> G<sup>9</sup>

why should I try to re - sist when, dar - ling, I know so well I've

(B<sup>b</sup>7) FMI<sup>7</sup> B<sup>b</sup>9<sub>SUS</sub> E<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup> C<sup>7(b9)</sup>) E<sup>b</sup>6

got you un - der my skin. I'd

**B** \*  $F_{MI}^7$   $Bb^{7(b9)}$   $Eb_{MA}^7$

sac - ri - fice an - y - thing, come what might, for the sake of hav - ing you

$(E^{\circ 7})$   $G_{MI}^7$   $C^{7(b9)}$   $F_{MI}^7$   $Bb^{7(b9)}$   $Bb^{7(b9)}$

near, In spite of a warn - ing voice that comes in the night and re -

$(Eb_{MA}^7)$   $G_{MI}^7$   $Gb^7$   $F_{MI}^7$   $Bb^7$   $C$   $C_{MI}^6$   $Eb^7/Bb$   $A_{MI}^{7(b5)}$   $Ab^9(\#11)$   $Bb^{7(\#5)}$

peats and re - peats in my ear: — "Don't you know, lit - tle fool, — you nev - er can

$(G_{MI}^7)$   $Ab_{MA}^9$   $Eb_{MA}^7$   $G_{MI}^7$   $Gb^{\circ 7}$   $F_{MI}^7$   $Bb^7$

win. — Use your men - tal - i - ty. — Wake up to re -

$(G_{MI}^{7(b5)})$   $Eb_{MA}^7$   $C^{7(b9)}$   $Bb_{MI}^7$   $Eb^{7(b9)}$   $F_{MI}^7$   $Ab^6$

al - i - ty." — But each time I do, just the

$(F\#^{\circ 7})$   $Ab_{MI}^6$   $G_{MI}^7$   $Eb^6/Bb$   $C^{7(b9)}$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$

thought of you makes me stop, be - fore I be - gin, 'Cause I've

$F_{MI}^9$   $Bb^{13}$   $Eb^6$   $(G_{MI}^7)$   $C^{7(b9)}$

got you — un - der my skin.

Letter B, bars 1 through 6, are often played over an Eb pedal.

\* Letter B is usually performed as follows:

**B**  $F_{MI}^7$   $Bb^7$   $Eb_{MA}^7$   $E^{\circ 7}$

sac - ri - fice an - y - thing, come what might, — for the sake of hav - ing you near, — (etc.)

# Johnny One Note

(from "Babes In Arms")

Music by Richard Rodgers

Lyric by Lorenz Hart

Medium or Bright

**C**

John-ny could on - ly sing one note And the note he sang was this:

Ah

**A** **F<sup>6</sup>** **E<sup>b</sup>/G** **C<sup>7</sup>** **F<sup>6</sup>** **C<sup>7</sup>** **F<sup>6</sup>**

Poor John - ny One Note - sang out - with gus - to - And just o - ver -  
Poor John - ny One Note - got in - A - i - da, - In - deed a - great

**C<sup>7</sup>** **F<sup>6</sup>** **GMI<sup>7</sup> C<sup>7</sup>** **F<sup>6</sup>** **E<sup>b</sup>/G** **C<sup>7</sup>**

load - ed - the place. -  
chance to - be brave. -

Poor John - ny One Note -  
He took - his one note. -

**F<sup>6</sup>** **C<sup>7</sup>** **F<sup>6</sup>** **C<sup>7</sup>** **AMI<sup>7(b5)</sup>**

yelled wil - ly - nil - ly, - Un - til he - was blue in - the face, -  
Howled like - the North Wind, - Brought forth wind - that made crit - ics rave, -

**D<sup>7(b9)</sup>** **GMI<sup>7</sup>** **C<sup>7</sup>** **F<sup>6</sup>** **break**

- For hold - ing - one note was - his ace. - Could-n't hear the  
- While Ver - di - turned round in - his grave! - Could-n't hear the

**B** **Ab<sup>6</sup>** **Ab<sup>6</sup>** **C<sup>7</sup>/G** **F<sup>6</sup>** **Ab<sup>6</sup>**

brass, Could - n't hear the drum. He was in a class  
flute or the big trom - bone. Ev - 'ry one was mute

**Ab<sup>6</sup>** **C<sup>7</sup>/G** **1. F<sup>6</sup>** **GMI<sup>7</sup> C<sup>7</sup>** **2. F<sup>6</sup>** **(C<sup>7</sup>)**

by him-self, by lone. -  
John - ny stood a -

**C**  $F_{MI}^6$   $C^7$   $F_{MI}^6$   $G_{MI}^7 C^7$   $C^7/G$   $C$

Cats and dogs stopped yap - ping, Li - ons in the zoo all were jeal - ous of

$G_{MI}^7 C^7$   $F_{MI}^6$   $G_{MI}^7(b5) C^7$   $F_{MI}^6$   $C^7$

John - ny's big trill. Thunder - claps stopped clap - ping,

$F_{MI}^6$   $G_{MI}^7 C^7$   $C^7/G$   $C$   $G_{MI}^7 C^7$   $F_{MI}^6$   $(F^6)$

traf - fic ceased it's roar, and they tell us Ni - ag - 'ra stood still.

$(F^6 \text{ break } \dots)$   
 $F_{MI}^6$   $C^7$   $F^6/C$   $C^7$   $F^6/C$

He stopped the train whist - les, Boat whist - les, Steam whist - les, Cop whist - les;

$C^7$   $G^{\#o7}/C$   $C^9_{SUS}$   $C^7$

All whist - les bowed to his skill. **Optional D.S. for solos**

**D**  $F^6$   $E^b/G$   $C^7$   $F^6$   $C^7$   $F^6$

Sing John - ny One Note, - sing out with gus - to And just o - ver -

$C^7$   $F^6$   $G_{MI}^7 C^7$   $F^6$   $E^b/G$   $C^7$   $F^6$   $C^7$

whelm all the crowd. (instr.) Ah!

$F^6$   $C^7$   $A_{MI}^7(b5)$   $D^7(\#5)$   $G_{MI}^7$   $C^7$

So sing, John - ny One Note, - out

$F^6$   $G_{MI}^7 C^7$   $F$   $G_{MI}^7 C^7$   $F$   $G_{MI}^7 C^7$

loud! Sing, John - ny One Note!

$F$   $G_{MI}^7$   $C^7$   $F^6$

Sing, John - ny One Note, - out loud!

# Just One Of Those Things

(from "Jubilee")

Cole Porter

Bright or Freely

(Verse) C<sup>7</sup> FMA<sup>7</sup> F<sup>13</sup> GMI<sup>7</sup> C<sup>7(b9)</sup> FMA<sup>7</sup>

As Dor - o - thy Par - ker once said \_\_\_\_\_ to her boy - friend, -

C<sup>7</sup> F<sup>6</sup> F<sup>6</sup>

"Fare thee well," \_\_\_\_\_ As Col - um - bus an - nounced \_\_\_\_\_ when he

DMI<sup>7</sup> DMI<sup>7(b5)</sup> C<sup>6</sup>/G G<sup>9</sup>SUS G<sup>7</sup> C<sup>7</sup>SUS

knew he was bounced \_\_\_\_\_ "It was swell, Is - a - belle, swell," \_\_\_\_\_

C<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> AMI<sup>7</sup> F<sup>6</sup>/A EMI<sup>7(b5)</sup>

As Ab - e - lard \_\_\_\_\_ said to El - o - ise, \_\_\_\_\_ "Don't for - get \_\_\_\_\_

A<sup>7(b9)</sup> DMI DMI F<sup>7</sup> B<sup>b6</sup> B<sup>o7</sup>

to drop a line to me, please," \_\_\_\_\_ As Jul - iet cried \_\_\_\_\_ in her

F<sup>6</sup>/C AMI<sup>7</sup> D<sup>7</sup> GMI B<sup>b9</sup> A<sup>9</sup>

Ro - meo's ear \_\_\_\_\_ "Ro - meo, why \_\_\_\_\_ not face the fact, my dear?" \_\_\_\_\_

A<sup>7(b9)</sup> A (Medium or Bright) (A<sup>7(b9)</sup>/#5) EMI<sup>7</sup> A<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>

It was just one \_\_\_\_\_ of those things, \_\_\_\_\_ Just one \_\_\_\_\_

F<sup>7</sup> (B<sup>b</sup>MA<sup>7</sup>) BMI<sup>7(b5)</sup> E<sup>b7</sup> B<sup>b</sup>MI<sup>6</sup> AMI<sup>7</sup> A<sup>b9</sup>

\_\_\_\_\_ of those cra - zy flings. \_\_\_\_\_ One of those bells that

GMI<sup>7</sup> C<sup>7</sup> \* F<sup>6</sup> (F<sup>#o7</sup>) D<sup>7(b9)</sup>/#5 GMI<sup>7</sup> C<sup>7</sup> EMI<sup>7(b5)</sup> C<sup>7</sup> A<sup>7(b9)</sup>

now and then rings, Just one \_\_\_\_\_ of those things. \_\_\_\_\_ It was

*D*Mi<sup>6</sup> (A<sup>7(b9)</sup>) EMI<sup>7</sup> A<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> F<sup>7</sup>

just one of those nights, Just one of those

(B<sup>b</sup>MA<sup>7</sup>) E<sup>b9</sup> B<sup>b</sup>MI<sup>6</sup> A<sup>b</sup>MI<sup>7</sup> A<sup>b9</sup> GMI<sup>7</sup> C<sup>7</sup>

fab - u - lous flights, A trip to the moon on gos - sa - mer wings,

F<sup>6</sup> FMI<sup>7</sup> B<sup>b7</sup> B E<sup>b6</sup> (E<sup>o7</sup>)

Just one of those things. If we'd thought a bit of the

FMI<sup>7</sup> B<sup>b9</sup> E<sup>b6</sup> (A<sup>b9</sup>) DMI<sup>7</sup> G<sup>7</sup>

end of it When we start - ed paint ing the town, We'd have

C<sup>6</sup> A<sup>b</sup>MI<sup>7</sup> G F<sup>#</sup>MI<sup>7(b5)</sup> FMI<sup>6</sup> EMI<sup>7</sup>

been a - ware That our love af - fair, Was too hot not

E<sup>b</sup>o<sup>7</sup> (EMI<sup>7(b5)</sup>) GMI<sup>7</sup> C<sup>7</sup> EMI<sup>7(b5)</sup> A<sup>7(b9)</sup> C DMI<sup>6</sup>

to cool down. So good - bye, dear, and A -

(A<sup>7(b9)</sup>) EMI<sup>7</sup> A<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MI<sup>7(b5)</sup> B<sup>b</sup>MA<sup>7</sup>

men. Here's hop - ing we meet now and then.

(B<sup>b</sup>MI<sup>6</sup>) E<sup>b9</sup> A<sup>b</sup>MI<sup>7</sup> D<sup>7</sup> (F<sup>#</sup>o<sup>7</sup>) GMI<sup>7</sup> C<sup>13(b9)</sup> C<sup>9</sup>SUS C<sup>13(b9)</sup>

It was great fun but it was just one of those

F<sup>6</sup> (EMI<sup>7(b5)</sup>) A<sup>7(b9)</sup>

things. *(fine)* It was

Solo on ABC  
After solos, D.S. al fine

\* Bars 13-16 of letter A are sometimes played:

(A<sup>b</sup>MI<sup>7</sup>) A<sup>b</sup>o<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> A<sup>7(b9)</sup>  
F<sup>6</sup> EMI<sup>7(b5)</sup> A<sup>7(b9)</sup>

Just one of those things. It was

# The Lady Is A Tramp

(from "Babes In Arms")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely or Medium

(Verse) **G<sup>7</sup> C<sup>MA7</sup> D<sup>MI7</sup> E<sup>MI7</sup> D<sup>MI7</sup> C<sup>MA7</sup> G<sup>7(#5)</sup> E<sup>MI7</sup> A<sup>7</sup>**

**D<sup>MA7</sup> E<sup>MI7</sup> F<sup>#MI7</sup> E<sup>MI7</sup> D<sup>MA7</sup> A<sup>7(#5)</sup> F<sup>#MI7</sup> B<sup>7</sup>**

**E<sup>13</sup> E<sup>MI7</sup> A<sup>7</sup> D<sup>13</sup> D<sup>MI7</sup> G<sup>7</sup>**

**C<sup>MA7</sup> D<sup>MI7</sup> C<sup>MA7</sup> D<sup>MI7</sup> C<sup>MA7</sup> G<sup>7(#5)</sup> E<sup>MI7(b5)</sup> A<sup>7(b9)</sup>**

**A<sup>MI7</sup> D<sup>7</sup> A<sup>MI7</sup> D<sup>7</sup>**

**G<sup>7</sup> E<sup>b6</sup> D<sup>MI7</sup> G<sup>7</sup>**

**(Medium or Bright) (A<sup>7(b9)</sup>)**  
**A C<sup>6</sup> E<sup>b9</sup> D<sup>MI7</sup> G<sup>7(b9)</sup> C<sup>6</sup>**

**(A<sup>7(b9)</sup>)**  
**E<sup>b9</sup> D<sup>MI7</sup> G<sup>7(b9)</sup> C<sup>9</sup>SUS C<sup>9</sup>**

**(A<sup>7(b9)</sup>)**  
**E<sup>b9</sup> D<sup>MI7</sup> G<sup>7(b9)</sup> C<sup>9</sup>SUS C<sup>9</sup>**

**F<sup>MA7</sup> B<sup>b9</sup> E<sup>7</sup> A<sup>7(b9)</sup> D<sup>MI7</sup> G<sup>7(b9)</sup> C<sup>6</sup> (A<sup>7(b9)</sup>)**

peo-ple I hate, That's why the la-dy is a tramp.  
 read ev-'ry line,

(A<sup>7(b9)</sup>)  
 DMI<sup>7</sup> G<sup>7</sup> [B] C<sup>6</sup> Eb<sup>9</sup> DMI<sup>7</sup> G<sup>7(b9)</sup>

I don't like crap games with Bar - ons and Earls, \_\_\_\_\_  
 I like a prize fight that is - n't a fake, \_\_\_\_\_

(A<sup>7(b9)</sup>)  
 C<sup>6</sup> Eb<sup>9</sup> DMI<sup>7</sup> G<sup>7(b9)</sup> C<sup>9</sup> sus

Won't go to Har - lem in er - mine and pearls. \_\_\_\_\_ Won't dish the  
 I love the row - ing on Cen - tral Park Lake. \_\_\_\_\_ I go to

C<sup>9</sup> FMA<sup>7</sup> Bb<sup>9</sup> E<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>7(b9)</sup>

dirt with the rest of the girls, \_\_\_\_\_ That's why the la - dy is a  
 op - 'ra and stay wide a - wake, \_\_\_\_\_

C<sup>6</sup> [C] (DMI<sup>7</sup>) FMA<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup>

tramp. I like the free fresh wind in my hair, \_\_\_\_\_  
 I like the green grass un - der my shoes. \_\_\_\_\_

(Ami<sup>7</sup>)  
 A<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup> DMI<sup>7</sup> G<sup>7(b9)</sup>

\_\_\_\_\_ Life with - out care. \_\_\_\_\_ I'm broke, \_\_\_\_\_ it's oke. \_\_\_\_\_  
 \_\_\_\_\_ What can I lose? \_\_\_\_\_ I'm flat, \_\_\_\_\_ that's that. \_\_\_\_\_

[D] C<sup>6</sup> Eb<sup>9</sup> DMI<sup>7</sup> /C Bmi<sup>7(b5)</sup> E<sup>7(b9)</sup>

Hate Cal - i - for - nia, It's cold and it's damp, \_\_\_\_\_  
 I'm all a - lone when I low - er my lamp, \_\_\_\_\_

Ami<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> C<sup>6</sup> (A<sup>7(b9)</sup>) DMI<sup>7</sup> G<sup>7</sup>

That's why the la - dy is a tramp. (fine) Solo on ABCD  
 After solos, D.S. al fine

Originally:

[A] C<sup>6</sup> Cmi<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> (etc.)

# Lester Leaps In

Lester Young

Bright

**A**  $Bb^6$   $GMI^7$   $CMI^7$   $F^7$   $Bb^6$   $GMI^7$   $CMI^7$   $F^7$

$(Bb^7 \text{ } \text{D} \text{ } Eb^7 \text{ } E^{\circ 7})$   
 $Bb^6$   $GMI^7$   $CMI^7$   $F^7$   $Bb^6(GMI^7)$   $CMI^7$   $F^7$   $Bb^6$

1.  $CMI^7$  (optional)  $F^7$   
 2.

(Ad lib)

**B**  $D^7$   $G^7$   $C^7$   $F^7$

**C**  $Bb^6$   $GMI^7$   $CMI^7$   $F^7$   $Bb^6$   $GMI^7$   $CMI^7$   $F^7$

$(Bb^7 \text{ } \text{D} \text{ } Eb^7 \text{ } E^{\circ 7})$  (optional)  
 $Bb^6$   $GMI^7$   $CMI^7$   $F^7$   $(\text{C})$   $Bb^6$  (solo pick-ups)  $(CMI^7 \text{ } F^7)$

(fine)

Solo on form  
 After solos D.C. al fine  
 (or take optional Coda)

(Half x)  
 $\text{C}$   $Bb^7$   $F^7$   $Eb^7/G$   $B^9/A$   $Bb^9$

The melody is sometimes played:

(etc.)

# Let's Call The Whole Thing Off

(from "Shall We Dance?")

George Gershwin  
Ira Gershwin

Freely

(F#MI<sup>7</sup> B<sup>MI</sup><sup>9</sup>)

(Verse) DMA<sup>7</sup>

B<sup>7(b9)</sup>

EMI<sup>7</sup>

A<sup>7</sup>

DMA<sup>7</sup>



Things have come to a pret - ty pass, — Our ro - mance is grow - ing

(B<sup>7</sup><sub>SUS4</sub> - 3)

G<sup>9(#11)</sup>

C#<sup>7(b9)</sup>(#5)

F#<sup>7(b9)</sup>(#5)

B<sup>7(13)</sup>

B<sup>7(#5)</sup>

E<sup>13</sup><sub>SUS</sub>

E<sup>13(b9)</sup>



flat, For you like this and the oth - er While I go for this and

(F#MI<sup>7</sup> B<sup>MI</sup><sup>9</sup>)

EMI<sup>7</sup> A<sup>7</sup>

DMA<sup>7</sup>

B<sup>7(b9)</sup>

EMI<sup>7</sup>

A<sup>7</sup>

DMA<sup>7</sup>



that. Good - ness knows what the end will be. — Oh, I don't know where I'm

(A<sup>6</sup>)

G<sup>13(#11)</sup>

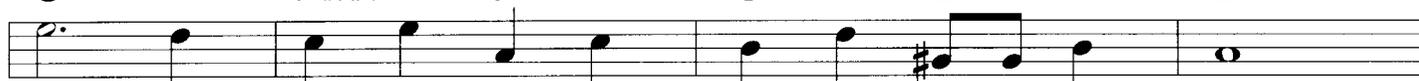
AMA<sup>7</sup>

F#MI<sup>7</sup>

B<sup>MI</sup><sup>7</sup>

E<sup>7(b9)</sup>

EMI<sup>11</sup>



at. It looks as if we two will nev - er be one.

(EMI<sup>7(b5)</sup>

A<sup>7(b9)</sup>)

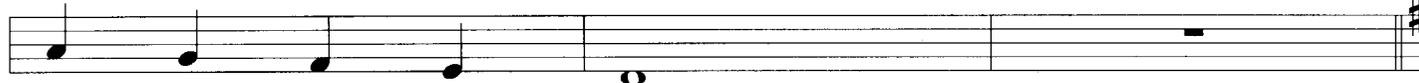
A<sup>7</sup>

D<sup>6</sup>

(B<sup>MI</sup><sup>7</sup>)

AMI<sup>7</sup>

D<sup>7</sup>



Some - thing must be done.

(G<sup>6</sup>/<sub>B</sub> B<sup>b07</sup>)

(G<sup>6</sup>/<sub>B</sub> B<sup>b07</sup>)

**A**

G<sup>6</sup>

EMI<sup>9</sup>

AMI<sup>7</sup>

D<sup>7(b9)</sup>

G<sup>6</sup>

EMI<sup>9</sup>



You say ee - ther and I say eye - ther. You say nee - ther and  
You say laugh - ter and I say lawf - ter. You say af - ter and

AMI<sup>7</sup>

D<sup>7(b9)</sup>

G<sup>6</sup>

(G<sup>7</sup>/<sub>B</sub>)

G<sup>7</sup>/<sub>F</sub>

(CMA<sup>7</sup>

C<sup>6</sup>/<sub>E</sub>

F<sup>9</sup>

CM<sup>6</sup>/<sub>E</sub>)



I say ny - ther. Ee - ther, eye - ther, nee - ther, ny - ther!  
I say awf - ter. Laugh - ter, lawf - ter, af - ter, awf - ter!

G<sup>6</sup>/<sub>D</sub>

EMI<sup>7</sup>

A<sup>7</sup>

D<sup>7</sup>

(G<sup>6</sup>/<sub>B</sub> G<sup>6</sup>)

B<sup>b07</sup> EMI<sup>9</sup>)



Let's call the whole thing off.

{ You like po - ta - to and  
You like va - nil - la and

I like po - tah - to. You like to - ma - to and I like to - mah - to. Po -  
 I like va - nel - la, You sa's - pa - ril - la and I sa's - pa - rel - la. Va -

ta - to, po - tah - to, to - ma - to, to - mah - to! } Let's call the whole thing  
 nil - la, va - nel - la, choc' - late, straw - b'ry! }

off. But oh! If we call the whole thing off, then we must

part. And oh! If we ev - er part then, that might break my

heart. { So, if you like pa - ja - mas and I like pa - jah - mas,  
 So, if you go for oyst - ers and I go for erst - ers,

I'll wear pa - ja - mas and give up pa - jah - mas. } For we know we  
 I'll or - der oyst - ers and can - cel the erst - ers. }

need each oth - er, so we bet - ter call the call - ing off off.

Let's call the whole thing off. **(fine)**

Solo on ABC  
 After solos, D.S. al fine

# Let's Do It (Let's Fall In Love)

(from "Paris")

Cole Porter

Freely

(Verse)  $F^{9(\#5)}$   $Bb^6$   $F^7$   $Bb^6$   $CMI^7$   $F^{9(\#5)}$   $Bb^6$   $Bb^+$   $Bb^6$

When the lit - tle Blue-bird, Who has nev - er said a word, Starts to sing: "Spring, spring,"

$Bb^6$   $Bb^+$   $Bb^6$   $F^{9(\#5)}$   $Bb^6$   $F^7$   $Bb^6$   $CMI^7$   $F^{9(\#5)}$   $Bb^6$   $Bb^+$   $Bb^6$

When the lit - tle Blue-bell, In the bot - tom of the dell, Starts to ring: "Ding, ding,"

$Bb^6$   $Bb^+$   $Bb^6$   $Eb^6$   $Bb/D$   $C^7$   $F^9$

When the lit - tle blue clerk, In the mid - dle of his work, Starts a

$Bb^6/D$   $B^{\circ 7}$   $CMI^7$   $F^7$   $Bb^6$   $Bb^7$

tune to the moon up a - bove, It is na - ture, that's all, Simp - ly

$Eb^6$   $EbMI^6$   $Bb^6$   $F^{9(\#5)}$

tell ing us to fall in love. And that's why

(Medium)  $Bb^6$   $B^{\circ 7}$   $CMI^7$   $F^7$   $Bb^6$   $Bb^7$   $Eb^6$   $EbMI^6$   $(Ab^9)$

Birds do it, Bees do it, E - ven ed - u - cat - ed fleas do it,

$DMI^7$   $G^{7(b9)}$   $CMI^7$   $F^7$   $D^{7(\#5)}$   $G^{7(b9)}$   $C^9$   $F^{9(\#5)}$

Let's do it, Let's fall in love. In Spain, the

$Bb^6$   $B^{\circ 7}$   $CMI^7$   $F^7$   $Bb^6$   $Bb^7$   $Eb^6$   $EbMI^6$   $(Ab^9)$

best up - per sets do it, Lith - u - an - i - ans and Letts do it,

$DMI^7$   $G^{7(b9)}$   $CMI^7$   $F^7$   $Bb^6$   $Eb^7$   $Bb^6$   $D^{7(\#5)}$

Let's do it, Let's fall in love The Dutch in

**B**

old Am-ster - dam do it, Not to men-tion the Finns.

Folks in Si - am do it, Think of Si - am - ese twins. Some Ar - gen -

**C**

tines with-out means, do it, Peo-ple say, in Bos-ton, ev - en beans do it,

Let's do it, Let's fall in love. *(fine)* Repeat for additional refrains.

Solo on ABC.

After solos, D.S. al fine

## ADDITIONAL REFRAINS:

The nightingales, in the dark do it,  
Larks, k-razy for a lark, do it,  
Let's do it, Let's fall in love.  
Canaries, caged in the house, do it,  
When they're out of season, grouse do it,  
Let's do it, Let's fall in love.  
The most sedate barnyard fowls do it,  
When a chanticleer cries,  
High-browed old owls do it,  
They're supposed to be wise,  
Penguins in flocks, on the rocks, do it,  
Even little cuckoos, in their clocks, do it,  
Let's do it, Let's fall in love.

Romantic sponges, they say, do it,  
Oysters, down in Oyster Bay, do it,  
Let's do it, Let's fall in love.  
Cold Cape Cod clams, 'gainst their wish, do it,  
Even lazy Jellyfish do it,  
Let's do it, Let's fall in love.  
Electric eels, I might add, do it,  
Though it shocks 'em I know.  
Why ask if shad do it,  
Waiter, bring me shadroe.  
In shallow shoals, English soles do it,  
Goldfish, in the privacy of bowls, do it,  
Let's do it, Let's fall in love.

The dragonflies, in the reeds, do it,  
Sentimental centipedes do it,  
Let's do it, Let's fall in love.  
Mosquitoes, heaven forbid, do it,  
So does ev'ry katydid, do it,  
Let's do it, Let's fall in love.  
The most refined lady bugs do it,  
When a gentleman calls,  
Moths in your rugs, do it,  
What's the use of moth balls?  
Locusts in trees do it, bees do it,  
Even overeducated fleas do it,  
Let's do it, Let's fall in love.

The chimpanzees, in the zoos, do it,  
Some courageous kangaroos do it,  
Let's do it, Let's fall in love.  
I'm sure giraffes, on the sly, do it,  
Heavy hippopotami do it,  
Let's do it, Let's fall in love.  
Old sloths who hang down from twigs do it,  
Though the effort is great,  
Sweet guinea pigs do it,  
Buy a couple and wait.  
The world admits bears in pits do it,  
Even pekineses in the Ritz, do it,  
Let's do it, Let's fall in love.

# Li'l Darlin'

Slow & Rhythmic

Neal Hefti

**A** (G<sup>9</sup> DMI<sup>7</sup> Db<sup>9(b5)</sup>) G<sup>9</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7(b9)</sup> (FMA<sup>9</sup> AMI<sup>7</sup>) A<sup>7(#5)</sup> D<sup>9</sup> D<sup>7(b9)</sup>

(G<sup>9</sup> DMI<sup>7</sup> Db<sup>9(b5)</sup>) G<sup>9</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7(b9)</sup> (CMI<sup>7</sup>) F<sup>13</sup> F<sup>7(#5)</sup> (A<sup>6</sup>)

**B** (Eb<sup>9</sup>) Bb<sup>6</sup> BbMI<sup>6</sup> F<sup>6</sup> F<sup>9</sup> (A<sup>6</sup>) Bb<sup>6</sup> (Eb<sup>9</sup>) BbMI<sup>6</sup> A<sup>7(#9)</sup> AMI<sup>7(b5)</sup> D<sup>7(b9)</sup> ⊕

(G<sup>9</sup> DMI<sup>7</sup> G<sup>9</sup> DMI<sup>7</sup> FMI<sup>6</sup> G<sup>9</sup>) C<sup>9</sup><sub>SUS</sub> C<sup>9</sup> A<sup>7(#9)</sup> (GMI<sup>7</sup> C<sup>9</sup>) AMI<sup>7</sup> D<sup>7(b9)</sup>

**C** (G<sup>9</sup> DMI<sup>7</sup> Db<sup>9(b5)</sup>) G<sup>9</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7(b9)</sup> (FMA<sup>9</sup> AMI<sup>7</sup>) A<sup>7(#5)</sup> D<sup>9</sup> D<sup>7(b9)</sup>

(G<sup>9</sup> DMI<sup>7</sup> Db<sup>9(b5)</sup>) G<sup>9</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7(b9)</sup> (CMI<sup>7</sup>) F<sup>13</sup> F<sup>7(#5)</sup> (A<sup>6</sup>)

**D** (Eb<sup>9</sup>) Bb<sup>6</sup> BbMI<sup>6</sup> F<sup>6</sup> F<sup>9</sup> (A<sup>6</sup>) Bb<sup>6</sup> (Eb<sup>9</sup>) BbMI<sup>6</sup> A<sup>7(#9)</sup> AMI<sup>7(b5)</sup> D<sup>7(b9)</sup> ⊕

(G<sup>9</sup> DMI<sup>7</sup> Db<sup>9(b5)</sup>) G<sup>9</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7(b9)</sup> F<sup>6</sup> AMI<sup>7</sup> D<sup>7(b9)</sup>

**(Solos)** (As performed by Oscar Peterson)

**E**  $G^9$   $C^9_{SUS}$   $C^{7(b9)}$   $F_{MA}^9$   $A^{7(\#5)}$   $D^{7(b9)}$   $G^9$   $C^9_{SUS}$   $C^{7(b9)}$

$F^9_{SUS}$   $F^9$   $Bb^6$   $B^{\circ 7}$   $F^7/C$   $F$   $Bb^7$   $Eb^9$   $A^{7(\#5)}$   $D^{7(b9)}$

$G^9$   $C^9$   $A^{7(\#5)}$   $D^{7(b9)}$  **F**  $G^9$   $C^9_{SUS}$   $C^{7(b9)}$

$F_{MA}^9$   $A^{7(\#5)}$   $D^{7(b9)}$   $G^9$   $C^9_{SUS}$   $C^{7(b9)}$   $F^9_{SUS}$   $F^9$   $Bb^7$   $B^{\circ 7}$

$F^7/C$   $F$   $Bb^7$   $Eb^9$   $A^{7(\#5)}$   $D^{7(b9)}$   $G^9$   $C^9$   $F^9$   $A^{7(\#5)}$   $D^{7(b9)}$

Repeat EF for additional solos  
After solos, D.C. al Coda

$G^9$   $D_{MI}^7$   $D^{7(b9)}$   $C^9_{SUS}$   $C^{7(b9)}$   $F^6$   $(A^{7(\#9)})$   $A_{MI}^7$   $D^{7(b9)}$

3.  $(Eb_{MI}^{11}$   $Ab^{13}$   $D^{b7}_{MA}$   $G^{b7}_{MA}$   $C^9_{SUS}$   $F_{MA}^9$

$F^6$   $Eb_{MI}^{11}$   $D_{MI}^7$   $D^{b7}_{MA}$   $C^9_{SUS}$

rall.

Original Basie Intro:

(solo pn.)  $C$  bass

In the original Basie version, the solo is letter E only (16 bars) with the D.C. at the end of letter E.

# A Lot Of Livin' To Do

(from "Bye Bye Birdie")

Music by Charles Strouse  
Lyric by Lee Adams

Medium (see note at end)

**A**

There are 

}	girls
	guys

 just ripe \_\_\_ for some kiss - in' \_\_\_ And I

mean to kiss \_\_\_ me a few! Oh, those 

}	girls
	guys

don't know \_\_\_ what they're miss - in', \_\_\_ I've got a lot of liv - in' \_\_\_ to

do! 

}	And there's wine
	Siz - zlin' steaks

 all read - y for tast - in', \_\_\_

And there's Cad - il - lacs all shin - y and new!

Got - ta move, 'cause time \_\_\_ is a - wast - in', \_\_\_ There's

such a lot of liv - in' \_\_\_ to do! There's

**B** mu - sic to play, \_\_\_ plac - es to go, \_\_\_ Peo - ple to see! \_\_\_

Detailed description: This is a musical score for the song "A Lot Of Livin' To Do". It is written for a single melodic line in G major, 4/4 time. The score is divided into two systems, A and B. System A contains the first six lines of music, and System B contains the last line. The lyrics are: "There are girls guys just ripe for some kiss-in' And I mean to kiss me a few! Oh, those girls guys don't know what they're miss-in', I've got a lot of liv-in' to do! And there's wine Siz-zlin' steaks all ready for tast-in', And there's Cadillacs all shiny and new! Got-ta move, 'cause time is a-wast-in', There's such a lot of liv-in' to do! There's music to play, places to go, People to see!". The score includes various chord symbols such as G9, CMA7, (G9sus), (A7(b9 #5)), DMI7, G7, EMI7, F6, E7(#5), A7(b9), DMI7, G9, CMA7, (G9sus), CMA7, (G9sus), CMA7, GMI7, C7, F6, F6, (A7(b9 #5)), DMI7, G7, EMI7, A7(b9 #5), DMI7, G7, C6, GMI7, C7, FMA9, FMI7, Bb9, and EbMA7. There are also dynamic markings like 'S' and '3' (triplets). The key signature has one sharp (F#) and the time signature is 4/4.

(FMI<sup>7</sup> B<sup>b6</sup>) B<sup>b7</sup> G<sup>7</sup>

Ev - 'ry - thing for you and me! Life's a

C CMA<sup>7</sup> (G<sup>9</sup>SUS) CMA<sup>7</sup> (G<sup>9</sup>SUS)

ball, if on - ly you know it! And it's

CMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> F<sup>6</sup> (A<sup>7</sup>(<sup>b9</sup>#5)) DMI<sup>7</sup>

all just wait - in' for you! You're a - live,

G<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup>(<sup>b9</sup>#5) DMI<sup>7</sup>

so come on and show it! There's such a lot of

Normal ending

G<sup>7</sup> C<sup>6</sup> (A<sup>7</sup>(<sup>b9</sup>#5)) DMI<sup>7</sup> G<sup>9</sup>

liv - in' to do! (There are)

Solo on ABC  
After solos,  
D.S. al fine

Original final ending

G<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> G<sup>9</sup>SUS

liv - in', Such a lot of liv - in', What a

G<sup>9</sup>SUS G<sup>7</sup>(<sup>b9</sup>) C<sup>6</sup>

lot of liv - in' to do!

Originally performed with a Quasi-Latin figure as follows:

(etc.) or (etc.)

# Love For Sale

(from "The New Yorkers")

Cole Porter

Freely

(Verse) (F<sup>7</sup>)

B<sup>b</sup>6

A<sup>b</sup>6

G<sup>b</sup>6



When the on - ly sound in the emp - ty street is the hea - vy tread of the

F<sup>M</sup>6

E<sup>b</sup>M<sup>7</sup>

A<sup>b</sup>7

D<sup>b</sup>6/9

F<sup>7</sup>

F<sup>7(b9)</sup>



hea - vy feet that be - long to a lone - some cop, I o - pen

B<sup>b</sup>M<sup>6</sup>

C<sup>M</sup>7(b5)

F<sup>7</sup>

B<sup>b</sup>7

A<sup>b</sup>7



shop. When the moon so long has been gaz - ing down on the

G<sup>b</sup>7

E<sup>7</sup>

A<sup>6/9</sup>



way - ward ways of this way - ward town that her smile be - comes a

A<sup>b</sup>7

F<sup>7</sup>

B<sup>b</sup>6



smirk, I go to work.

(Medium or Bright)

(E<sup>b</sup>7)

B<sup>b</sup>7

E<sup>b</sup>7



Love for sale, Ap - pe - tiz - ing young love for

(B<sup>b</sup>7)

E<sup>b</sup>9

(D<sup>b</sup>9)

B<sup>b</sup>M<sup>7</sup>

E<sup>b</sup>M<sup>7</sup>

A<sup>b</sup>9

D<sup>b</sup>M<sup>7</sup>

(D<sup>b</sup>7(#9))



sale. Love that's fresh and still un - spoiled, Love that's on - ly

(F<sup>7(#5)</sup>)

G<sup>b</sup>9

C<sup>M</sup>7(b5)

F<sup>7(#5)</sup>

B<sup>b</sup>M<sup>6</sup>



slight - ly soiled, Love for sale.

(E<sup>b</sup>7)

B<sup>b</sup>7

E<sup>b</sup>7



Who will buy? Who would like to sam - ple my sup -

(Bb<sup>7</sup>) Bb<sup>MA</sup>7 (Eb<sup>9</sup>) Eb<sup>MI</sup>7 (Db<sup>9</sup>) Db<sup>MA</sup>7 (Db<sup>7</sup>(#9))

ply? \_\_\_\_\_ Who's pre-pared to pay the price For a trip to

Gb<sup>9</sup> C<sup>MI</sup>7(b5) (B<sup>9</sup>(#11)) F<sup>7</sup>(#5) Bb<sup>MI</sup>6 (E<sup>9</sup>)

par - a - dise? Love \_\_\_\_\_ for sale. \_\_\_\_\_

**C** Eb<sup>MI</sup>7 Ab<sup>7</sup>(b9) Db<sup>MA</sup>9 F<sup>MI</sup>7 Bb<sup>7</sup>(b9)

Let the po - ets pipe of love In their child - ish way,

Eb<sup>MI</sup>7 Ab<sup>7</sup>(b9) Db<sup>MA</sup>7 (Bb<sup>MI</sup>7)

I know ev - 'ry type of love Bet - ter far than they.

(F<sup>MI</sup>7) Bb<sup>7</sup> Bb<sup>7</sup>(#5) Bb<sup>7</sup>(b9) B<sup>9</sup> Bb<sup>7</sup> Eb<sup>MI</sup>6

If you want the thrill of love I've been thru the mill of love;

(G<sup>MI</sup>7(b5) C<sup>7</sup>(#5)) G<sup>MI</sup>7(b5) C<sup>7</sup>(#5) F#<sup>MI</sup>7 B<sup>7</sup> F<sup>MI</sup>7(b5) Bb<sup>7</sup> Bb<sup>7</sup>(b9)

Old love, new love, Ev - 'ry love but true love.

**D** Eb<sup>MA</sup>7 Bb<sup>MI</sup>7 Eb<sup>MA</sup>7

Love \_\_\_\_\_ for sale, \_\_\_\_\_ Ap - pe - tiz - ing young love for

(Bb<sup>7</sup>) Bb<sup>MA</sup>7 (Eb<sup>9</sup>) Eb<sup>MI</sup>7 Ab<sup>9</sup> Db<sup>9</sup>

sale. \_\_\_\_\_ If you want to buy my wares, Fol - low me and

Gb<sup>9</sup> C<sup>MI</sup>7(b5) F<sup>7</sup>(#5) Bb<sup>MI</sup>6

climb the stairs, Love \_\_\_\_\_ for sale. \_\_\_\_\_

The ending is extended in the original sheet music.  
 The first 8 bars of letters A, B, and D are sometimes played with all major or all minor chords.

Solo on ABCD  
 After solos,  
 D.S. al fine

# Love Is A Many Splendored Thing

(from "Love Is A Many Splendored Thing")

Music by Sammy Fain

Lyric by Paul Francis Webster

(As performed by Keith Jarrett)

Freely

(Verse) (Bb7) Eb6 Bb9 Eb6

I walked a - long the streets of Hong Kong town, \_\_\_\_\_ up and

Bb9sus Bb9 Eb6 (Bb7)

down, \_\_\_\_\_ up and down. \_\_\_\_\_ I

Eb6 Bb9 Eb6 CM7 F7

met a lit - tle girl in Hong Kong town, \_\_\_\_\_ And I said, "Can you

Bb6 CM7 F7 Bb6

tell me, please, \_\_\_\_\_ where's that love I've nev - er found? \_\_\_\_\_ Un -

FMI7 Bb7 FMI7 ten. Bb7

rav - el me this rid - dle what is love? What can it be?" And

Bb9sus Bb9 Bb7 FMI7 poco rit. Bb9sus Bb7

in her eyes were but - ter - flies as she re - plied to me.

(Medium) \* (Eb6 CM7 ) (GMI7 BbMI7 Eb7)

S: [A] EbMA7 CM7 A13(#11) D13(b9) GMI7 BbMI7 Eb7(b9)

Love \_\_\_\_\_ is a man - y - splendored thing, \_\_\_\_\_ It's the

AbMA7 (FMI6 (DMI7(b5) G7(b9)) CM7/9

A - pril rose that on - ly grows in the ear - ly Spring. \_\_\_\_\_ Love is

\* Keith Jarrett performs this at a Bright Tempo, omitting the verse.



# Love Me Or Leave Me

(from "Whoopie!")

Music by Walter Donaldson

Lyric by Gus Kahn

**Ballad or Medium**

**A**  $(F_{MI}^6)$   $(D_{MI}^{7(b5)})$   $G^7$   $C^{7(b9)}$   $F_{MI}^6$   $(D_{MI}^{7(b5)})$   $(F_{MI}^6/Ab)$

Love me or leave me, or let me be lone-ly; You won't be-lieve me, and

Solos:  $(Bb_{MI}^7)$   $E_b^{7(b9)}$   
 $G^7$   $C^{7(b9)}$   $Ab^6$   $F_{MI}^7$   $Bb^7$   $E_b^{7(b9)}$

I love you on-ly; I'd rath-er be lone-ly than hap-py with some-bod-y else.—

$Ab^6$   $G^{7(b9)}$   $C^{7(b9)}$   $F_{MI}^6$   $(D_{MI}^{7(b5)})$   $G^7$   $C^{7(b9)}$   $(F_{MI}^6/Ab)$

— You might find the night-time the right time for kiss-ing; But

$F_{MI}^6$   $(D_{MI}^{7(b5)})$  Solos:  $(Bb_{MI}^7)$   $E_b^{7(b9)}$   
 $G^7$   $C^{7(b9)}$   $Ab^6$   $F_{MI}^7$

night-time is my time for just rem-i-nis-cing, Re-gret-ting, in-stead of for-

$Bb^7$   $E_b^{7(b9)}$   $Ab^6$   $(G^7 Gb^7)$

get-ting with some-bod-y else.—

$(C_{MI}^{7(b5)})$   $F^9$

**B**  $F^7$   $Bb_{MI}^6$   $F^{7(b9)}$   $Bb_{MI}^6$   $Bb_{MI}^7$

There'll be no-one un-less that some-one is you;—

$(Bb_{MI}^{7(b5)})$   $E_b^9$

$E_b^7$   $Ab^6$   $(Ab^07)$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$

I in-tend to be in-de-pen-dent-ly blue.—

$(F_{MI}^6/Ab)$   $(D_{MI}^{7(b5)})$   $G^7$   $C^{7(b9)}$   $F_{MI}^6$   $(D_{MI}^{7(b5)})$   $(F_{MI}^6/Ab)$

**C**  $F_{MI}^6$   $(D_{MI}^{7(b5)})$   $G^7$   $C^{7(b9)}$   $F_{MI}^6$   $(D_{MI}^{7(b5)})$

I want your love, but I don't want to bor-row, To have it to-day, and to

Solos:  $(B^b M I^7)$   $E^b 7^{(b9)}$   
 $G^7$   $C^7(b9)$   $A^b 6$   $F M I^7$   $B^b 7$   $E^b 7^{(b9)}$

give back to - mor - row; For my love is your love, there's no love for no - bod - y else! \_\_\_

$A^b 6$   $(G M I^7(b5))$   $C^7(b9)$

# Love Speaks Louder Than Words

Bill Champlin, Richard Feldman  
& Glenn Friedman

(As performed by Al Jarreau)

Medium Techno Pop

(Intro)  $E_{MI}^{11}$   $G_{SUS}^9/E$   $A_{SUS}^9/E$  1.  $A/E$   $E_{MI}^{11}$  2.  $A_{SUS}^9/E$

N.C. ( $A_{MI}$ )  
(synth. bass)

**A**  $A_{MI}$   $G/E$   $F^{(add9)}/A$   $G^{(add9)}/E$

You and I, stalk-in' each oth - er, beat-in' a-round\_\_ the bush.\_\_\_\_  
Ev - ry time you make a pro - mise, I've been the one\_\_ who waits.\_\_\_\_

$A_{MI}$   $G/E$   $F^{(add9)}/A$   $G^{(add9)}/E$

You and I, stuck in the weath - er, some-bod - y needs\_\_ a push.\_\_\_\_  
And the time's keep-in' it from\_\_ us. Love nev - er comes\_\_ too late.\_\_\_\_

$A_{MI}$   $G/E$   $F^{(add9)}/A$   $G^{(add9)}/E$

Ev - ry time\_\_ you de - cide\_\_ that the time\_\_ is - n't right,\_\_\_\_ ev - ry time\_\_ that you hide\_\_ From your  
As I live\_\_ and I breathe\_\_ you will some - day be - lieve\_\_ I'm the one\_\_ that you need.\_\_\_\_ Let your

$A_{MI}^7$   $G^{(add9)}/E$   $F^{(add9)}/A$  ( $DMI^7$ )  $F_{MA}^7/A$  (chorus) (8va b.) Let love\_\_ be -

feel - in's\_\_ your\_\_ lone - li - ness\_\_ wins.  
feel - in's\_\_ for - get where\_\_ you've\_\_ been.

**B**  $G_{SUS}^9$  gin. (chorus, octaves)

Let the ma - gic hap - pen, Give me half a chance.\_\_\_\_ I

**C**  $C_{MA}^9$   $B^{7(b9)}/\#5$   $B_{MI}^7/E$   $E_{MI}^7$

hold you now.\_\_\_\_ I'll show you how\_\_ I'll give you all\_\_ of my Love speaks loud - er than words.\_\_\_\_

**C**MA<sup>9</sup> **B**7(<sup>b</sup>9)(<sup>#</sup>5) **E**MI<sup>11</sup> **D**b<sup>9</sup>(<sup>#</sup>11)

(Solo) Let — this love — keep talk — in' — (to — you. —) (chorus) I

**C**MA<sup>9</sup> **B**7(<sup>b</sup>9)(<sup>#</sup>5) **B**M<sup>7</sup>/E **E**MI<sup>7</sup>

Love speaks loud-er than words —  
hold you now. — I'll show you how — I'll give you all — of my love.

**C**MA<sup>9</sup> **B**M<sup>7</sup>(<sup>#</sup>5) **F**MA<sup>9</sup>(add6) **E**MI<sup>11</sup>⊙

Please let — me in. — Let — this love — be - gin. —

**D** **E**MI<sup>11</sup> **G**sus/E **A**sus/E **A**/E | 1. **E**MI<sup>11</sup> | 2. **A**/E

(1st x only) (Optional solo on ABCD) D.S. al Coda

**E** **E**MI<sup>11</sup> **G**sus/E **A**sus/E | 1., 2., 3. **A**/E **E**MI<sup>11</sup> | 4. **A**sus/E **A**(add9)/C#

(1st x only) I

**F** **C**MA<sup>9</sup> **B**7(<sup>b</sup>9)(<sup>#</sup>5) **B**M<sup>7</sup>/E **E**MI<sup>7</sup>

hold you now, — I'll show you how — I'll give you all — of my Love speaks loud-er than words. —

**C**MA<sup>9</sup> **B**7(<sup>b</sup>9)(<sup>#</sup>5) **E**MI<sup>11</sup> **D**b<sup>9</sup>(<sup>#</sup>11)

(Solo) Let — this love — keep talk — in' — to you. — (Chorus) I

**C**MA<sup>9</sup> **B**7(<sup>b</sup>9)(<sup>#</sup>5) **B**M<sup>7</sup>/E **E**MI<sup>7</sup>

Love speaks loud-er than words. —  
hold you now. — I'll show you how — I'll give you all — of my love.

**C**MA<sup>7</sup> **B**7(<sup>b</sup>9)(<sup>#</sup>5) **E**MI<sup>11</sup> **A**<sup>13</sup>

(Ad lib) Did I tell you, ba - by I am lost, — so lost — with-out your love? — (cho.) I

**(Repeat & fade)**

On the rhythm part letter A is written as 8 bars repeated.

# Love Speaks Louder Than Words (Rhythm Section)

Medium Techno Pop

**(Intro)**

1. 2.

$E M I^{11}$   $G_{sus}/E$   $A_{sus}/E$   $A/E$   $E M I^{11}$   $A_{sus}/E$

(synth. bass)

**N.C. (AMI) (drs. continue)**

(synth. bass)

**A**

$A$   $A M I$   $G/E$   $F^{(add9)}/A$   $G^{(add9)}/E$   $A M I$

(synth. bass)

1. 2.

$G/E$   $F^{(add9)}/A$   $G^{(add9)}/E$   $F M A^7/A$

**B**

$G^9_{sus}$   $\delta va$  (bell synth.) (dr. fill)

(synth. bass)

**C**

$C M A^9$   $B^7(b9/\#5)$   $B m^7/E$   $E m^7$

(synth. bass)

(bell synth.)

$C M A^9$   $B^7(\#9/\#5)$   $E M I^{11}$   $D b^9(\#11)$

*CMA*<sup>9</sup> *B*<sup>7(b9)(#5)</sup> *BMI*<sup>7</sup>/<sub>E</sub> *EMI*<sup>7</sup>

(synth. bass)

*CMA*<sup>9</sup> *BMI*<sup>7(#5)</sup> *FMA*<sup>9(add6)</sup> *EMI*<sup>11</sup> ⊕

**D** *EMI*<sup>11</sup> (like Intro) *G*<sup>SUS</sup>/<sub>E</sub> *A*<sup>SUS</sup>/<sub>E</sub> *A*/<sub>E</sub><sup>1.</sup> *EMI*<sup>11</sup> *A*/<sub>E</sub><sup>2.</sup>

(Optional solo on AABCD)  
After solos, D.S. al Coda (with repeat)

⊕ **E** *EMI*<sup>11</sup> (like Intro) *G*<sup>SUS</sup>/<sub>E</sub> *A*<sup>SUS</sup>/<sub>E</sub> 1., 2., 3. *A*/<sub>E</sub> *EMI*<sup>11</sup> 4. *A*<sup>SUS</sup>/<sub>E</sub> *A*<sup>(add9)</sup>/<sub>C#</sub>

(like letter D) **F** *CMA*<sup>9</sup> *B*<sup>7(b9)(#5)</sup> *BMI*<sup>7</sup>/<sub>E</sub> *EMI*<sup>7</sup>

*CMA*<sup>9</sup> *B*<sup>7(#9)</sup> *EMI*<sup>11</sup> *Db*<sup>9(#11)</sup>

*CMA*<sup>9</sup> *B*<sup>7(b9)(#5)</sup> *BMI*<sup>7</sup>/<sub>E</sub> *EMI*<sup>7</sup>

*CMA*<sup>7</sup> *B*<sup>7(#9)(#5)</sup> *EMI*<sup>11</sup> *A*<sup>13</sup>

(Repeat & fade)

On the main part, letter A is written without a repeat (16 bars)

# Love Walked In

George Gershwin  
Ira Gershwin

Freely or Medium

(Verse)  $E^bMA^7$   $E^{o7}$   $FMI$   $E^b$   $G^7/D$   $D^bMI^6$   $CMI^7$   $F^7$   $CMI^7$   $F^7$

$FMI$   $E^b$   $DMI^{7(b5)}$   $D^b7(b5)$   $C^{7(\#5)}$   $B^{7(b5)}$   $B^b13$   $E^b6$

$B^bMI^7$   $E^b7$   $A^bMA^7$   $A^b6$   $AMI^7$   $D^7$   $GMA^7$   $B^b9$

$E^b$   $E^{o7}$   $FMI/E^b$   $D^b13(b5)$   $F^7/C$   $B^b13$   $E^b6$   $FMI^7$   $B^b7$

(Medium or Ballad)

( $E^bMA^7$   $A^bMA^7$   $GMI^7$   $C^7$ )

**A**  $E^bMA^7$   $CMI^7$   $F^7$   $B^b7_{SUS4-3}$

( $E^bMA^7$   $A^bMA^7$   $GMI^7$   $C^7$ ) ( $BMI^7$   $E^7$ )

$E^bMA^7$   $CMI^7$   $F^7$   $B^b7$

( $B^bMI^7$ ) ( $A^b6_9^{(11)}$ )

$E^b9_{SUS}$   $E^b7$   $A^b6$   $GMI^7$   $C^7$

( $E^{o7}$   $FMI^7$ ) ( $FMI^7$   $B^b7(b9)$ )

$FMI^7$   $A^bMI^7$   $D^b7$   $GMI^7$   $C^{7(\#5)}$   $F^{7(b5)}$   $F^7$   $B^b9_{SUS}$   $B^b7$

That love said "Hel - lo," Though not a word was spo - ken.

**B** (E<sup>b</sup>MA<sup>7</sup> AbMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> )  
 E<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>SUS4</sub> - 3

One look and I for - got the gloom of the past.

(E<sup>b</sup>MA<sup>7</sup> AbMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> ) (BMI<sup>7</sup> E<sup>7</sup> )  
 E<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup>

One look and I had found my fu - ture at last.

(B<sup>b</sup>MI<sup>7</sup>) (B<sup>b</sup>/Ab Ab B<sup>b</sup>/Ab Ab D<sup>b</sup><sup>13</sup> )  
 E<sup>b</sup><sub>SUS</sub><sup>9</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup><sub>6</sub> A<sup>b</sup> A<sup>b</sup>MI<sup>7</sup>(<sup>b</sup>5) D<sup>7</sup>(<sup>#</sup>5)

One look and I had found a world com - plete - ly

GMI<sup>7</sup> C<sup>7</sup>(<sup>b</sup>9) FMI<sup>7</sup> B<sup>b</sup><sup>7</sup>(<sup>b</sup>9) E<sup>b</sup><sup>6</sup> (FMI<sup>7</sup> B<sup>b</sup><sup>7</sup> )

new, When love walked in with you. **(fine)**

Solo on AB  
 After solos, D.S. al fine

# Lover, Come Back To Me

(from "The New Moon")

Music by Sigmund Romberg  
Lyric by Oscar Hammerstein II

Freely

(Verse)

$E^bMA^7$   $F^9$   $FMI^9$   $B^b9$

You went a - way, I let you, We broke the ties that

$E^b6$  /  $AMI^{7(b5)}$   $D^{7(b9)}$   $GMI^6$   $D^9$   $D^b9(\#11)$   $C^9$   $G^b9(b5)$

bind. I want - ed to for - get you

$B^bMA^7$  /  $F$   $F^{7sus4-3}$   $B^bMA^7$   $B^b6$   $G^b6$

and leave the past be - hind. Still, the mag - ic of the night I

$A^bMI^7$   $D^b7$   $E^bMI$  /  $D^b$   $CMI^{7(b5)}$   $F^{7(b9)(\#5)}$   $B^b9sus$   $B^b7(b9)$

met you seems to stay for - ev - er in my mind.

(Bright) \*  $A$   $E^b6$   $DMI^{7(b5)}$   $G^{7(b9)}$   $CMI^7$

The sky was blue, And high a - bove. The moon was new,

$F^7$   $(B^b7sus)$   $F\#o^7$   $E^b6$  /  $G$   $CMI^7$   $F^9$   $B^b7$

And so was love. This eag - er heart of mine was sing - ing:

$(E^b6/G)$   $F\#o^7$   $FMI^7$   $EMA^7$   $E^b6$  /  $G$   $A^b6$   $Ao^7$   $E^b6$  /  $B^b$   $CMI^7$   $FMI^7$   $B^b7$   $E^b6$

"Lov - er, where can you be?" You came at last,

$DMI^{7(b5)}$   $G^{7(b9)}$   $CMI^7$   $F^7$   $(B^b7sus)$   $F\#o^7$

Love had it's day. That day is past, You've gone a - way.

(E<sup>b</sup>6)  
E<sup>b</sup>6 / G

This ach - ing heart of mine is sing - ing: "Lov - er, come back to

E<sup>b</sup>6 / B<sup>b</sup> DMI<sup>7(b5)</sup> G<sup>7(b9)</sup> [B] CMI<sup>7</sup> (CMI CMI<sup>(MA7)</sup> CMI<sup>7</sup> CMI<sup>6</sup>) % DMI<sup>7(b5)</sup> G<sup>7(b9)</sup>

me!" When I re - mem - ber ev - 'ry lit - tle thing you used to

CMI<sup>7</sup> DMI<sup>7(b5)</sup> G<sup>7</sup> (E<sup>b</sup>MI<sup>7</sup> Ab<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>) CMI<sup>7</sup>

do, I'm so lone - ly. Ev - 'ry road I've

CMI<sup>7</sup> DMI<sup>7(b5)</sup> G<sup>7(b9)</sup> CMI<sup>7</sup> F<sup>9</sup>

walked a - long I've walked a - long with you, No won - der I'm so

FMI<sup>7</sup> B<sup>b</sup>7 [C] E<sup>b</sup>6 DMI<sup>7(b5)</sup> G<sup>7(b9)</sup>

lone - ly. The sky is blue, The night is cold.

CMI<sup>7</sup> (E<sup>o7</sup> GMI<sup>7(b5)</sup> C<sup>7(b9)</sup>) FMI<sup>7</sup>

The moon is new, But love is old. And while I'm wait - ing here, This

(Db<sup>7</sup> C<sup>7</sup> B<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6 / G F#<sup>o7</sup> FMI<sup>7</sup> E<sup>MA7</sup>)  
GMI<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>13(b9) E<sup>b</sup>6 / G Ab<sup>6</sup> A<sup>o7</sup> E<sup>b</sup>6 (CMI<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7(b9))

heart of mine is sing - ing: "Lov - er, come back to me!" (fine) Solo on ABC  
After solos, D.S. al fine

Originally written as follows: (It is almost always performed as in the chart.)

[A] E<sup>b</sup>6 DMI<sup>7(b5)</sup> G<sup>7(b9)</sup>

The sky was blue, And high a - bove. (etc.)

# Lucky To Be Me

(from "On The Town")

Music by Leonard Bernstein

Lyric by Betty Comden

and Adolph Green

Freely

(Verse) FMA<sup>9</sup>

I used to think it might be fun to be an - y - one else but me.

FMA<sup>9</sup>

I thought that it would be a pleas - ant sur - prise — to wake up as a coup - le of

D<sup>7</sup><sub>SUS</sub>

oth - er guys; — But now that I've found you I've changed my point of view;

AbMA<sup>9</sup>

And now I would - n't give a dime to be an - y - one else but me.

(Medium)

What a day! For - tune smiled and came my way, bring - ing love I

nev - er thought I'd see. I'm so luck - y to be me.

What a night! Sud - den - ly you came in sight, look - ing just the

way I'd hoped you'd be. I'm so luck - y to be me.

**B**  $C_{MA}^7$   $A^{13}$   $(D_{MI}^7 \ G^9)$   $D_{MI}^7$   $G^9$   $A_{b13}$   $G^{13(b9)}$   $(D_{b13}^{13(\#11)})$   $C_{MA}^7$   $B_{bMI}^9$   $E_{b9}$

$A_{bMA}^9$   $F^{13(b9)}$   $B_{bMI}^7$   $(A^{13})$   $A_{b13}$   $G^{13}$   $G_{b9(\#11)}$   $E_{b7}$   $D_{b9}$   $C^9$

**C**  $F_{MA}^7$   $D^{7(b9)}$   $G_{MI}^7$   $C^9$   $F_{MA}^7$   $C_{MI}^7$   $F^7$   $(B_{bMA}^7 / E_{MI}^{7(b5)})$   $A^{7(b9)}$   $E_{MI}^{7(b5)}$   $A^{7(\#5)}$

$D_{MI}^7$   $G^{13}$   $G_{MI}^7$   $C^9_{SUS}$

*Original ending*

$F^6$   $(G_{MI}^7 \ C^9_{SUS})$   $G^{13}$   $G_{MI}^7$   $C^9_{SUS}$   $F^6$   $(G_{MI}^7 \ C^9_{SUS})$

*Optional shorter ending*

Some versions use the optional shorter ending each time. The original ending is correctly used each time.

Bridge (letter B) is originally written:

**B**  $C_{MA}^7$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $C^6$

$A_{bMA}^7$   $B_{bMI}^7$   $E_{b7}$   $C^7$

# Lullaby Of Broadway

(from "Gold Diggers of 1935")

Music by Harry Warren

Lyric by Al Dubin

Medium

**A**  $C^6$   $C\#^{\circ 7}$   $DMI^7$   $G^{7(b9)}$   $(D^{\circ 7}/C C^6 / \quad / \quad )$   
 $C^6$   $(G^9_{SUS})$

Come on a-long and lis-ten to — the lul-la-by of Broad-way.

$C^6$   $C\#^{\circ 7}$   $DMI^7$   $G^{7(b9)}$   $(D^{\circ 7}/C C^6 / \quad / \quad )$   
 $C^6$   $C^7$

The hip hoo-ray and bal-ly-hoo, — the lul-la-by of Broad-way,  
 The hi-de-ho and boop-a-doo, — the lul-la-by of Broad-way.

$F^6$   $F\#^{\circ 7}$   $GMI^7$   $C^{7(b9)}$   $(G^{\circ 7}/F F^6 / \quad / \quad )$   
 $F^6$   $(C^9_{SUS})$

The rum-ble of the sub-way train, — The rat-tle of the tax-is.  
 The band be-gins to go to town — and ev-'ry-one goes cra-zy.

$F^6$   $F\#^{\circ 7}$   $GMI^7$   $C^{7(b9)}$   $(G^{\circ 7}/F F^6)$   
 $F^6$   $G^7$

The daf-fy-dils who en-ter-tain — at An-ge-lo's and Max-ie's. When a  
 You rock-a-bye your ba-by 'round — 'till ev-'ry-thing gets ha-zy. "Hush - a -

**B**  $C^6$   $C\#^{\circ 7}$   $DMI^7$   $G^{7(b9)}$   $(D^{\circ 7}/C C^6 / \quad / \quad )$   
 $C^6$   $(G^9_{SUS})$

Broad-way ba-by says "Good-night," — It's ear-ly in the morn-ing.  
 bye, I'll buy you this and that," — You hear a dad-dy say-ing.

$C^6$   $DMI^7$   $G^{7(b9)}$   $C^9_{SUS}$   $C^{7(b9)}$

Man-hat-tan ba-bies don't sleep tight — un-til the dawn.  
 And ba-by goes home to her flat — to sleep all day.

**C**  $(FMA^7)$   $(G^bMA^7)$   $FMA^7$   $(EbMA^7)$   $FMA^7$   $(G^bMA^7)$   
 $F^6$   $(GMI^7/F)$   $F^6$   $(C^7/F)$   $F^6$   $(GMI^7/F)$

Good - night, Ba - by. Good - night,

(G<sup>9</sup>) (F<sub>MA</sub><sup>7</sup>) G<sup>b</sup><sub>MA</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> E<sup>b</sup><sub>MA</sub><sup>7</sup>  
 F<sup>6</sup> C<sup>7(b9)</sup> F<sup>6</sup> (C<sup>9</sup><sub>SUS</sub>) F<sup>6</sup> G<sub>MI</sub><sup>7</sup>/<sub>F</sub> F<sup>6</sup> C<sup>7</sup>/<sub>F</sub>

Milk-man's on his way. Sleep tight, Ba - by.

(F<sub>MA</sub><sup>7</sup>) G<sup>b</sup><sub>MA</sub><sup>7</sup> (G<sup>9</sup>)  
 F<sup>6</sup> G<sub>MI</sub><sup>7</sup>/<sub>F</sub> F<sup>6</sup> C<sup>7(b9)</sup> F<sup>6</sup> G<sup>7</sup>

Sleep tight, Let's call it a day. Hey! —

Solo on ABC

After solos, D.S. al Last x ending

Last x, on cue (F<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>)  
 F<sup>6</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b</sup><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup>

Let's call it a day! Lis - ten to the lul - la - by of

\* D<sup>b</sup><sup>9</sup> C<sup>13</sup> F<sup>6</sup>

Old Broad - way. —

\* The ending is sometimes extended:

D<sup>b</sup><sup>9</sup> C<sup>13</sup> F<sup>6</sup>

Old Broad - way. —

# The Man I Love

(from "Lady, Be Good")

George Gershwin  
Ira Gershwin

Freely ( $E^b_6/B^b$ )  
(Verse)  $E^b$   $B^b_9_{SUS}$   $B^b_7$   $E^b_6/B^b$   $E^b/G$   $E^b+/G$   $B^b_9_{SUS}$   $A^b_6$   $B^b_9$

When the mel-low moon be-gins to beam, Ev-'ry night I dream a lit-tle dream,

$E^b/G$   $C^{7(b9)}$   $F_{MI}^7$   $B^b_9_{SUS}$   $A^b_9(b5)$   $G_{MI}^7$   $C^{7(b9)}$   $F^9$   $B^b_9_{SUS}$   $B^b_7(b9)$

And of course Prince Charm-ing is the theme, The he for me. Al -

$E^b$   $B^b_7/F$   $G_{MI}$   $A_{MI}^7(b5)$   $D^7(b9)$

though I re-a-lize as well as you, It is sel-dom that a dream comes true,

$B^b_6/F$   $F^{7(b9)}$   $B^b_6/F$   $B^b_7/F$   $F_{MI}^7$   $B^b_7$

to me it's clear That he'll ap-pear.

(Ballad)\*

[A]  $E^b_6/9$   $E^b_{MI}^7$   $(B^b_{MI}^9)$   $G_{MI}^7(b5)$   $D^b$

Some-day he'll come a-long, The man I love. And he'll be big and strong,

$C^{7(b9)(\#5)}$   $(B_{MA}^9)$   $F_{MI}^7(b5)$   $B^b_7(13)$   $(A^b_7)$

The man I love, And when he comes my way, I'll do my best to

$(E^b_{MA}^7)$   $C_{MI}^7$   $F_{MI}^9$   $B^b_7(13)$   $G^{7(\#5)}$   $C^9$   $F^9(\#5)$   $B^b_9(13)$   $E^b_6/9$

make him stay. He'll look at me and smile,

$E^b M I^7$   $(B^b M I^9)$   $G M I^7(b5)$   $D^b$   $C^7(b9)(\#5)$

I'll un - der - stand. And in a lit - tle while He'll take my hand.

$(B M A^9)$   $F M I^7(b5)$   $B^b 7(13)$   $E^b 6$   $(D^b 9)$   $A^b 9$   $E^b 6$   $D^7(b9)(\#5)$   $G^7(b9)$

And though it seems ab - surd, I know we both won't say a word.

**B**  $C M I^6$   $(C M I^7)$   $(A M I^7(b5))$   $D^7(\#5)$   $G^7(b9)(\#5)$   $C M I^6$   $G^7(b9)(\#5)$

May - be I shall meet him Sun - day, may - be Mon - day, may - be not.

$C M I^6$   $(C M I^7)$   $(A M I^7(b5))$   $D^7(\#5)$   $A M I^7(b5)$   $A^b 9$   $G M I^7$   $C^7(b9)(\#5)$   $C M I^9$   $G^b 9$   $F M I^9$   $B^b 7(b9)$

Still I'm sure to meet him one day, May - be Tues - day will be my good news day.

**C**  $E^b 6/9$   $E^b M I^7$   $(B^b M I^9)$   $G M I^7(b5)$   $D^b$

We'll build a lit - tle home, Just meant for two, From which I'll nev - er roam.

$C^7(b9)(\#5)$   $(B M A^9)$   $F M I^7(b5)$   $B^b 9(13)$

Who would, would you? And so all else a - bove, I'm wait - ing for the

$E^b 6$   $(C M I^7)$   $A^b 9$   $F M I^7$   $E^b 6$   $(C^7(b9)(\#5)$   $F^9$   $B^b 7(b9)(\#5))$

man I love. *(fine)*

Solo on ABC  
After solos, D.S. al fine

\* Also played 1/2 Up Tempo (Double Time feel)

# The Man That Got Away

(from "A Star Is Born")

Music by Harold Arlen

Lyric by Ira Gershwin

Slow, but rhythmic

(B<sup>b</sup>9

F<sup>6</sup>/<sub>9</sub>

(C<sup>7</sup>) **A** F<sup>6</sup>/<sub>9</sub>



The night is bit-ter, The stars have lost their glit-ter, The winds grow cold-er And

(GMI<sup>7</sup>) B<sup>b</sup>9 B<sup>9</sup> C<sup>7</sup>

(E<sup>b</sup>9)

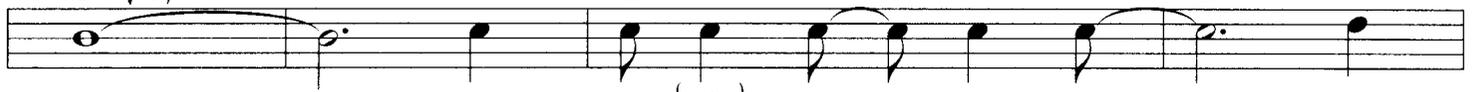


sud - den - ly you're old - er, And all be - cause of the

D<sup>7</sup>(<sup>b</sup>9)

GMI<sup>7</sup>

C<sup>13</sup>



way. No more { his } ea - ger call; The

(AMI<sup>7</sup>(<sup>b</sup>5))

F<sup>9</sup>

D<sup>7</sup>(<sup>b</sup>9)

GMI<sup>7</sup>

C<sup>13</sup>



writ-ing's on the wall, The dreams you dreamed have all gone a -

(A<sup>7</sup>(<sup>#</sup>5))

D<sup>7</sup>(<sup>b</sup>9)

GMI<sup>9</sup>

C<sup>13</sup>(<sup>b</sup>9)

(B<sup>b</sup>9)

F<sup>6</sup>/<sub>9</sub>

C<sup>7</sup>

**B** F<sup>6</sup>/<sub>9</sub>



stray. The { man gal } that won you Has run off and un-done you. That

(F<sup>6</sup>/<sub>9</sub>)

GMI<sup>7</sup>

C<sup>7</sup>

(B<sup>b</sup>MA<sup>7</sup>)

GMI<sup>7</sup>

C<sup>7</sup>

B<sup>b</sup>9

B<sup>9</sup>

C<sup>9</sup>

F<sup>6</sup>/<sub>9</sub>



great be - gin - ning Has seen the fin - al in - ning. Don't know what hap-pened, It's

(E<sup>b</sup>9)

DMI<sup>7</sup>

BMI<sup>7</sup>

E<sup>7</sup>(<sup>b</sup>9)

AMI<sup>7</sup>

D<sup>7</sup>(<sup>b</sup>9)

GMI<sup>7</sup>

F<sup>6</sup>/<sub>9</sub>

AMI<sup>9</sup>

D<sup>13</sup>



all a cra - zy game! No more that all - time thrill

C<sup>9</sup>

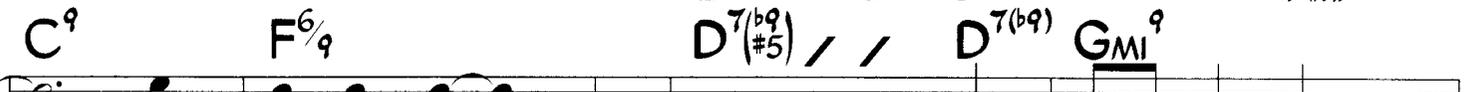
F<sup>6</sup>/<sub>9</sub>

(E<sup>b</sup>9)

D<sup>7</sup>(<sup>#</sup>5)

D<sup>7</sup>(<sup>b</sup>9)

(AMI<sup>7</sup>)



For you've been through the mill, And nev - er a new love

(B<sup>b</sup>MA<sup>7</sup>) GMI<sup>9</sup> C<sup>7(b9)</sup>SUS F<sup>6/9</sup> (E<sup>b</sup>9) F<sup>6/9</sup> break (optional)----- C D<sup>7(b9)</sup>(#5)

will be the same. Good rid - dance? Good - bye! Ev - 'ry

D<sup>7(b9)</sup>(#5) G<sup>9</sup> C<sup>7</sup> F<sup>6/9</sup>

trick of <sup>his</sup> you're on - to; But fools will be

(F<sup>6</sup>/C B<sup>b</sup>6 AMI<sup>7</sup> F<sup>6</sup>) F<sup>6/9</sup> AbMI<sup>7</sup> D<sup>b</sup>9 (GMI<sup>9</sup> C<sup>7(b9)</sup>(#5)) C<sup>9</sup> D F<sup>6/9</sup>

fools And where's <sup>he</sup> gone to? The road gets rough-er, It's

(B<sup>b</sup>9) F<sup>6/9</sup> GMI<sup>7</sup> C<sup>7</sup> GMI<sup>7</sup> B<sup>b</sup>9 B<sup>9</sup> C<sup>9</sup>

lone - li - er and tough-er. With hope you burn up, To - mor - row <sup>he</sup> may turn up. There's

(B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 DMI<sup>7</sup> BMI<sup>7</sup> E<sup>7(b9)</sup> AMI<sup>9</sup> D<sup>7(b9)</sup>(#5)

just no let - up The live - long night and day! Ev - er

(GMI<sup>7</sup> B<sup>b</sup>6 G<sup>#o7</sup> B<sup>o7</sup> F<sup>6</sup>/A F<sup>6</sup>/C F<sup>6</sup>) D<sup>7(b9)</sup>(#5) / / D<sup>7(b9)</sup>(#5)

since this world be - gan There is noth - ing sad - der than A

GMI<sup>7</sup> C<sup>9</sup>SUS F<sup>6</sup> C<sup>7</sup> Head & Solos

<sup>one man</sup> <sup>wom-an</sup> lost, lost los - er look - ing for the <sup>man</sup> <sup>gal</sup> that got a - way.

Optional final ending C<sup>7</sup> (FMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> GMI<sup>7</sup> C<sup>7(b9)</sup>(#5)) F<sup>6/9</sup> B<sup>b</sup>13 F<sup>6/9</sup>

The man that got a - way.

# Meditation

Music by Antonio Carlos Jobim

(Meditação) Portuguese Lyric by Newton Mendonca

English lyric by Norman Gimbel

## Bossa Nova

(Intro) (CMA<sup>7</sup>) F#MI<sup>7(b5)</sup> B<sup>7</sup> B<sup>7(b9)</sup> B<sup>7(b9)</sup> B<sup>b</sup>MA<sup>7</sup> (A<sup>7</sup>) A<sup>7(b9)</sup> A<sup>7(b9)</sup>

(instrumental or vocal "scat")

DMI<sup>7(b5)</sup> (D<sup>b</sup>MA<sup>7</sup>) G<sup>7(b9)</sup> G<sup>7</sup> CMA<sup>7</sup> G<sup>9(#5)</sup>

**A** CMA<sup>7</sup> (C<sup>o7</sup>) B<sup>7</sup>SUS B<sup>7</sup> % )

In \_\_\_\_\_ my lone - li - ness \_\_\_\_\_ When you're  
 Though \_\_\_\_\_ you're far \_\_\_\_\_ a - way \_\_\_\_\_ I have

CMA<sup>7</sup> EMI<sup>7</sup> A<sup>7(#5)</sup>

gone and I'm all by my - self and I \_\_\_\_\_ need your \_\_\_\_\_ ca - ress, \_\_\_\_\_  
 on - ly to close \_\_\_\_\_ my eyes and you \_\_\_\_\_ are back \_\_\_\_\_ to stay. \_\_\_\_\_

DMI<sup>7</sup> FMI<sup>6</sup> (B<sup>b9</sup>)

I \_\_\_\_\_ just think \_\_\_\_\_ of you, \_\_\_\_\_ and the  
 I \_\_\_\_\_ just close \_\_\_\_\_ my eyes, \_\_\_\_\_ and the

EMI<sup>7</sup> A<sup>7(#5)</sup> DMI<sup>7</sup> G<sup>9(#5)</sup>

thought of you hold - ing me near \_\_\_\_\_ makes my lone - li - ness soon dis - ap - pear.  
 sad - ness that miss - ing you brings \_\_\_\_\_ soon is gone and this heart of mine sings.

**B** F<sup>6/9</sup> (B<sup>b9</sup>) FMI<sup>6/9</sup> % )

Yes, \_\_\_\_\_ I love \_\_\_\_\_ you so, \_\_\_\_\_ and that \_\_\_\_\_

EMI<sup>7</sup> E<sup>b</sup>o<sup>7</sup> DMI<sup>7</sup> G<sup>9(#5)</sup>

\_\_\_\_\_ for me \_\_\_\_\_ is all \_\_\_\_\_ I need \_\_\_\_\_ to know. \_\_\_\_\_

**C**  $CMA^7$   $(C^{o7})$   $B^7_{SUS}$   $B^7$   $\frac{7}{8}$  )

I \_\_\_\_\_ will wait \_\_\_\_\_ for you \_\_\_\_\_ 'til the

$CMA^7$   $E_{MI}^7$   $A^{7(\#5)}$

sun falls from out of the sky for what \_\_\_\_\_ else can \_\_\_\_\_ I do? \_\_\_\_\_

$D_{MI}^7$   $F_{MI}^6$   $(B^b9)$

I \_\_\_\_\_ will wait \_\_\_\_\_ for you, \_\_\_\_\_ Me - di -

$E_{MI}^7$   $A^{7(\#5)}$   $D_{MI}^7$   $G^{13(\#9)}$   $C^6/9$   $(G^9(\#5))$

ta - ting how sweet \_\_\_\_\_ life will be \_\_\_\_\_ when you come \_\_\_\_\_ back to me. \_\_\_\_\_

*(fine)* Solo on AABC  
After solos, D.S. al fine  
or take Optional Tag

**(Optional Tag)**

$(CMA^7)$   $F^{\#MI} 7(\#5)$   $B^7$   $B^7_{SUS}$   $B^7(\#9)$   $B^7(\#9)$   $B^bMA^7$   $(A^7)$   $A^7_{SUS}$   $A^7(\#9)$   $A^7(\#9)$

*(instrumental or vocal "scat")*

$D_{MI} 7(\#5)$   $(D^bMA^7)$   $G^7_{SUS}$   $G^7$   $CMA^7$   $G^9(\#5)$

Portuguese lyric:

Quem acreditou  
No amor, no sorriso, na flor  
Então sonhou, sonhou...  
E perdeu a paz  
O amor, o sorriso e a flor  
Se transformam depressa demais  
Quem, no coração  
Abrigou a tristeza de ver  
Tudo isto se perder  
E, na solidão  
Procurou um caminho e seguiu  
Já descrente de um dia feliz

Quem chorou, chorou  
E tanto que seu pranto já secou  
  
Quem depois voltou  
Ao amor, ao sorriso e á flor  
Então, tudo encontrou  
Pois, a própria dor  
Revelou o caminho do amor  
E a tristeza acabou

# Minute By Minute

Music by Michael McDonald  
 Lyric by Michael McDonald and Lester Abrams  
 (As performed by the Doobie Brothers)

Medium

(Intro) N.C.  
 (pn.)

**A** CMA7 (etc.) G9sus CMA7 G9sus CMA7 G9sus CMA7 G9sus CMA7 G9sus

Hey, — don't wor - ry, — I've been lied — to.  
 You — would stay just to — watch me, dar - lin',

I've — been there man - y — times be - fore. — Girl, don't you  
 wilt — a - way on — lies from you. — Can't stop the

wor - ry. — I know where I stand. — I don't need — this  
 hab - it of liv - in' on the run. — Take it all — for

love. — I don't need your hand. — I know I — could  
 grant - ed like you're the on - ly one. — Liv - in' on — my

turn, blink, and you'd be gone. — Then I must be — pre -  
 own, some - how that sounds nice. — You think I'm — your

pared — an - y time to car - ry on. — But —  
 fool. — Well, you may just be right. — 'Cause —

**B** FMA9 G13sus (solo vocal) CMA7 G9sus CMA7 G9sus

min-ute by min-ute by min-ute by min-ute I keep hold-in' on.

$CMA^7$   $G^9_{SUS}$   $BMI^7$   $Bb^7$   $AMI^7$   $FMA^9$   $G^{13}_{SUS}$  (solo vocal)

Min-ute by min-ute by min-ute by min-ute I keep hold-in' on—

$CMA^7$   $G^9_{SUS}$   $CMA^7$   $G^9_{SUS}$  1.  $CMA^7$   $G^9_{SUS}$   $CMA^7$   $G^9_{SUS}$  2.  $CMA^7$   $G^9_{SUS}$   $BMI^7$   $Bb^7$   $AMI^7$

I keep hold - in'

**C**  $DMI^7$   $C/E$  F  $F\#o^7$   $C/G$   $G\#o^7$   $AMI$   $G/B$   $AMI/C$   $C\#o^7$   $DMI^7$   $C/E$

on.

F  $F\#o^7$   $C/G$   $G\#o^7$   $AMI$   $G/B$   $AMI/C$   $C\#o^7$  N.C.

**D** (Time)  $EMI^7$   $CMA^9$

Call my name — and I'll be gone. You'll reach out and

$CMA^9$   $EMI^7/A$   $AMI^7$   $EMI^7/A$   $AMI^7$

I won't be — there. Just my luck, you'll re - al - ize —

$AMI^9/D$

you should spend your life with some - one, you could spend your

$AMI^9/D$  **E**  $CMA^9$   $D^9_{SUS}$  (solo vocal)

life with some - one. Min-ute by min-ute by min-ute by min-ute I keep hold-in'

$GMA^7$   $D^9_{SUS}$   $GMA^7$   $D^9_{SUS}$   $GMA^7$   $D^9_{SUS}$   $F\#MI^7$   $F^7$   $EMI^7$

on.

(Vamp & fade)

The recorded version of this song has a longer Intro.  
Chords on this main part are simplified. Chords on the rhythm part are more detailed.

# Minute By Minute (Rhythm Section)

Medium

(Intro)

(pn.)  
 (G<sup>9</sup><sub>SUS</sub>)  
 C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub> C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub> C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub> C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub>  
 (bs.)

fill  
 C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub> C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub> C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub> C<sup>MA</sup>7 F/C (G)  
 (bs.)

**A** (etc.)

C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub> C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub> C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub> C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub>  
 2  
 2

F<sup>13</sup><sub>SUS</sub> F<sup>13</sup> A<sup>MI</sup>7/G (etc.)

G<sup>9</sup><sub>SUS</sub> G<sup>b13</sup><sub>SUS</sub> F<sup>13</sup><sub>SUS</sub> F<sup>13</sup> (etc.)

A<sup>MI</sup>7/G G<sup>9</sup><sub>SUS</sub> G<sup>b+</sup> F<sup>MA</sup>9 F<sup>6</sup> F<sup>MA</sup>9 F<sup>6</sup> (etc.)  
**B**

G<sup>13</sup><sub>SUS</sub> C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub> C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub> C<sup>MA</sup>7 G<sup>9</sup><sub>SUS</sub> B<sup>MI</sup>7 B<sup>b7</sup> A<sup>MI</sup>7

$F_{MA}^9$   $F^6$   $F_{MA}^9$   $F^6$   $G_{SUS}^{13}$   $C_{MA}^7$   $G_{SUS}^9$   $C_{MA}^7$   $G_{SUS}^9$

$C_{MA}^7$   $G_{SUS}^9$   $C_{MA}^7$   $G_{SUS}^9$   $C_{MA}^7$   $G_{SUS}^9$   $B_{MI}^7$   $Bb^7$   $A_{MI}^7$

**C**

$D_{MI}^7$   $C/E$   $F$   $F\#o^7$   $C/G$   $G\#o^7$   $A_{MI}$   $G/B$   $A_{MI}/C$   $C\#o^7$   $D_{MI}^7$   $C/E$

(pn. 8va b. w/ bs. loco) (pn. loco, bs. 8va)

$F$   $F\#o^7$   $C/G$   $G\#o^7$   $A_{MI}$   $G/B$   $A_{MI}/C$   $C\#o^7$  N.C.

**D**

$E_{MI}^7$   $C_{MA}^9$

(bs.) (etc.)

$E_{MI}^7/A$   $A_{MI}^7$   $A_{MI}^9/D$

**E**

$C_{MA}^9$   $C^6$   $C_{MA}^9$   $C^6$   $D_{SUS}^{13}$

$G_{MA}^7$   $D_{SUS}^9$   $G_{MA}^7$   $D_{SUS}^9$   $G_{MA}^7$   $D_{SUS}^9$   $F\#_{MI}^7$   $F^7$   $E_{MI}^7$

(Vamp & fade)

The recorded version of this song has a longer Intro.

# Miss Otis Regrets (She's Unable To Lunch Today)

(from "Hi Diddle Diddle")

Cole Porter

Ballad or Medium \*

**(Bb<sup>7</sup>)** **A** **E<sup>b</sup>MA<sup>7</sup>** **(CMI<sup>7</sup>)** **FMI<sup>7</sup>** **Bb<sup>7</sup>** **E<sup>b</sup>6**

Miss \_\_\_ Ot - is re - grets she's un - a - ble to lunch to - day,

**FMI<sup>7</sup>** **Bb<sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>** **(FMI<sup>7</sup>)** **GMI<sup>7</sup>** **C<sup>7</sup>(#5)**

Ma - dam, \_\_\_ Miss Ot - is re - grets she's un - a - ble to lunch to

**FMI<sup>7</sup>** **Bb<sup>7</sup>** **(E<sup>b</sup><sub>SUS</sub>)** **E<sup>b</sup>MA<sup>7</sup>** **BbMI<sup>7</sup>** **E<sup>b</sup>7**

day. \_\_\_ She is sor - ry to be de - layed, But last

**AbMA<sup>7</sup>** **(GMI<sup>7</sup>)** **Bb<sup>9</sup><sub>SUS</sub>** **E<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>7** **Db<sup>9</sup>** **Ab<sup>6</sup>**

eve - ning down at Lov - er's Lane she strayed, Ma - dam, \_\_\_ Miss

**E<sup>b</sup>MA<sup>7</sup>** **CMI<sup>7</sup>** **FMI<sup>9</sup>** **(Db<sup>9</sup>)** **Bb<sup>7</sup>** **E<sup>b</sup>** **FMI<sup>7</sup>** **Bb<sup>7</sup>**

Ot - is re - grets she's un - a - ble to lunch to - day. \_\_\_ When she

**B** **E<sup>b</sup>MA<sup>7</sup>** **(CMI<sup>7</sup>)** **FMI<sup>7</sup>** **Bb<sup>7</sup>** **E<sup>b</sup>6**

woke up and found that her dream of love was the gone,

**FMI<sup>7</sup>** **Bb<sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>** **(FMI<sup>7</sup>)** **GMI<sup>7</sup>** **C<sup>7</sup>(#5)**

mob came and got her and dragged her from the jail, Ma - dam, \_\_\_ She ran to the man who had led her so far a -

**FMI<sup>7</sup>** **Bb<sup>7</sup>** **(E<sup>b</sup><sub>SUS</sub>)** **E<sup>b</sup>MA<sup>7</sup>**

Ma - dam, \_\_\_ They strung her up - on the old wil - low a - cross the stray, \_\_\_ And from un - der her vel - vet way, \_\_\_ And the mo - ment be - fore she

$B^b M I^7$   $E^b 7$   $A^b M A^7$   $(G M I^7)$   $B^b 9_{sus}$

gown died She drew a gun and shot her lov - er  
 She lifted up her love - ly head and

$(E^b M A^7)$   $E^b M A^7$   $E^b 7$   $D^b 9$   $A^b 6$   $E^b M A^7$   $C M I^7$

down. Ma - dam, Miss Ot - is re - grets she's un -  
 cried, Ma - dam, "Miss Ot - is re - grets she's un -

$F M I^9$   $(D^b 9)$   $B^b 7$   $E^b$   $F M I^7$   $B^b 7$   $E^b$

1. + Solos Last x

a - ble to lunch to - day. When the  
 a - ble to lunch to - day." Solo on B

\* Often performed out of tempo throughout.



**C**

— just have — one more — Moon-dance — with you, — my love? — Can I —

*Ami<sup>7</sup> D Ami<sup>7</sup> D Ami<sup>7</sup> D Ami<sup>7</sup> D Ami<sup>7</sup>*

(tutti, octaves)

— just make — some more — ro-mance — with you, — my love? —

2. Well, I  
3. It's a  
Last x. One more Moon-

*(Ami<sup>7</sup>) D Ami<sup>7</sup> D Ami<sup>7</sup> D Ami<sup>7</sup> E<sup>7</sup>(#9)*

Solo on ABC (after 2nd verse)  
After solos, D.S. al Coda

*Ami<sup>7</sup> (like top) Bmi<sup>7</sup> E*  
(ad lib vocal, sample)

dance with you in the moon - light on a

*Ami<sup>7</sup> Bmi<sup>7</sup>/E Ami<sup>7</sup> Bmi<sup>7</sup>/E*

mag - ic night (etc., ad lib vocal) Can

1., opt. Till cue 2., opt. On cue

*Ami<sup>7</sup> Bmi<sup>7</sup>/E*

I — just have — one more — Moon-dance — with you, my — love? —  
(I — just make — some more — ro - mance — with you, my — love? — )

*Ami<sup>7</sup> G F E<sup>7</sup>(#9) Ami<sup>7</sup>*

(bass) (optional)

# The More I See You

(from "Diamond Horseshoe")

Music by Harry Warren

Lyric by Mack Gordon

Freely

(Verse)  $(Bb^7)$   $Eb^6$   $F^9$   $Bb^9(\#5)$   $Eb^6$   $E^{\circ 7}$

Each time I look at you is like the first time, \_\_\_\_\_ Each time you're

$FMI^7$   $Bb^9_{SUS}$   $EbMA^7$   $(Bb^{13})$   $Eb^6$   $AMI^7(b5)$   $D^7(b9)$

near me, \_\_\_\_\_ the thrill is new. And there is noth-ing that I would-n't

$G_{SUS4-3}$   $G^{\# \circ 7}$   $AMI^7$   $D^9_{SUS}$   $(D^9)$   $G^7$   $C^7$   $F^7$   $Bb^7$

do for \_\_\_\_\_ the rare de - light of \_\_\_\_\_ the sight of you. For; \_\_\_\_\_

(Med. Ballad or Medium) **A**  $(Ab^9)$   $GMI^7$   $(Bb^7(Bb^9_{SUS4-3}))$   $Eb^6$   $FMI^7$   $Eb^6/G$   $C^7(b9)$   $FMI^7$   $Bb^7$   $(Bb^7_{SUS4-3})$

The more I see you, \_\_\_\_\_ The more I want you. \_\_\_\_\_ Some-how this

$(Ab^9)$   $GMI^7$   $Eb^6$   $FMI^7$   $Eb^6/G$   $C^7(b9)$   $FMI^7$   $Bb^7$

feel - ing \_\_\_\_\_ just grows and grows. With ev - 'ry

**B**  $(Gb^9)$   $EbMI^7$   $(Bb^7/D)$   $(Gb^9)$   $DbMI^7(add6)$   $Gb^9$   $CbMA^7$   $(FMI^7(b5))$   $Bb^7(\#5)$   $(Bb^7(\#5))$

sigh I be - come more mad a - bout you, \_\_\_\_\_ more lost with -

$(EbMI^7)$   $EbMI^7$   $/Db$   $F^9$   $CMI^7$   $F^9$   $Bb^9_{SUS}$   $Bb^7$   $(Bb^9_{SUS4-3})$

out you, \_\_\_\_\_ And so it goes. Can you im -

**C**  $E_b^6$  ( $A_b^9$   $F_{MI}^7$   $G_{MI}^7$   $E_b^6/G$ )  $C^{7(b9)}$   $F_{MI}^7$   $B_b^7$  ( $B_b^7_{SUS4-3}$ )

a - gine \_\_\_\_\_ how much I'll love you, \_\_\_\_\_ The more I

$E_b^6$  ( $A_b^9$   $F_{MI}^7$   $G_{MI}^7$   $E_b^6/G$ )  $C_{MI}^7$   $B_{MI}^7$   $B_b^9(\#5)$   $B_b_{MI}^9$   $E_b^9$

see you \_\_\_\_\_ as years go by? I know the

**D**  $A_b_{MA}^7$   $D_b^9$   $G_{MI}^7$  ( $A_b_{MI}^9$   $D_b^9$   $C_{MI}^7$   $F^7$ )

on - ly one for me can on - ly be you. \_\_\_\_\_ My arms won't

( $G_{MI}^7$   $C^{7(b9)}$   $F_{MI}^7$   $B_b^9_{SUS4-3}$ )  $E_b^6/B_b$   $B_b^9_{SUS}$   $B_b^9$   $E_b^6$   $F_{MI}^7$   $B_b^9_{SUS4-3}$

free you, \_\_\_\_\_ my heart won't try. **(fine)** The more I

Solo on ABCD  
After solos, D.S. al fine

# Mountain Greenery

(from "Garrick Gaities")

Music by Richard Rodgers

Lyric by Lorenz Hart

Medium or Freely

*(Verse)* \*C<sup>6</sup> (C<sup>9</sup>) F<sup>6</sup> (B<sup>b</sup>) D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup> E<sup>MI</sup><sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup>

On the first of May It is mov - ing day. Spring is here so blow your job,  
Sim - ple cook - ing means More than French cui - sines. I've a ban - quet planned which is

G<sup>MA</sup><sup>7</sup> C<sup>MA</sup><sup>7</sup> F<sup>#MI</sup><sup>7(b5)</sup> B<sup>7(b9)</sup> G<sup>6</sup> (G<sup>9</sup>) C<sup>6</sup> (F) A<sup>MI</sup><sup>7</sup> D<sup>7</sup> G<sup>6</sup>

Throw your job a - way. Now's the time to trust To your wan - der - lust.  
sand - wich - es and beans. Cof - fee's just as grand With a lit - tle sand.

B<sup>MI</sup><sup>7</sup> E<sup>7</sup> A<sup>MI</sup><sup>7</sup> rit. G<sup>6</sup> E<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

In the cit - y's dust you wait, Must you wait? Just you wait!  
Eat and you'll grow fat - ter, boy, S'mat - ter, boy? At - ta boy!

*(Medium or Bright)*

S: A C<sup>6</sup> A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

In a moun - tain green - er - y, Where God paints the scen - er - y,

C<sup>6</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup> (G<sup>7</sup> A<sup>MI</sup><sup>7</sup> B<sup>b7</sup> G<sup>7</sup>) E<sup>MI</sup><sup>7</sup> A<sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

Just two craz - y peo - ple to - geth - er.

C<sup>6</sup> A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

{ While you love your lov - er, let Blue skies be your cov - er - let,  
{ How we love se - ques - ter - ing Where no pests are pest - er - ing,

C<sup>6</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup> G<sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>7</sup>

When it rains we'll laugh at the weath - er. And if you're good  
No dear ma - ma holds us in teth - er! Mos - qui - toes here

B F<sup>6</sup> G<sup>MI</sup><sup>7</sup> C<sup>7</sup> F<sup>6</sup> B<sup>b9</sup>

I'll search for wood, So you can cook  
Won't bite you, dear. I'll let them sting

*Solo on ABC  
After solos, D.S. al fine*

\* In this chart the verse is written as performed by Ella Fitzgerald (and others).  
It was originally written as follows:

(etc.)

# Mr. Lucky

(from "Mr. Lucky")

Music by Henry Mancini

Lyric by Jay Livingston & Ray Evans

Medium (or Bright)

(F<sup>6</sup>/C) D<sup>7(#9)</sup> (F<sup>#13</sup> G<sup>13</sup> // ) G<sup>13</sup> G<sup>13</sup> G<sup>Mi<sup>9</sup></sup> (G<sup>Mi<sup>9</sup></sup>) C<sup>13</sup> C<sup>7(#9)</sup>

They call us luck - y, \_\_\_\_\_ you and I, \_\_\_\_\_ luck - y

F<sup>Mi<sup>9</sup></sup> (F<sup>Mi<sup>9</sup></sup>) B<sup>b13</sup> B<sup>b7(#9)</sup> E<sup>bMA<sup>9</sup></sup> E<sup>b6/9</sup> D<sup>Mi<sup>9</sup></sup>

girl, \_\_\_\_\_ luck - y guy. \_\_\_\_\_ When you take my hand or

G<sup>9(b5)</sup> (/F) E<sup>Mi<sup>7</sup></sup> (C<sup>6/9</sup>) (A<sup>Mi<sup>7</sup></sup>) F<sup>Mi<sup>9</sup></sup> (/E<sup>b</sup>) D<sup>Mi<sup>7</sup></sup> G<sup>7</sup>

touch my cheek \_\_\_\_\_ I know I'm on a life - time luck - y

G<sup>Mi<sup>7</sup></sup> C<sup>9</sup> (D<sup>7(#9)</sup>) (F<sup>#13</sup> G<sup>13</sup> // ) G<sup>13</sup> G<sup>13</sup> G<sup>Mi<sup>9</sup></sup>

streak. A luck - y rain - bow \_\_\_\_\_ lights the sky \_\_\_\_\_

(G<sup>Mi<sup>9</sup></sup>) C<sup>13</sup> C<sup>7(#9)</sup> F<sup>Mi<sup>9</sup></sup> (F<sup>Mi<sup>9</sup></sup>) B<sup>b13</sup> B<sup>b7(#9)</sup> E<sup>bMA<sup>9</sup></sup> (A<sup>9(b5)</sup>)

\_\_\_\_\_ When we kiss \_\_\_\_\_ when we sigh. \_\_\_\_\_ He: They  
She: They

A<sup>bMA<sup>7</sup></sup> G<sup>9</sup> /F (E<sup>Mi<sup>7(b5)</sup></sup>) (A<sup>7(b9)</sup>) E<sup>Mi<sup>7</sup></sup> E<sup>b9</sup>

say I'm luck - y, mis - ter luck - y guy \_\_\_\_\_ and  
say you're luck - y, mis - ter luck - y guy \_\_\_\_\_ but

D<sup>Mi<sup>9</sup></sup> G<sup>9</sup> sus C<sup>6/9</sup> (D<sup>7(#9)</sup>)

you're the rea - son why.  
dar - ling, so am I.

# My Funny Valentine

(from "Babes In Arms")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse)

**C<sub>M</sub>I** **B<sup>b</sup>7** **E<sup>b</sup>**

Be - hold the way our fine - feath - ered friend his vir - tue doth pa -

**G<sup>7</sup>** **C<sub>M</sub>I** **B<sup>b</sup>7**

rade. Thou know - est not, my dim - wit - ted friend, The

**E<sup>b</sup>** **G<sup>7</sup>** **C<sup>7</sup>**

pic - ture thou hast made. Thy va - cant brow and thy

**F<sub>M</sub>I** **G** **C<sub>M</sub>I**

tous - led hair con - ceal thy good in - tent. Thou no - ble, up - right,

**B<sup>b</sup>7** **E<sup>b</sup>** **D<sub>M</sub>I** **G<sup>7</sup>(#5)**

truth - ful, sin - cere and slight - ly dop - ey gent, you're

*\* (Ballad or Medium)*

(C<sub>M</sub>I<sup>6/9</sup>)

D<sub>M</sub>I<sup>7(b5)</sup>

A<sup>b</sup> G<sup>7(b9)</sup>

C<sub>M</sub>I<sup>9</sup>

F<sup>9</sup>)

**A** **C<sub>M</sub>I** **C<sub>M</sub>I<sup>(MA7)</sup>** **C<sub>M</sub>I<sup>7</sup>** **C<sub>M</sub>I<sup>6</sup>**

My fun - ny Val - en - tine, Sweet com - ic Val - en - tine,

(E<sup>b</sup><sub>M</sub>I<sup>9</sup>)

A<sup>b</sup><sub>M</sub>A<sup>7</sup> (G<sub>M</sub>I<sup>7</sup>)

F<sub>M</sub>I<sup>7</sup> (E<sup>b</sup>)

D<sub>M</sub>I<sup>7(b5)</sup>

G<sup>7(b9)</sup>

You make me smile with my heart. \_\_\_\_\_

(C<sub>M</sub>I<sup>6/9</sup>)

D<sub>M</sub>I<sup>7(b5)</sup>

A<sup>b</sup> G<sup>7(b9)</sup>

C<sub>M</sub>I<sup>9</sup>

F<sup>9</sup>)

C<sub>M</sub>I

C<sub>M</sub>I<sup>(MA7)</sup>

C<sub>M</sub>I<sup>7</sup>

C<sub>M</sub>I<sup>6</sup>

Your looks are laugh - a - ble, Un - pho - to - graph - a - ble,

\*This tune has been performed in many styles and tempos, and with many different chord progressions.

$A^bMA^7(GMI^7)$   $(AMI^7 D^{7(b9)})$   $GMI^7 C^{7(b9)}$   $F\#MI^9 B^9$   $FMI^9 B^b7(b9)$   
 $FMI^7$   $FMI^7(b5)$   $B^b7_{SUS} B^b7(b9)$

Yet you're my fav - 'rite work of art. Is your

**B**  $(FMI^7 E^b/G FMI^7)$   $(FMI^7 E^b/G FMI^7)$   
 $E^bMA^7$   $FMI^7 B^b7$   $E^bMA^7 FMI^7$   $B^b7$   $E^bMA^7$   $FMI^7 B^b7$   $E^bMA^7 FMI^7 B^b7$

fig - ure less than Greek? Is your mouth a lit - tle weak, when you

$(D^{7(b9)} G^{7(b9)})$   $CMI^7 B^9$   $B^bMI^7 E^b7(b9)$   
 $E^bMA^7$   $G^{7(b9)} G^{7(b9)}$   $CMI^7$   $(B^bMI^7 E^b7(b9))$   $A^bMA^7$   $DMI^7(b5) G^{7(b9)}$

o - pen it to speak, Are you smart? But

$(CMI^{6/9})$   $DMI^{7(b5)} G^{7(b9)}$   $CMI^9$   $F^9$   
**C**  $CMI$   $CMI^{(MAT)}$   $CMI^7$   $CMI^6$

don't change a hair for me, Not if you care for me.

$A^bMA^7$   $DMI^{7(b5)}$   $G^{7(b9)}$   $CMI^7 B^9$   $B^bMI^7 A^9(b5)$

Stay, lit - tle Val - en - tine, stay.

$(E^bMA^9/B^b B^b_{SUS})$   $E^bMA^9/B^b$   $DMI^{7(b5)} G^{7(b9)}$   
 $A^bMA^7(GMI^7 C^{7(b9)})$   $FMI^7$   $B^b7(b9)$   $E^b6$   $(DMI^{7(b5)} G^{7(b9)})$

Each day is Val - en - tine's day. **(fine)** Solo on ABC  
 After solos, D.S. al fine

Alternate changes for letter A, bars 1-4 and bars 9-12 and letter C, bars 1-4:

$CMI$   $E^bMA^{7(\#5)}/B$   $CMI^7/B^b$   $AMI^{7(b5)}$   $(A^bMA^7)$

Alternate changes for letter B bars 1-4:

$(E^bMA^7 BMA^7/E^b)$   $(E^bMA^7/B^b FMI^7/B^b)$   $(E^bMA^7)$

# My Heart Stood Still

(from "A Connecticut Yankee")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse) FMA<sup>7</sup>

E<sup>b</sup>MA<sup>7</sup>

FMA<sup>7</sup>

E<sup>b</sup>MA<sup>7</sup>



He: I laughed at sweet - hearts  
She: Through all my school days

I met at schools.  
I hat - ed boys.

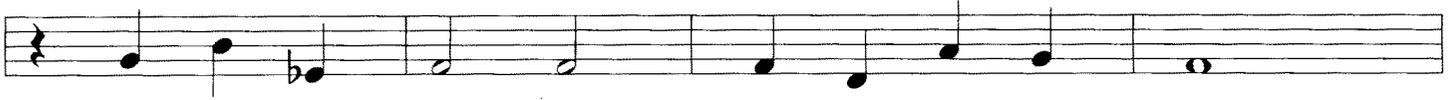
E<sup>b</sup>MA<sup>7</sup>

D<sup>b</sup>MA<sup>7</sup>

GMI<sup>7</sup>

C<sup>7</sup>

F<sup>6</sup>



All in - dis - creet hearts  
Those Ap - ril - Fool days

Seemed ro - man - tic foobs.  
Brought me love - less joys.

FMA<sup>7</sup>

A<sup>b</sup>MA<sup>7</sup> A<sup>6</sup>

BMI<sup>7</sup>

E<sup>7</sup>

CMA<sup>7</sup>



A house in Ice - land  
I read my Pla - to,

Was my heart's do - main. I  
Love, I thought a sin. But

DMI<sup>7</sup>

G<sup>7</sup>

C<sup>6</sup>

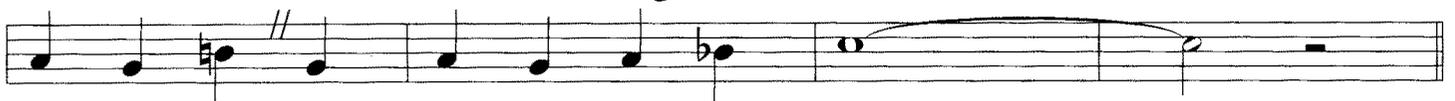
C<sup>7</sup>/<sub>B<sup>b</sup></sub>

AMI<sup>7</sup>

A<sup>b</sup>o<sup>7</sup>

GMI<sup>7</sup>

C<sup>7</sup>



saw your eyes, Now cas - tles rise in  
since your kiss, I'm read - ing Mis - sus

Spain. \_\_\_\_\_  
Glyn. \_\_\_\_\_

(Medium Ballad \*)

(A<sup>b</sup>o<sup>7</sup>)

(DMI<sup>7</sup>

GMI<sup>7</sup>

C<sup>7</sup>)

A

F<sup>6</sup>

DMI<sup>7</sup>

GMI<sup>7</sup>

C<sup>7</sup><sub>SUS4-3</sub>

F<sup>6</sup>

F<sup>7</sup>

B<sup>b</sup><sup>6</sup>

E<sup>b</sup><sup>9</sup>)



I took one looks at you,

That's all I meant to do,

AMI<sup>7</sup>

D<sup>7</sup>(<sup>b</sup>9)

GMI<sup>7</sup>

C<sup>9</sup>

(FMA<sup>7</sup>

AMI<sup>7</sup>

D<sup>7</sup>(<sup>b</sup>9)

GMI<sup>7</sup>

C<sup>7</sup>(<sup>b</sup>9)



And then my heart stood

still. \_\_\_\_\_

(A<sup>b</sup>o<sup>7</sup>)

F<sup>6</sup>

DMI<sup>7</sup>

GMI<sup>7</sup>

C<sup>7</sup><sub>SUS4-3</sub>

F<sup>6</sup>

F<sup>7</sup>

B<sup>b</sup><sup>6</sup>

E<sup>b</sup><sup>9</sup>)



My feet could step and walk,

My lips could move and talk,

\* Also performed up tempo.

$A_{MI}^7$   $D^{7(b9)}$   $G_{MI}^7$   $C^9$   $F^6$

And yet my heart stood still. Though not a

**B**  $F_{MI}^7$   $B^b7$   $(D^b9)$   $G^{7(b9)(\#5)}$   $C_{MA}^9$

sin - gle word was spo - ken, I could tell you knew, ——— That un - felt

$D_{MI}^{7(b5)}$   $G^7$   $D^b9$   $C_{SUS}^9$   $C^{7(b9)}$

clasp of hands ——— Told me so well you knew. ———

**C**  $F^6$   $(A^b\circ7)$   $D_{MI}^7$   $G_{MI}^7$   $C_{SUS4-3}^7$   $F^6$   $F^7$   $B^b_{MA}^7 (E^b9)$

I nev - er lived at all Un - til the thrill of that

$A_{MI}^7$   $D_{MI}^7$   $G_{MI}^7$   $C^{7(b9)}$   $F^6$   $(G_{MI}^7 C^{7(b9)})$

mo - ment when my heart stood still. **(fine)**

Solos on ABC  
After solos, D.S. al fine

Melody is often played:

Letter A, bars 1-4 and 9-12 and letter C, bars 1-4

$F^6$   $D_{MI}^7$   $G_{MI}^7$   $C^7$   $F^6$   $F^7$   $B^b6$   $E^b9$

# My Man's Gone Now

George Gershwin

Ira Gershwin

(from "Porgy And Bess")

Du Bose & Dorothy Heyward

(As played by Bill Evans)

Medium Ballad

(Intro)

EMI<sup>9</sup> (ad lib) F<sub>MA</sub><sup>9(#11)</sup>/B EMI<sup>9</sup> B<sup>7(#9)</sup>

**A** EMI<sup>9</sup> F<sub>MA</sub><sup>9</sup>/B EMI<sup>9</sup> B<sup>13</sup> E<sup>7(#9)</sup>

My man's gone now, ain't no use a - lis - t'nin' For his tired

AMI<sup>9</sup> B<sup>7(b9)</sup><sub>SUS</sub> B<sup>7(#9)</sup> EMI<sup>9</sup> F<sub>MA</sub><sup>9(#11)</sup>/B EMI<sup>9</sup> B<sup>7(#9)</sup>

foot - steps climb - in' up the stairs.

EMI<sup>9</sup> F<sub>MA</sub><sup>9</sup>/B EMI<sup>9</sup> B<sup>13</sup> E<sup>7(#9)</sup>

Ole Man Sor - row's come to keep me com - p'ny, Whis - per - in' be -

AMI<sup>9</sup> B<sup>7(b9)</sup><sub>SUS</sub> B<sup>7(#9)</sup> EMI<sup>9</sup> F<sub>MA</sub><sup>9(#11)</sup>/B EMI<sup>9</sup> B<sup>7(#9)</sup>

side me when I say my prayers.

**B** B<sup>b13</sup> B<sup>b7(#5)</sup> E<sup>b</sup>MA<sup>9</sup> E<sup>b</sup>6 B<sup>13</sup> B<sup>9(#5)</sup> EMI<sup>9</sup> C<sup>#13</sup> C<sup>#9(#5)</sup>

Ain't that I mind wor-kin', Work and me is trav - el - lers Jour - ney - in' to -

F<sup>#</sup>MI<sup>9</sup> AMI<sup>9</sup>/B B<sup>7(b9)</sup><sub>SUS</sub> EMI<sup>9</sup> F<sub>MA</sub><sup>9(#11)</sup>/B EMI<sup>9</sup> B<sup>7(#9)</sup>

geth - er to the pro - mised land.

Solo on AB  
After solos, D.S. al Coda

EMI<sup>9</sup> F<sub>MA</sub><sup>9(#11)</sup>/B EMI<sup>9</sup> B<sup>13</sup> B<sup>7(b9)</sup><sub>SUS</sub> EMI<sup>11</sup> (pn. fill)

(1st x) land.

(rall. 2nd x)

The original version has additional interludes, repeated sections, and a tag. (The original form is AABBA and Tag.)  
 (See original music for a more complete version.)  
 Colloquialisms have been replaced by more common words. ("That" for "Dat", "The" for "De", etc.)

Additional lyric: Letter B 2nd time

Final letter A

But Ole Man Sorrow's  
 Marchin' all the way with me  
 Tellin' me I'm old now  
 Since I lose my man.

Ole Man Sorrow  
 Sittin' by the fireplace  
 Lyin' all night long  
 By me in the bed.

# Nancy (With The Laughing Face)

Music by James Van Heusen

Lyric by Phil Silvers

Ballad or Medium Ballad

$C^{7(b9)}$   $A F_{MI}^7$   $(C^{7(b9)(\#5)})$   $F_{MI}^9$   $Bb^{13(b9)}$   $Eb_{MA}^9$   $Ab^9$

If I don't see her each day — I miss her. Gee! What a thrill — each

$(G_{MI}^7 / G_{MI}^7)$   $G_{b0}^7$   $G_{bMI}^7$   $F_{MI}^7$   $Eb$   $D_{MI}^7(b5)$   $G^{7(\#5)}$

time I kiss her. Be - lieve me I've got a case — on

$C_{MI}^7$   $F^7$   $(Bb_{SUS}^9 G_{MI}^7 G_{b9}^9)$   $F_{MI}^7$   $C^{7(b9)}$   $F_{MI}^7$   $(C^{7(b9)(\#5)})$

Nan - cy with the laugh - ing face. — She takes the win - ter and makes — it

$F_{MI}^9$   $Bb^{13(b9)}$   $Eb_{MA}^9$   $Ab^9$   $(G_{MI}^7 / G_{MI}^7)$   $G_{b0}^7$   $G_{bMI}^7$

sum - mer. Sum - mer could take — some les - sons from her.

$F_{MI}^7$   $Eb$   $D_{MI}^7(b5)$   $G^{7(\#5)}$   $C_{MI}^7$   $F_{MI}^7$   $(Bb^{7(b9)})$   $Bb_{SUS}^7$   $Eb^6$   $(D_{MI}^7(b5) G^{7(\#5)})$

Pic - ture a tom - boy in lace, — that's Nan - cy with the laugh - ing face. — } Do you  
What a

**B**  $C_{MI}^{6/9}$   $D_{MI}^7(b5)$   $G^{7(\#5)}$   $C_{MI}^{6/9}$

ev - er hear mis - sion bells ring - ing? Well, she'll give you the ver - y same glow. —  
won - der - ful treat — to come home — to, When the long day has drawn — to a close. —

$F^9$   $Bb^{13(b9)}$   $Eb_{MA}^9$   $C_{MI}^7$   $F_{MI}^7$   $D_{MI}^7(b5)$   $G^{7(\#5)}$

— When she speaks you would think — it was sing - ing. Just  
— There's the pat - ter of feet — to come home — to, And

$C_{MI}^7$   $F^7$   $Bb^9_{SUS}$   $C^{7(b9)}$   $C$   $F_{MI}^7$   $(C^{7(b9)(\#5)})$   $F_{MI}^9$   $Bb^{13(b9)}$

hear her say, "Hel - lo." I swear to good-ness you can't re - sist her,  
 Nan - cy gave me those. Keep Bet - ty Gra - ble, La-mour and Tur - ner,

$Eb_{MA}^9$   $Ab^9$   $(G_{MI}^7)$   $G_{MI}^7$   $G^{b\circ 7}$   $G^{b_{MI}^7}$   $F_{MI}^7$   $E^b$

Sor - ry for you she has no sis - ter. } No one could ev - er re - place  
 She makes my heart a char - coal bur - ner. }

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}^7$   $F_{MI}^7$   $(Bb^{7(b9)})$   $Bb^7_{SUS}$   $E^b6$   $(G_{MI}^7 C^{7(b9)})$

my Nan - cy with the laugh - ing face. **(fine)**

Solo on ABC  
 After solos, D.C. al fine

# Nice Work If You Can Get It

(from "A Damsel In Distress")

George Gershwin  
Ira Gershwin

Freely or Medium

(Verse)  $G^6$   $E_{MI}^7$   $A_{MI}^7$   $D_{SUS4}^7 - 3$   $G^6$   $E_{MI}^7$

The man who on - ly lives for mak - ing mon - ey Lives a life that is - n't

$A_{MI}^7$   $D_{SUS4}^7 - 3$   $B^{7(\#5)}$   $E_{MI}^6$   $A_{MI}^7$   $D^7$   $G_{MA}^7$   $G^6$

nec - es - sa - ri - ly sun - ny. Like - wise the man who works for fame.

( $E_{MI}^7$  )  
 $D_{F\#}$   $F^{\circ 7}$   $E_{MI}^7$   $A^7$   $A_{MI}^7$   $D^9$

There's no guar - an - tee that time won't e - rase his name.

$D^{7(\#5)}$   $G^6$   $E_{MI}^7$   $A_{MI}^7$   $D_{SUS4}^7 - 3$

The fact is, the on - ly work that real - ly brings en - joy - ment

( $B_{MI}^7$  )  $E^9$   
 $G^6$   $C\#_{MI}^{7(b5)}$   $F\#^{7(b9)}$   $B_{MI}$   $G\#_{MI}^{7(b5)}$   $C\#^{7(b9)}$   $F\#_{SUS4}^{7(b9)} - 3$

Is the kind that is for girl and boy meant. Fall in love, you won't re - gret it.

( $E_{MI}^7$  )  
 $B_{MI}^7$   $E^{7(b9)}$   $A_{MI}^7$   $D^7$   $G^6$  ( $C^9$ )

That's the best work of all if you can get it. \_\_\_\_\_

(Medium) ( $F^{9(b5)}$   $E^{7(b9)}$   $E_b^{9(b5)}$   $D^{7(b9)}$  ) ( $C\#_{MI}^{7(b5)}$   $F\#^7$  )  
**A**  $B^{7(\#5)}$   $E^9$   $A^{7(\#5)}$   $D^9$   $G^7$   $C^7$   $A^9(13)$  ( $A\#^{\circ 7}$ )

Hold - ing hands at mid - night 'Neath a star - ry sky,

( $G^6$ / $D$ ) ( $F^9$   $E^9$   $E_b^9$   $D_{SUS}^9$   $D_b^{9(b5)}$   $C^9$  )  
 $B_{MI}^7$   $E_{MI}^7$   $A_{MI}^7$   $D^7$   $A_{MI}^7$   $D_{SUS}^7$   $G^6$  ( $C^9$ )

Nice work — if you can get it, And you can get it if you try. \_\_\_\_\_

(F<sup>9(b5)</sup> B<sup>7(#5)</sup>) E<sup>7(b9)</sup> E<sup>9</sup> E<sup>b9(b5)</sup> A<sup>7(#5)</sup> D<sup>7(b9)</sup> D<sup>9</sup> G<sup>7</sup> C<sup>7</sup> (C<sup>#MI</sup> 7<sup>(b5)</sup> F<sup>#7</sup>) A<sup>9(13)</sup> (A<sup>#o7</sup>)

Strol - ling with that one girl, Sigh - ing sigh af - ter sigh,

(G<sup>6</sup>/D) B<sup>MI</sup> 7 E<sup>MI</sup> 7 A<sup>MI</sup> 7 D<sup>7</sup> (F<sup>9</sup> E<sup>9</sup> E<sup>b9</sup> D<sup>9</sup><sub>SUS</sub>) G<sup>6</sup> / F<sup>#MI</sup> 7<sup>(b5)</sup> B<sup>7(#5)</sup> A<sup>MI</sup> 7 D<sup>7</sup><sub>SUS</sub> G<sup>6</sup> B<sup>7(#5)</sup>

Nice work — if you can get it, And you can get it if you try. —

**B** E<sup>MI</sup> 7 C<sup>9</sup> E<sup>MI</sup> 7 A<sup>9(13)</sup>

Just im - ag - ine some - one — wait - ing at the cot - tage door,

D<sup>MI</sup> 6 (B<sup>MI</sup> 7<sup>(b5)</sup>) E<sup>MI</sup> 7<sup>(b5)</sup> A<sup>7(#5)</sup> A<sup>MI</sup> 7 D<sup>7(#5)</sup> (C<sup>7</sup>)

Where two hearts be - come one. — Who could ask for an - y - thing more?

**C** (F<sup>9(b5)</sup> B<sup>7(#5)</sup>) E<sup>7(b9)</sup> E<sup>9</sup> E<sup>b9(b5)</sup> A<sup>7(#5)</sup> D<sup>7(b9)</sup> D<sup>9</sup> G<sup>7</sup> C<sup>7</sup> (C<sup>#MI</sup> 7<sup>(b5)</sup> F<sup>#7</sup>) A<sup>9(13)</sup> (A<sup>#o7</sup>)

Lov - ing one who loves you And then tak - ing that vow,

(G<sup>6</sup>/D) B<sup>MI</sup> 7 E<sup>MI</sup> 7 A<sup>MI</sup> 7 D<sup>7</sup> (F<sup>7(b5)</sup> E<sup>7</sup>) B<sup>7(#5)</sup> E<sup>9</sup>

Nice work — if you can get it, And if you get it, —

A<sup>MI</sup> 7 D<sup>9</sup><sub>SUS</sub> G<sup>6</sup> (C<sup>9</sup>)

Won't you tell me how? (fine)

Solo on ABC  
After solos, D.S. al fine

# Night And Day

(from "The Gay Divorcée")

Cole Porter

Medium or Freely

(Verse)  $(Bb^7)$   $Bb^{o7}$   $Bb^7$   $C^o7/Bb$   $D^{b o7}/Bb$   $Bb^7$

Like the beat, beat, beat, of the tom-tom When the jun - gle shad - ows fall, Like the

$Bb^{o7}$   $Bb^7$   $C^o7/Bb$   $Bb^7$   $C^o7/Bb$   $Bb^7$

tick, tick, tock, of the state - ly clock as it stands a - gainst the wall, Like the

$F\#MI^7$   $B^7$   $E^7MA^7$   $GMI^7$   $C^7$   $FMA^7$   $B^{o7}$

drip, drip, drip, of the rain - drops When the sum - mer show'r is through, So a

$E^b6/Bb$   $Bb^+$   $BbMI$   $C/Bb$   $B/Bb$   $Bb$   $A/Bb$   $A^b/Bb$   $A/Bb$   $Bb^7$

voice with - in me keeps re - peat - ing you, you, you.

(Medium)\*  $(Bb^7)$   $S$   $A$   $(FMI^{7(b5)})$   $BMA^7$   $Bb^9_{sus}$   $Bb^{7(b9)}$   $Bb^{7(\#5)}$   $E^bMA^7$   $E^b6$

Night and day \_\_\_\_\_ you are the one, \_\_\_\_\_ On - ly you \_\_\_\_\_

$(FMI^{7(b5)})$   $BMA^7$   $Bb^9_{sus}$   $Bb^{7(\#5)}$   $Bb^{7(b9)}$   $E^bMA^7$   $E^b6$

\_\_\_\_\_ be - neath the moon and un - der the sun. \_\_\_\_\_ Wheth - er

$AMI^{7(b5)}$   $A^bMI^7$   $GMI^7$   $G^{b o7}$

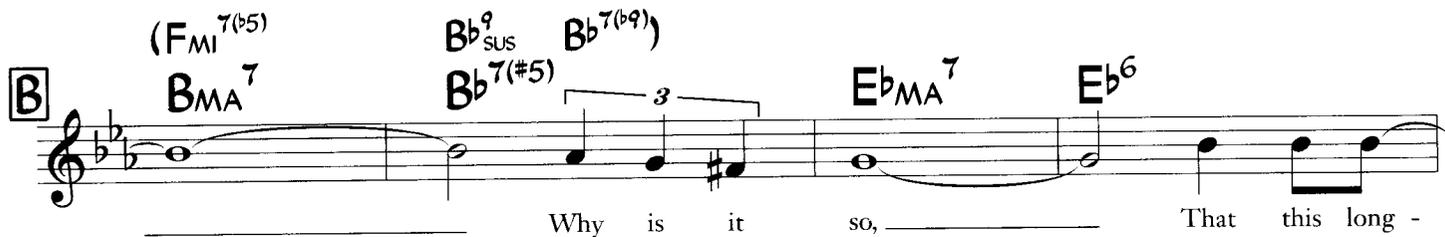
near to me or far, \_\_\_\_\_ It's no mat - ter, Dar - ling, where you are \_\_\_\_\_ I

$FMI^7$   $Bb^{7(\#5)}$   $E^bMA^7$   $(C\#MI^7 F\#^7)$   $E^b6$

think of you \_\_\_\_\_ night and day. \_\_\_\_\_ Day and night, \_\_\_\_\_

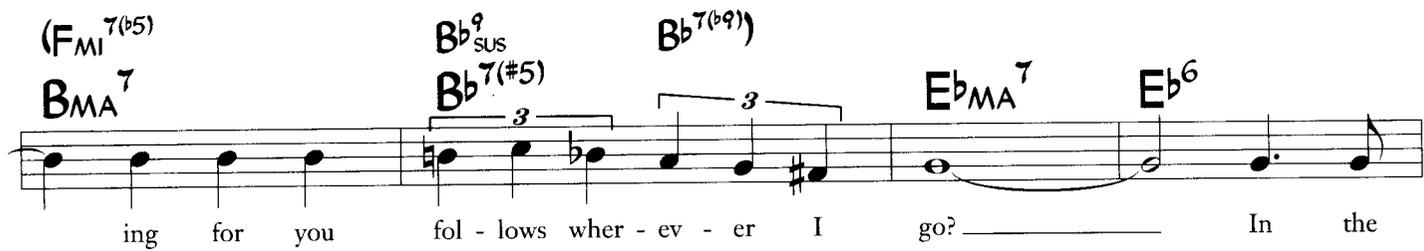
\* Often performed as a Rumba or Bossa Nova.

**B** (FMI<sup>7(b5)</sup>) BMA<sup>7</sup> Bb<sup>9</sup><sub>SUS</sub> Bb<sup>7(#5)</sup> Bb<sup>7(b9)</sup> EbMA<sup>7</sup> Eb<sup>6</sup>



Why is it so, That this long -

(FMI<sup>7(b5)</sup>) BMA<sup>7</sup> Bb<sup>9</sup><sub>SUS</sub> Bb<sup>7(#5)</sup> Bb<sup>7(b9)</sup> EbMA<sup>7</sup> Eb<sup>6</sup>



ing for you fol - lows wher - ev - er I go? In the

AMI<sup>7(b5)</sup> AbMI<sup>7</sup> GMI<sup>7</sup> Gb<sup>o7</sup>



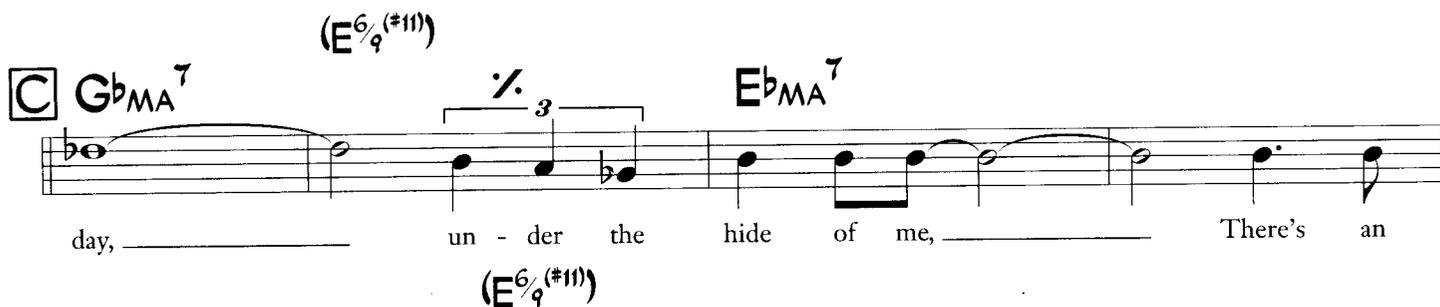
roar - ing traf - fic's boom, In the si - lence of my lone - ly room, I

FMI<sup>7</sup> Bb<sup>7(#5)</sup> EbMA<sup>7</sup> Eb<sup>6</sup>



think of you, night and day Night and

(E<sup>6/9</sup>(#11)) GbMA<sup>7</sup> EbMA<sup>7</sup>



day, un - der the hide of me, There's an

(E<sup>6/9</sup>(#11)) GbMA<sup>7</sup> EbMA<sup>7</sup>



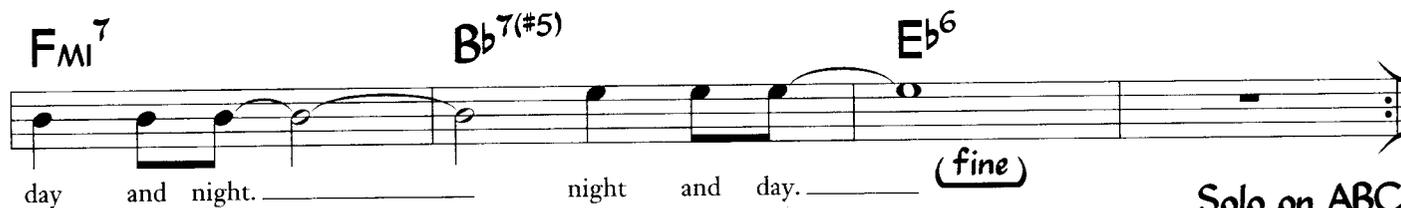
Oh, such a hun - gry yearn - ing burn - ing in - side of me. And its

AMI<sup>7(b5)</sup> AbMI<sup>7</sup> GMI<sup>7</sup> Gb<sup>o7</sup>



tor - ment won't be through 'Til you let me spend my life mak - ing love to you,

FMI<sup>7</sup> Bb<sup>7(#5)</sup> Eb<sup>6</sup> (fine)



day and night. night and day. (fine)

Solo on ABC  
After solos, D.S. al fine

# Not Like This

Ballad (optional Freely)

Jeremy Lubbock

$A^{\flat 9}_{SUS}$  **A**  $G^{\flat}MA^{9(\#11)}$   $G^{\flat}MA^9$   $FMI^7_{B^{\flat}}$   $B^{\flat}MI^9$

Not like — this, with - out a sin - gle tear, We can't just

$E^{\flat}MI^9$   $F^{7(\#5)}$   $G^{\flat}MA^{9(b5)}$   $B^{\flat}7(b5)$   $E^{\flat 9}_{SUS}$   $E^{\flat 7(\#5)}$   $F^{7(b9)}$  **B**  $FMI^7_{B^{\flat}}$   $B^{\flat}MI^7$   $A^{\flat}$

walk a - way as if it nev - er hap - pened. Our kind of love

$GMI^7(b5)$   $FMI^7$   $G^{\flat}MA^9$   $FMI^7$   $D^{7(\#9)}$

has nev - er talked in whis - pers, — So if it's time to go, —

$D^{7(\#9)}$   $D^{\flat}MA^7$   $B^{\flat}MI^{11}$   $E^{\flat 9}_{SUS}$   $A^{\flat 9}_{SUS}$  *p*

— let's do it right and go out loud. — But not like

**C**  $G^{\flat}MA^{9(\#11)}$   $G^{\flat}MA^9$   $FMI^7_{B^{\flat}}$   $B^{\flat}MI^9$   $E^{\flat}MI^9$   $F^{7(\#5)}$  *cresc.*

this, with - out a back - ward glance. Did all our feel - ings die the

$G^{\flat}MA^{9(b5)}$   $B^{\flat}7(b5)$   $E^{\flat 9}_{SUS}$   $E^{\flat 7(\#9)}$   $A^{\flat 9}_{SUS}$  **D**  $D^{13}$   $GMA^9$

mo - ment love was o - ver? — Well not in me, 'Cause I still

$CMA^7$   $F^{\# 9}_{SUS}$   $BMA^9$  *rall.*  $E^9_{SUS}$   $E^9$  *(Slower)*  $D^{\flat}/E^{\flat}$   $E^{\flat}/D^{\flat}$   $C^{\#}/B$   $G^{\#}MI/A$

feel you in my soul. So I will leave you ten - der - ly —

$(G^{\#}MI/A)/A$   $AMA^{7(\#5)}$   $G^{\#}$   $(A^{\flat 7(b9)}_{SUS})$   $C^{\flat 9}$   $D^{\flat}$   $D^{\flat}$   $(A^{\flat 9}_{SUS})$

— or bit - ter - ly, — but not like this. *(fine)* (Not like —)

# Of Thee I Sing

(from "Of Thee I Sing")

George Gershwin  
Ira Gershwin

Freely

(Verse)

E<sup>b</sup> F<sup>M</sup>I<sup>7</sup> E<sup>b</sup>/G A<sup>b</sup>6 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7<sub>SUS</sub> E<sup>b</sup>

From the Is - land of Man - hat - tan to the Coast of Gold, From North to

F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>9 E<sup>b</sup>MA<sup>9</sup>(C<sup>M</sup>I<sup>7</sup>) F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup>(D<sup>7</sup><sub>SUS</sub>4-3)

South, From East to West, You are the love I love the best.

G A<sup>M</sup>I<sup>7</sup> G/B C<sup>6</sup> G/D D<sup>7</sup><sub>SUS</sub> G

You're the dream girl of the sweet - est sto - ry ev - er told, A dream I've

A<sup>M</sup>I<sup>7</sup> D<sup>9</sup> G<sup>M</sup>A<sup>9</sup> G<sup>6</sup> G<sup>M</sup>I<sup>7</sup> C<sup>7</sup> F<sup>M</sup>A<sup>9</sup> F<sup>6</sup>

sought, Both night and day For years through all the U. S. A. The star I've

F<sup>#</sup>M<sup>7</sup> B<sup>7</sup> E<sup>M</sup>I<sup>7</sup> A<sup>M</sup>I<sup>9</sup> D<sup>7</sup> G<sup>7</sup><sub>SUS</sub> G<sup>7</sup><sub>rit.</sub>

hitched my wag - on to Is ver - y ob - vi - ous - ly you.

(Ballad) \* A C<sup>M</sup>A<sup>7</sup> (G<sup>b</sup>9(b5)) C<sup>7</sup>(#5) F<sup>M</sup>A<sup>7</sup> D<sup>M</sup>I<sup>7</sup> G<sup>7</sup>

Of thee I sing, ba - by,

C<sup>M</sup>A<sup>7</sup> (G<sup>b</sup>9(b5)) C<sup>7</sup>(#5) F<sup>6</sup> (B<sup>b</sup>9) D<sup>M</sup>I<sup>7</sup> G<sup>7</sup>(b9)

Sum - mer, Au - tumn, Win - ter, Spring, ba - by!

\* Also performed Medium or Up Tempo.

$CMA^7$   $E^{7(b9)}/B$   $AMI^7$   $(AMI^9)$   $D^7$   $G^6$   $F\#MI^{7(b5)}$   $B^{7(b9)}$   $EMI^6$

You're my sil - ver lin - ing, You're my sky of blue.

$(EMI^7)$   $CMI^6$   $G^6$   $D^7$   $G/B$   $BbMI^6$   $D^7/A$   $G^7$   $AMI^{7(b5)}$   $D^{7(b9)}$   $GMA^7$   $AMI^7$   $DMI^7$   $G^7$

There's a love light shin - ing, Just be - cause of you.

**B**  $CMA^7$   $(Gb^9(b5))$   $C^{7(\#5)}$   $FMA^7$   $DMI^7$   $G^7$

Of thee I sing, ba - by,

$CMA^7$   $(Gb^9(b5))$   $GMI^7$   $C^7$   $F^6$   $BMI^{7(b5)}$   $E^7$

You have got that cer - tain thing, ba - by!

$(AMI^{E^7}/B)$   $AMI/C$   $C\#o^7$   $DMI$   $Eo^7$   $F^6$   $DMI^7$   $AMI^{E^7}/B$   $AMI/C$   $C\#o^7$   $DMI$   $Eo^7$   $F^6$   $F\#o^7$   $AMI^6$   $DMI^7$   $AMI^6$   $DMI^7$   $(D\#o^7)$

Shin - ing star and in - spi - ra - tion, Worth - y of a might - y na - tion,

$(C^6/G)$   $AMI^7$   $EMI^7$   $A^7$   $DMI^7$   $G^7$   $C^6$   $(DMI^7 G^7)$

Of thee I sing.

**(fine)** Solo on AB  
After solos, D.S. al fine

# Oh, Lady Be Good

(from "Lady, Be Good")

George Gershwin  
Ira Gershwin

Bright or Freely

(Verse)

EMi B7/F# EMi/G AMi9 AMi6 EMi/B B7 EMi6

Lis - ten to my tale of woe, It's ter - ri - bly sad, but true.  
Au - burn and bru - nette and blond, I love 'em all, tall or small.

G D7/A G/B CMA9 C6 G/D D7 G6

All dressed up, no place to go, Each ev - 'ning I'm aw - f'ly blue.  
But some - how they don't grow fond, They stag - ger but nev - er fall.

D7 G D7 G / ( F#MI7 B7 )

I must win some win - some miss. Can't go on like this.  
Win - ter's gone, and now it's Spring. Love, where is thy sting?

E B7/F# E/G# AMA7 A6 E/B B7 rit. E D7/A

I could blos - som out, I know, With some - bod - y just like you, so, }  
If some - bod - y won't re - spond I'm go - ing to end it all, so, }

(Medium or Bright)

(G7) A G6 C9 G6 (C9) Bmi7 E7(b9)

Oh, sweet and love - ly la - dy, be good. Oh,

Ami7 D7(b9) G6 E7(b9) Emi7 Ami7 D7(b9)

la - dy, be good to me!

(G7) G6 C9 G6 (C9) Bmi7 E7(b9)

I am so aw - f'ly mis - un - der - stood, So

Ami7 D7(b9) G6 Dmi7 G7

la - dy, be good to me.

**B** (C<sup>MA7</sup> C<sup>6</sup> C<sup>MA7</sup> C<sup>#o7</sup> F<sup>#7</sup> ) G<sup>6</sup> (F<sup>#MI7(b5)</sup> B<sup>7(b9)(#5)</sup>)

Oh, please have some pit - y, \_\_\_\_\_  
This is tu - lip weath - er \_\_\_\_\_

E<sup>MI7</sup> A<sup>9</sup> (D<sup>9sus</sup>) A<sup>MI7</sup> D<sup>7(b9)</sup>

I'm all a - lone in this big cit - y. } I tell you  
So let's put two and two to - geth - er. }

**C** (G<sup>7</sup>) G<sup>6</sup> C<sup>9</sup> G<sup>6</sup> (C<sup>9</sup>) B<sup>MI7</sup> E<sup>7(b9)</sup> (B<sup>b9(#11)</sup>)

I'm just a lone - some babe in the wood, \_\_\_\_\_ So

A<sup>MI7</sup> D<sup>7(b9)</sup> G<sup>6</sup> (E<sup>7(b9)</sup>) A<sup>MI7</sup> D<sup>7(b9)</sup>

la - dy be good \_\_\_\_\_ to me. **(fine)**

**Solo on ABC**  
**After solos, D.S. al fine**

(The Old Man From)  
**The Old Country**

Nat Adderley  
 Curtis R. Lewis

Medium or Ballad

Chord progression:  $D_{MI}^6$   $(G_{MI}^9)$   $E_{MI}^7(b5)$   $A^7(b9)$   $D_{MI}^6$

Hey, you old man sit - tin' by the lone - some road,  
 You ain't sired no chil - lun, ain't none by your side,

Chord progression:  $D_{MI}^6$   $(D^7(b9)(\#5))$   $G_{MI}^7$   $C^9_{SUS}$   $C^7(b9)$   $F_{MA}^7$

It's 'bout time you're quit - tin' life's old tire - some load.  
 You left all your wo - men. Ain't you sa - tis - fied?

Chord progression:  $F_{MA}^7$   $(G_{MI}^7)$   $E_{MI}^7(b5)$   $A^7(b9)$   $A^7(b9)$   $D_{MI}^7 (1/c)$

You're so sad and lone - ly, got no fam - i - ly.  
 Don't just sit there cling - in' to a mem - o - ry

Chord progression:  $(D_{MI}^7)$   $B^7(\#9)$   $E^7$   $B^9(b5)$   $E_{MI}^7(b5)$   $A^7(b9)$   $A^7(b9)$   $D_{MI}^7 (A^7(\#5))$

Just an old man from some \_\_\_\_\_ old coun - try. \_\_\_\_\_  
 Of a love left in some \_\_\_\_\_ old coun - try. \_\_\_\_\_

3rd verse: (Out chorus)

Don't nobody need you, old man,  
 'Cause nobody calls your name.  
 Nobody even whispers.  
 What a dog-gone shame.  
 So the cold grim reaper  
 Has no sympathy.  
 You won't see your homeland  
 'Cept through me.

# Old Folks

Music by Willard Robison  
Lyric by Dedette Lee Hill

Ballad

(D<sup>MI</sup>7) (B<sup>MI</sup>7) (A7) (D<sup>b9</sup><sub>SUS</sub> D<sup>b9</sup>)  
**A** D<sup>MI</sup>7(b5) G<sup>7</sup>(#5) C<sup>MI</sup>7(B<sup>9</sup>(#11)) B<sup>b</sup>MI7 E<sup>b</sup>7(b9) A<sup>b</sup>MA<sup>9</sup> D<sup>b9</sup>

Ev - 'ry one knows him as Old Folks, Like the sea - sons he'll come and he'll go -  
 Al - ways know where to find Old Folks, When there's some lit - tle chore he can do -

(G<sup>13</sup> G<sup>7</sup>(#5) C<sup>9</sup><sub>SUS</sub> C<sup>7</sup>(b9)) (F<sup>#o7</sup> B<sup>b9</sup> / A<sup>b</sup>) G<sup>MI</sup>7 G<sup>7</sup>(b9) C<sup>7</sup>(#5)  
 G<sup>MI</sup>7(b5) C<sup>7</sup>(b9) F<sup>MI</sup>7 B<sup>b9</sup><sub>SUS</sub> B<sup>b9</sup> / A<sup>b</sup> G<sup>MI</sup>7 G<sup>7</sup>(b9) C<sup>7</sup>(#5)

just as free as a bird and as good as his word, that's  
 at the old liv - 'ry sta - ble, when - ev - er he's a - ble,

F<sup>9</sup><sub>SUS</sub> F<sup>9</sup> (F<sup>MI</sup>7 B<sup>b9</sup> E<sup>b</sup>MI7 A<sup>b9</sup>) D<sup>MI</sup>7 D<sup>MI</sup>7(b5) G<sup>7</sup>(#5)

why ev - 'ry - bod - y loves him so. Al - ways leav - in' his spoon in his  
 pitch-in' the shoes with lawd knows who. Then he meets the late train at the

(B<sup>MI</sup>7) (A7) (D<sup>b9</sup><sub>SUS</sub> D<sup>b9</sup>) G<sup>13</sup> G<sup>7</sup>(#5) C<sup>9</sup><sub>SUS</sub> C<sup>7</sup>(b9)  
 C<sup>MI</sup>7(B<sup>9</sup>(#11)) B<sup>b</sup>MI7 E<sup>b</sup>7(b9) A<sup>b</sup>MA<sup>9</sup> D<sup>b9</sup> G<sup>MI</sup>7(b5) C<sup>7</sup>(b9)

cof - fee, puts his nap - kin up un - der his chin. And that  
 sta - tion sits and whit - tles when it's o - ver - due. While they're

(F<sup>#o7</sup> B<sup>b9</sup> / A<sup>b</sup>) G<sup>MI</sup>7 G<sup>7</sup>(b9) C<sup>7</sup>(#5) F<sup>9</sup> B<sup>b9</sup><sub>SUS</sub> (B<sup>b</sup>7(b9))

yel - low cob pipe, it's so mel - low it's ripe, but, you need - n't be a - shamed of him.  
 sort - in' the mail, ev - 'ry night with - out fail he's sneak - in' a lit - tle nip or two.

(C<sup>MI</sup>7 B<sup>MI</sup>7) (B<sup>b9</sup><sub>SUS</sub>) **B** E<sup>b</sup>MA<sup>7</sup> B<sup>b9</sup><sub>SUS</sub> E<sup>b</sup>7 B<sup>b</sup>MI7 E<sup>b</sup>7(b9)

In the eve - ning, af - ter sup - per, what  
 Ev - 'ry Fri - day he'll go fish - in' way

A<sup>b</sup>MA<sup>9</sup> (D<sup>b9</sup><sub>SUS</sub> D<sup>b9</sup>) E<sup>b</sup>MA<sup>7</sup> (D<sup>MI</sup>7 G<sup>7</sup>(#5)) B<sup>b</sup>MI7 E<sup>b</sup>7

sto - ries he would tell: How he held the speech at Get - tys - burg for  
 down on Buz - zards Lake. But he on - ly hooks a perch or two. A

(CMI<sup>7</sup>) AbMA<sup>7</sup> Db<sup>9</sup>SUS Db<sup>9</sup> F<sup>9</sup>SUS G<sup>7</sup>(#5) F<sup>9</sup> C<sup>7</sup>(b9) FMI<sup>7</sup> Bb<sup>7</sup> EbMI<sup>9</sup> Ab<sup>9</sup> FMI<sup>7</sup> Bb<sup>9</sup>

Lin-corn that day. \_\_\_\_\_ I know that \_\_\_\_\_ one so well. \_\_\_\_\_ Don't  
 whale got a - way, \_\_\_\_\_ So we warm \_\_\_\_\_ up the steak. \_\_\_\_\_ Oh,

(DMI<sup>7</sup>) DMI<sup>7</sup>(b5) G<sup>7</sup>(#5) CMI<sup>7</sup> (B<sup>9</sup>(#11)) BbMI<sup>7</sup> Eb<sup>7</sup>(b9) AbMA<sup>9</sup> (Db<sup>9</sup>SUS Db<sup>9</sup>) Db<sup>9</sup>

quite un - der-stand \_\_\_\_\_ a - bout Old Folks. Did he fight for the blue \_\_\_\_\_ or the gray? \_\_\_\_\_  
 some day there'll be \_\_\_\_\_ no more Old Folks. What a lone - ly old town \_\_\_\_\_ this will be. \_\_\_\_\_

(G<sup>13</sup> G<sup>7</sup>(#5) C<sup>9</sup>SUS C<sup>7</sup>(b9)) FMI<sup>7</sup> (F#o<sup>7</sup> Bb<sup>9</sup>SUS Bb<sup>9</sup>/Ab) GMI<sup>7</sup> G<sup>7</sup>(b5) C<sup>7</sup>(b9) G<sup>7</sup>(#5) C<sup>7</sup>(b9)

\_\_\_\_\_ For he's so dip - lo - mat - ic and so dem - o - crat - ic,  
 \_\_\_\_\_ Chil-dren's voic - es at play \_\_\_\_\_ will be stilled for a day, \_\_\_\_\_ the  
 Seems that I've heard some men - tion, he lives on a pen - sion,

F<sup>9</sup> Bb<sup>9</sup>SUS (Bb<sup>7</sup>(b9)) 1., Solos Eb<sup>6</sup>/<sub>9</sub> (Ab<sup>9</sup>) Last x Eb<sup>6</sup>/<sub>9</sub>

we al - ways let him have his way. \_\_\_\_\_ We \_\_\_\_\_ (fine)  
 day that they take Old Folks a - way. \_\_\_\_\_  
 he'll nev - er come right out and say. \_\_\_\_\_

Solo on ABC  
 After solos, D.C. al Last ending

# On A Clear Day (You Can See Forever)

Music by Burton Lane  
Lyric by Alan Jay Lerner

(from "On A Clear Day (You Can See Forever)")

Medium

(D<sup>13(b9)</sup>) **A** GMA<sup>9</sup> C<sup>13(#11)</sup>

On a clear day Rise and look a - round you And you'll

GMA<sup>9</sup> (AMI<sup>7</sup>) B<sup>M</sup>I<sup>7</sup> E<sup>7(b9)</sup> AMI<sup>9</sup>

see who you are. On a clear day

AMI<sup>9</sup> CMI<sup>6/9</sup> F<sup>9(#11)</sup> B<sup>M</sup>I<sup>7</sup> B<sup>b</sup>o<sup>7</sup>

How it will as - tound you That the glow of your be - ing out -

AMI<sup>7</sup> D<sup>9</sup><sub>SUS</sub> D<sup>13(b9)</sup> **B** DMI<sup>7</sup> G<sup>9</sup>

shines ev - 'ry star. You feel part of ev - 'ry

\* DMI<sup>7</sup> G<sup>9</sup><sub>SUS</sub> G<sup>7(13)</sup> CMA<sup>7</sup> A<sup>9</sup>

moun - tain, sea and shore. You can hear, from far and near, a world you've

AMI<sup>9</sup> D<sup>9</sup> **C** GMA<sup>9</sup> (G<sup>o7(add9)</sup> GMA<sup>9</sup>)

nev - er heard be - fore. And on a clear day, On that

(B<sup>M</sup>I<sup>7(b5)</sup>) B<sup>M</sup>I<sup>9</sup> E<sup>7(b9)</sup> Opt. D pedal AMI<sup>7</sup> B<sup>M</sup>I<sup>7</sup> CMA<sup>7</sup> B<sup>M</sup>I<sup>7</sup> **f. & Solos** AMI<sup>7</sup>

clear day. You can see for - ev - er and ev -

D<sup>7(b9)</sup> G<sup>6</sup> AMI<sup>7</sup> D<sup>13(b9)</sup> **Last x** Opt. D pedal AMI<sup>7</sup> B<sup>M</sup>I<sup>7</sup> CMA<sup>7</sup> B<sup>M</sup>I<sup>7</sup>

er - more. (On a) ev - er and ev - er and

Opt. D pedal

ev - er - more. \_\_\_\_\_

\* Jazz performers most often play and sing as in chart.  
Originally written

moun-tain, see and shore. \_\_\_\_\_

and

nev - er heard be - fore. \_\_\_\_\_

# On A Misty Night

Tadd Dameron

Medium  
(Optional Intro.)

$E^b_{MA}{}^7$   $D^b_{MA}{}^7$   $B_{MA}{}^7$   $B^b_{MI}{}^7$   $A^b_{MA}{}^7$   $G^b{}^7$   $F_{MI}{}^7$   $E^9$

**A**  $E^b_{MA}{}^7$   $G_{MI}{}^7$   $C_{MI}{}^7$   $G_{MI}{}^7$   $F^{\#}_{MI}{}^7$   $F_{MI}{}^7$   $(B^b_{13}{}^{(b9)})$   $F_{MI}{}^9$

$(A^b_{MI}{}^7)$   $D^b{}^9$   $(G^7{}^{(9)})$   $(G^7{}^{(5)})$   $D^b{}^9$   $(\#11)$   $B^9$   $(\#5)$   $B^b{}^9$   $(A^b{}^9)$   $G_{MI}{}^7$   $C^7$   $(\#5)$   $F_{MI}{}^7$   $B^b_{13}{}^{(b9)}$

$E^b_{MA}{}^7$   $G_{MI}{}^7$   $C_{MI}{}^7$   $G_{MI}{}^7$   $F^{\#}_{MI}{}^7$   $F_{MI}{}^7$   $(B^b_{13}{}^{(b9)})$   $F_{MI}{}^9$

$(A^b_{MI}{}^7)$   $D^b{}^9$   $(G^7{}^{(9)})$   $(G^7{}^{(5)})$   $D^b{}^9$   $(\#11)$   $B^9$   $(\#5)$   $F_{MI}{}^7$   $B^b{}^7$   $(b9)$   $E^b{}^6$   $F_{MI}{}^7$   $B^b{}^7$   $(b9)$   $E^b{}^6$

**B**  $B_{MI}{}^7$   $E^7$   $B^b_{MI}{}^7$   $E^b{}^7$   $A^b_{MA}{}^7$   $B^b_{MI}{}^7$   $C_{MI}{}^7$   $B^b_{MI}{}^7$   $A^b_{MA}{}^7$

$D^b_{MI}{}^7$   $G^b{}^7$   $C_{MI}{}^7$   $F^7$   $F_{MI}{}^7$   $(B^b_{13}{}^{(b9)})$

**C**  $E^b_{MA}{}^7$   $G_{MI}{}^7$   $C_{MI}{}^7$   $G_{MI}{}^7$   $F^{\#}_{MI}{}^7$   $F_{MI}{}^7$   $(B^b_{13}{}^{(b9)})$   $F_{MI}{}^9$  (Optional  $\oplus$ )

(AbMI<sup>7</sup>) Db<sup>9</sup> Db<sup>9(#11)</sup> B<sup>9(#5)</sup> FMI<sup>7</sup> Bb<sup>7(b9)</sup> Eb<sup>6</sup> C<sup>7(b9)</sup>(#5) FMI<sup>7</sup> Bb<sup>13(b9)</sup>

(Solos) D EbMA<sup>7</sup> (G<sup>7(#9)</sup>) GMI<sup>7</sup> CMI<sup>7</sup> (GMI<sup>7</sup> F#MI<sup>7</sup>) FMI<sup>7</sup> (Bb<sup>7(b9)</sup>)

1. (AbMI<sup>7</sup>) Db<sup>9</sup> (Db<sup>9(#11)</sup>) B<sup>9(#5)</sup> Bb<sup>9</sup> GMI<sup>7</sup> C<sup>7(b9)</sup>(#5) FMI<sup>7</sup> Bb<sup>7(b9)</sup>

2. (Db<sup>9(#11)</sup>) FMI<sup>7</sup> Bb<sup>7(b9)</sup> B<sup>9(#5)</sup> Bb<sup>9</sup> EbMA<sup>7</sup> Eb<sup>6</sup> E BMI<sup>7</sup> E<sup>7</sup> BbMI<sup>7</sup> Eb<sup>7</sup>

AbMA<sup>7</sup> DbMI<sup>7</sup> Gb<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup>

F EbMA<sup>7</sup> (G<sup>7(#9)</sup>) GMI<sup>7</sup> CMI<sup>7</sup> (GMI<sup>7</sup> F#MI<sup>7</sup>) FMI<sup>7</sup> (Bb<sup>7(b9)</sup>)

(AbMI<sup>7</sup>) Db<sup>9</sup> Db<sup>9(#11)</sup> B<sup>9(#5)</sup> Bb<sup>9</sup> FMI<sup>7</sup> Bb<sup>7(b9)</sup> EbMA<sup>7</sup> FMI<sup>7</sup> Bb<sup>7(b9)</sup>

Go back to letter D for more solos (DDEF)  
After solos, D.S. al fine  
(or take optional Coda)

⊕ (AbMI<sup>7</sup>) Db<sup>9</sup> Db<sup>9(#11)</sup> B<sup>9(#5)</sup> Bb<sup>9</sup> sus4-3 EbMA<sup>7</sup> DbMA<sup>7</sup> BMA<sup>7</sup> BbMI<sup>7</sup>

AbMA<sup>7</sup> Gb<sup>7</sup> FMI<sup>7</sup> E<sup>9</sup> EbMA<sup>7</sup>

The bridge (letter B) is often played with variations (or ad lib.).

# One Hundred Ways

Kathy Wakefield  
Benjamin Wright  
Tony Coleman

Medium Pop Ballad (♩ = 84)

(Intro)  $E_b^{(add 9)}$  (light drums)  $A^{9(b5)}$   $A_bMA^9$   $G^{7(b9)(\#5)}$

*p* (el. piano)

$CMI^9$   $F^{9(\#11)}$   $B_b^{13}_{SUS}$   $B_b^6$   $B_b^{13}_{SUS}$   $B_b^{7(b9)}$  *mf*

Com-pli-ment

**A** *S* what she does; send her ros - es just be-cause. If it's

$E_b^{(add 9)}$  (w/ sustained chords)  $A^{9(b5)}$   $A_bMA^9$   $G^{7(b9)(\#5)}$

(el. pn.)

vi - o - lins she loves, let them play. ded - i - cate

$CMI^9$   $F^{9(\#11)}$   $B_b^{13}_{SUS}$   $B_b^6$   $B_b^{13}_{SUS}$   $B_b^{7(b9)}$

**B** her fav - 'rite song and hold her clos - er all night long,

$E_b^{(add 9)}$  (el. pn. etc., optional)  $A^{9(b5)}$   $A_bMA^9$   $D_b^{9(\#11)}$   $A_bMI^6/C_b$

$E_b^{MA7}/B_b$   $C^{13}_{SUS}$   $C^{7(b9)(\#5)}$   $FMI^7$   $GMI^7$   $A_bMA^7$   $B_b^9_{SUS}$   $A_b^{(add 9)}$   $E_b^{(add 9)}$   $B_b^9_{SUS}$

Love her to - day; find one hun - dred ways. Don't for-get

**C** there could be an old lov - er in her mem - o - ry. If you

$E_b^{(add 9)}$   $A^{9(b5)}$   $A_bMA^9$   $G^{7(b9)(\#5)}$

$CMI^9$   $F^{9(\#11)}$   $B_b^{13}_{SUS}$   $B_b^6$   $B_b^{13}_{SUS}$   $B_b^{7(b9)}$

need her so much more, why don't you say? May - be she has

**D**  $E_b^{(add 9)}$   $A^{9(b5)}$   $AbMA^9$   $Db^{9(\#11)}$   $AbMI^6/Cb$

it in her mind that she's just wast-ing her time.

$E_bMA^7/Bb$   $C^{13}_{SUS}$   $C^{7(b9)(\#5)}$   $FMI^7$   $GMI^7$   $AbMA^7$   $Bb^9_{SUS}$   $Ab^{(add 9)}$   $E_b^{(add 9)}$

Ask her to stay; find one hun - dred ways.

**E**  $CbMA^9$   $BbMI^7$   $AbMI^7$   $Db^9_{SUS}$   $GbMA^9$

Be-in' cool \_ won't help you keep a love warm; you'll just blow your on-ly chance.

$Db/F$   $E_bMI^7$   $AbMI^7$   $Bb^{13}_{SUS}$

Take the time to o-pen up your heart. That's the se-cret of ro-mance.

**F**  $E_b^{(add 9)}$   $A^{9(b5)}$   $AbMA^9$   $G^{7(b9)(\#5)}$

Sac-ri-fice, if you care; Buy her some moon-light to wear. If it's

$CMI^9$   $F^{9(\#11)}$   $Bb^{13}_{SUS}$   $Bb^6$  (end solo)  $Bb^{13}_{SUS}$   $Bb^7(b9)$

one more star she wants go all the way. (vocal on D.S.) In your arms to-night.

**G**  $E_b^{(add 9)}$   $A^{9(b5)}$   $AbMA^9$   $Db^{9(\#11)}$   $AbMI^6/Cb$

she'll re-lect that she owes you the sweet - est of debts. If

$E_bMA^7/Bb$   $C^{13}_{SUS}$   $C^{7(b9)(\#5)}$   $FMI^7$   $GMI^7$   $AbMA^7$   $Bb^9_{SUS}$   $Ab^{(add 9)}$

Solos  $E_b^{(add 9)}$   $Bb^9_{SUS}$

she wants to pay, find one hun - dred ways.

D.S. for solo. Vocal enters at pickups to **G**

**Ending**  $E_b^{(add 9)}$   $CMI^9$   $Db^9/Cb$   $E_bMA^7/Bb$   $C^{13}_{SUS}$   $C^{7(b9)(\#5)}$   $FMI^7$   $GMI^7$   $AbMA^7$   $Bb^{13}_{SUS}$

You bet-ter be-lieve it, whoa. Love her to - day; find one hun - dred ways.

$Ab^{(add 9)}$   $E_b^{(add 9)}$   $CMI^9$   $Db^9/Cb$

(Vamp & fade)

On the original recording the D.S. is only back to letter F. The instrumental solo is 7 bars, with the vocal entering at the pickups to letter G.

# Our Delight

Tadd Dameron

Medium Bright

**A**  $(B^9(\#11))$   $F^7(\#5)$   $B^b13$  (bass or dr. fill)  $A^{13}$   $AbMA^7$   $CMI^7$   $F^9$   $(Db^9(\#11))$   $CMI^7$   $F^9$   $B^9(\#11)$   $F^7(\#5)$

$B^b9$  (bass or dr. fill)  $B^bMI^7$   $B^o7$   $Ab^6/C$   $B^o7$   $B^bMI^7$   $E^b13$   $(B^9(\#11))$   $F^7(\#5)$

$B^b13$  (bass or dr. fill)  $A^{13}$   $AbMA^7$   $CMI^7$   $F^9$   $(Db^9(\#11))$   $CMI^7$   $F^9$   $B^9(\#11)$   $F^7(\#5)$

$B^b9$  (bass or dr. fill)  $B^bMI^7$   $B^o7$   $Ab^6/C$   $B^o7$   $B^bMI^7$   $E^b13(b9)$   $Ab^6$   $E^bMI^7$

**B**  $(Ab^7(\#9))$   $E^bMI^7$   $AMI^9$   $D^{13}$   $DbMA^9$

(bass walk)

$DbMI^7$   $G^b13$   $CMI^7$   $F^{13}$   $BMI^7$   $E^{13}$   $B^bMI^7$   $(B^9(\#11))$   $F^7(\#5)$

(tutti)

**C**  $B^b13$  (bass or dr. fill)  $A^{13}$   $AbMA^7$   $CMI^7$   $F^9$   $(Db^9(\#11))$   $CMI^7$   $F^9$   $B^9(\#11)$   $F^7(\#5)$

$B^b9$  (bass or dr. fill)  $B^bMI^7$   $B^o7$   $Ab^6/C$   $B^o7$   $B^bMI^7$   $E^b13(b9)$   $Ab^6$

(Solos)

**D**  $B^b9$   $A^9$   $AbMA^7$   $F^7(\#5)$   $B^b9$

$B^bMI^7$   $E^b7(b9)$  1.  $Ab^6$   $F^7(\#5)$  2.  $Ab^6$   $Ab^6$   $(EMI^7)$

**E**  $E^b_{MI}{}^7$   $(Ab^7(\#5))$   $A_{MI}{}^7$   $D^9$   $D^b_{MA}{}^9$   $D^b_{MI}{}^7$   $G^b^9$   $C_{MI}{}^7$   $F^9$

$B_{MI}{}^7$   $E^9$   $B^b_{MI}{}^7$   $E^b^7$  **F**  $B^b^9$   $A^9$   $A^b_{MA}{}^7$   $F^{7(\#5)}$

$B^b^9$   $B^b_{MI}{}^7$   $E^b^{7(b9)}$   $A^b6$  Till cue  $C_{MI}{}^7$   $F^{7(\#5)}$  Last x on cue  $C_{MI}{}^7$   $F^{7(\#5)}$

Repeat to letter D for more solos Optional D.S. al Coda

**(Optional Shout Chorus)**

**G**  $B^b^{13}$   $A^{13}$   $A^b_{MA}{}^7$   $G^b^{13}$   $D^b_{MI}{}^7$   $C_{MI}{}^7$   $F^{13}$

**(Soloist)**

$B^b^9$   $B^b_{MI}{}^7$   $E^b^{7(b9)}$   $A^b6$  1.  $F^{7(\#5)}$  2.  $A^b6$   $(E_{MI}{}^7)$

**(Soloist)**

**H**  $E^b_{MI}{}^7$   $(Ab^7(\#5))$   $A_{MI}{}^7$   $D^9$   $D^b_{MA}{}^9$   $D^b_{MI}{}^7$   $G^b^9$   $C_{MI}{}^7$   $F^9$

$B_{MI}{}^7$   $E^9$   $B^b_{MI}{}^7$   $(E^b^7)$   $F^{7(\#5)}$  **I**  $B^b^{13}$   $A^{13}$   $A^b_{MA}{}^7$   $G^b^{13}$   $D^b_{MI}{}^7$   $C_{MI}{}^7$

**(Soloist)**

$C_{MI}{}^7$   $F^{13}$   $B^b^9$   $B^b_{MI}{}^7$   $E^b^{7(b9)}$   $A^b6$   $C_{MI}{}^7$   $F^{7(\#5)}$   $(B^9(\#11))$

D.S. al Coda

$B^b_{MI}{}^7$   $B^{\circ7}$   $A^b6/C$   $B^{\circ7}$   $B^b_{MI}{}^7$   $E^b^{13(b9)}$   $A^b6^9$

Bars 7-8 of letter A (and similar spots) are often played as follows:

$A^b6/C$   $B^{\circ7}$   $B^b_{MI}{}^7$   $F^{7(\#5)}$

This piece is often played in D flat

# (Our) Love Is Here To Stay

(from "The Goldwyn Follies")

George Gershwin  
Ira Gershwin

Freely

(Verse) (C<sup>13</sup>) F<sup>6</sup>

The more I read the pa - pers The less I com - pre - hend The

GMI<sup>7</sup> C<sup>9</sup> F<sup>6</sup>/A A<sup>b7</sup> GMI<sup>7</sup> C<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>

world and all its ca - pers And how it all will end. Noth - ing seems to be

F/A G<sup>13</sup> (C<sup>7</sup>) B<sup>b</sup>MA<sup>7</sup>

last - ing, But that is - n't our af - fair. We've got some - thing

E<sup>b</sup>MI<sup>7(b5)</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>13</sup>

per - ma - nent, I mean in the way we care.

(Medium)

C<sup>13</sup> A G<sup>9</sup> (C<sup>7</sup> sus) GMI<sup>7</sup> C<sup>7</sup> (F<sup>6</sup> B<sup>b</sup> )

It's ver - y clear Our love is here to stay,

(F<sup>6</sup>) A<sup>b</sup>MI<sup>7</sup> D<sup>7</sup> G<sup>9</sup> (C<sup>7</sup> sus) GMI<sup>7</sup> C<sup>7</sup> (E<sup>b</sup>9(b5) E<sup>b</sup>9(b5) D<sup>9</sup> )

Not for a year, But ev - er and a day.

(D<sup>9</sup>) B<sup>b</sup>MI<sup>7(b5)</sup> G<sup>13</sup> E<sup>7(b9)</sup> A<sup>b</sup>MI<sup>7</sup> D<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> F<sup>b</sup>MA<sup>7</sup> (B<sup>b</sup>MA<sup>9</sup>)

The ra - di - o and the tel - e - phone and the mov - ies that we

Solo on AB  
 After solos, D.S. al fine

# People Make The World Go 'Round

Med. Slow R & B  
(dr. tacet)

Thom Bell  
Linda Creed

(as performed by the Stylistics)

N.C. (EMI<sup>11</sup>)

(add dr.)

(el. pn. w/ bs. lower note 8va)

### A

Trash man did-n't get my trash to-day. Oh, why? Be-cause they want more  
Wall Street los-in' dough on ev-'ry share. They're blam-in' it on long-er

EMI<sup>9</sup> (marimba) DMI<sup>9</sup> AMI<sup>7</sup>

(el. pn./bs. 8va)

pay. hair. Bus-es on strike, want a raise in fare, so  
Big men smok-in' in their eas-y chair on a

EMI<sup>9</sup>

they can help pol-lute the air. But  
fat ci-gar with-out a care. }  
But

DMI<sup>9</sup> AMI<sup>7</sup> EMI<sup>9</sup>

### B

That's what makes the world go round, the ups and downs, the car-o-sel.

AMI<sup>7</sup> Bmi<sup>7</sup> AMI<sup>7</sup> G FMA<sup>7</sup>

(sample bs.)

Chang-ing peo - ple's heads a - round. Go un - der-ground, young man

$FMA^7 G/F$   $Ami^7$   $Bmi^7 Ami^7$  (G)  $F\#mi^{7(b5)}$

(vocal, top notes, with marimba, both notes)

*mf* Peo-ple make the world go 'round.

$B^7$   $Ami^7$   $E mi^9$

break

(Optional solos) on AB

2. **C** (flugelhorns, both x's)

(round.) (1st x) (2nd x)

(But)

$E mi^7$  (like letter A)  $D mi^7$   $Ami^7 E mi^9$

D.S. al Coda

$g$  'round. Peo-ple make the world go

$E mi^9$   $A^{13}$   $A^{13}$   $Ami^9$

(bs.)

Vamp & fade

**A** (2nd x) (Flugelhorn, letter A, 2nd x)

# Piano In The Dark

Brenda Russell, Jeff Hull  
and Scott Cutler

(as performed by Brenda Russell)

## Medium Pop Ballad

**(Intro)**  $F_{MI}$   $E^b/D^b$  (2nd x)  $A^b/C$   $D^b$   $E^b$   $A^b/C$

*mf* (synth., 8va b.)

**2.**  $(E^b)$   $F_{MI}$   $C_{MI}/E^b$  /  $C_{MI}^7/B^b$   $F_{MI}^{(add9)}$   $F_{MI}$   $C_{MI}/E^b$  /  $C_{MI}^7/B^b$

**A**  $F_{MI}^{(add9)}$   $F_{MI}$   $C_{MI}/E^b$  /  $C_{MI}^7/B^b$   $F_{MI}^{(add9)}$   $F_{MI}$   $C_{MI}/E^b$  /  $C_{MI}^7/B^b$

*mf* When I find my-self watch-in' the time, — I nev-er think a-bout all the fun-ny things you've said; —

$B^b_{MI}/D^b$   $D^b$   $A^b/C$   $B^b_{MI}/D^b$   $E^b$

I feel like it's dead. — Where is it lead - ing me now?

**B**  $F_{MI}^{(add9)}$   $F_{MI}$   $C_{MI}/E^b$   $C_{MI}^7/B^b$

I turn a - round in the still of the room, —  
He holds me close like a beat of a heart. —

$F_{MI}^{(add9)}$   $F_{MI}$   $C_{MI}/E^b$   $C_{MI}^7/B^b$   $B^b_{MI}/D^b$   $D^b$

know - ing this is when — I'm go - na make my move. — Can't  
He plays a mel - o - dy born to tear me all a - part. — The

$A^b/C$   $C^7(\#5)$  *cresc.*  $B^b/D$   $C/E$  *f*

wait an - y long - er and I'm feel - ing strong - er. } But oh, —  
si - lence is bro - ken and no words are spo - ken. }

**C**  $F^{(add9)}$   $F_{SUS}/B^b$   $F/C$   $B^b/D$

— just as — I walk to the door — I can feel your e - mo -

$F$   $F/G$   $F^{(add9)}/A$   $F_{SUS}/B^b$   $F/C$   $B^b/D$   $\Phi$

tion — there. — It's pull - ing — me back, back — to love — you.

**D**  $C/D$   $DMI^7$   $Bb$   $F/C$   $C$   $GMI^7$   $F/A$

Oh, no, caught up in the mid-dle I cry just a lit-tle when

$F_{sus}/Bb$   $C$   $C/D$   $DMI^7$   $Bb$   $F/C$   $C$

I think of let-ting go. Oh, no, gave up on the rid-dle, I cry

$GMI^7$   $F/A$  *dimin.*  $BbMI^9$   $C$  *(synth.) mf*  $FMI$

just a lit-tle when he plays pi-an-o in the dark.

$Eb/Db$   $Ab/C$   $Db$   $Eb$   $BbMI^9$   $C$

he plays pi-an-o in

**E** *Piano solo*  $FMI^{(add9)}$   $FMI$   $CMI/Eb$   $CMI^7/Bb$   $FMI^{(add9)}$   $FMI$   $CMI/Eb$   $CMI^7/Bb$

the dark.

$BbMI$   $Db/Db$   $Ab/C$   $C^{7(\#5)}$  *cresc.*  $Bb/D$   $C/E$  *f*

Oh, the si-lence is bro-ken and no words are spo-ken. But oh,

**(D.S. (to C) al Coda)**

**F**  $C/D$   $DMI^7$   $Bb$   $F/C$   $C$   $GMI^7$   $F/A$

*f* Oh, no, caught up in the mid-dle I cry just a lit-tle when

$F_{sus}/Bb$   $C$   $C/D$   $DMI^7$   $Bb$   $F/C$   $C$

I think of let-ting go. Oh, no, gave up on the rid-dle I cry

$GMI^7$   $F/A$   $BbMI^9$   $C$   $GMI^7$   $F/A$  *dimin.*  $BbMI^9$   $C$

just a lit-tle. I cry, I cry. just a lit-tle when he plays pi-an-o in

**G**  $FMI^{(add9)}$   $FMI$   $CMI/Eb$   $CMI^7/Bb$   $FMI^{(add9)}$   $FMI$   $CMI/Eb$   $CMI^7/Bb$  *(On cue)*  $F_{sus}^{(add9)}$

*mf* the dark. (pn. fills to end) (Vamp till cue)

# Piano In The Dark (Rhythm Section)

## Medium Pop Ballad

### (Intro)

1. *mf* (synth., 8va b.)  
**F<sub>M1</sub>** **E<sub>b</sub>/D<sub>b</sub>** (2<sup>nd</sup> x) **A<sub>b</sub>/C** **D<sub>b</sub>** **E<sub>b</sub>** **A<sub>b</sub>/C**  
 (synth., bass tacet)

2. **(E<sub>b</sub>)** **F<sub>M1</sub>** (synth.) **C<sub>M1</sub>/E<sub>b</sub>** **C<sub>M1</sub><sup>7</sup>/B<sub>b</sub>** **F<sub>M1</sub> (add 9)** **F<sub>M1</sub>** **C<sub>M1</sub>/E<sub>b</sub>** **C<sub>M1</sub><sup>7</sup>/B<sub>b</sub>**  
 (bass)

**A** (synth.) *mf* **F<sub>M1</sub> (add 9)** **F<sub>M1</sub>** **C<sub>M1</sub>/E<sub>b</sub>** **C<sub>M1</sub><sup>7</sup>/B<sub>b</sub>** **F<sub>M1</sub> (add 9)** **F<sub>M1</sub>** **C<sub>M1</sub>/E<sub>b</sub>** **C<sub>M1</sub><sup>7</sup>/B<sub>b</sub>** (etc.)

(synth.) **B<sub>b</sub><sub>M1</sub>/D<sub>b</sub>** **D<sub>b</sub>** **A<sub>b</sub>/C** **B<sub>b</sub><sub>M1</sub>/D<sub>b</sub>** **E<sub>b</sub>**

**B** (synth.) **F<sub>M1</sub> (add 9)** **F<sub>M1</sub>** **C<sub>M1</sub>/E<sub>b</sub>** **C<sub>M1</sub><sup>7</sup>/B<sub>b</sub>** **F<sub>M1</sub> (add 9)** **F<sub>M1</sub>** **C<sub>M1</sub>/E<sub>b</sub>** **C<sub>M1</sub><sup>7</sup>/B<sub>b</sub>**

**B<sub>b</sub><sub>M1</sub>/D<sub>b</sub>** **D<sub>b</sub>** **A<sub>b</sub>/C** **C<sup>7</sup>(#5)** **B<sub>b</sub>/D** **C/E** *cresc.*

**C** **F (add 9)** **F<sub>sus</sub>/B<sub>b</sub>** **F/C** **B<sub>b</sub>/D** **F** **F/G** **F (add 9)** **A**  
*f* (sample bs.)

*F<sub>SUS</sub>/B<sub>b</sub>* *F/C B<sub>b</sub>/D* *C<sup>⊕</sup> (Heavier beat)* *D C<sup>⊖</sup> DMI<sup>7</sup>* *B<sub>b</sub> F/C C*

(sample bs.) (etc.)

*GMI<sup>7</sup>F/A* *F<sub>SUS</sub>/B<sub>b</sub>* *C C/D DMI<sup>7</sup>* *B<sub>b</sub> F/C C* *GMI<sup>7</sup>F/A*

dimin.

1. *B<sub>b</sub>MI<sup>9</sup>/C* *F<sub>MI</sub>* *E<sub>b</sub>/D<sub>b</sub>* *A<sub>b</sub>/C* *D<sub>b</sub>* *E<sub>b</sub>*

*mf* (synth., 8va b.)

2. *B<sub>b</sub>MI<sup>9</sup>/C* *E* *F<sub>MI</sub> (add 9)* *F<sub>MI</sub>* *C<sub>MI</sub>/E<sub>b</sub> C<sub>MI</sub><sup>7</sup>/B<sub>b</sub>* *F<sub>MI</sub> (add 9)* *F<sub>MI</sub>* *C<sub>MI</sub>/E<sub>b</sub> C<sub>MI</sub><sup>7</sup>/B<sub>b</sub>*

*mf* (Piano solo) (synth.)

*B<sub>b</sub>MI<sup>9</sup>/D<sub>b</sub>D<sub>b</sub>* (end solo) *A<sub>b</sub>/C* *C<sup>7</sup>(#5)* *B<sub>b</sub>/D* *C/E*

*cresc.* D.S. al Coda

*F* *C/D DMI<sup>7</sup>* *B<sub>b</sub> F/C C* *GMI<sup>7</sup>F/A* *F<sub>SUS</sub>/B<sub>b</sub>* *C*

*f*

*C/D DMI<sup>7</sup>* *B<sub>b</sub> F/C C* 1. *GMI<sup>7</sup>F/A* *B<sub>b</sub>MI<sup>9</sup>/C*

2. *GMI<sup>7</sup>F/A* *B<sub>b</sub>MI<sup>9</sup>/C* *G* *F<sub>MI</sub> (add 9)* *F<sub>MI</sub>* *C<sub>MI</sub>/E<sub>b</sub> C<sub>MI</sub><sup>7</sup>/B<sub>b</sub>*

*mf* (gtr.) (Piano fills to end)

*F<sub>MI</sub> (add 9)* *F<sub>MI</sub>* *C<sub>MI</sub>/E<sub>b</sub> C<sub>MI</sub><sup>7</sup>/B<sub>b</sub>* *F<sub>SUS</sub> (add 9)*

(Vamp till cue) (On cue)

# Pick Up The Pieces

Alan Gorrie, Roger Ball,  
Owen McIntyre, Hamish Stuart,  
Malcolm Duncan & Robbie McIntosh  
(As performed by Average White Band)

Medium Rock

(Intro) C<sup>7</sup>(<sup>#9</sup>add4)

(gtr.) *f*

The intro consists of a single staff in treble clef with a key signature of three flats (B-flat major). It begins with a guitar trill (gtr.) over a dotted quarter note, followed by a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. This is followed by three measures of whole rests, each marked with a slash (/).

**A** FMI<sup>7</sup>

*f* (saxes)

Section A is a saxophone part in bass clef with a key signature of three flats. It features a rhythmic pattern of eighth notes: G3, A3, B-flat3, C4, B-flat3, A3, G3. This pattern is repeated across four measures, with the final measure ending on a whole rest marked with a '2' (fingerings). The first measure is marked with a forte (*f*) dynamic and '(saxes)'.

FMI<sup>7</sup>

This staff continues the saxophone part from section A, repeating the eighth-note pattern for another four measures, ending with a whole rest marked with a '2'.

**B** B<sup>b9</sup><sub>SUS</sub> FMI<sup>7</sup>

Section B shows a change in the saxophone part. The first four measures feature a suspended chord (B<sup>b9</sup><sub>SUS</sub>) with a rhythmic pattern of eighth notes: G3, A3, B-flat3, C4, B-flat3, A3, G3. The final measure returns to the FMI<sup>7</sup> chord with a whole rest marked with a '2'.

1. FMI<sup>7</sup> 2. FMI<sup>7</sup>

This section shows a piano accompaniment in bass clef. It consists of two measures of a whole note chord, FMI<sup>7</sup>, with a '2' indicating the fingering. The first measure is marked with a '1.' and the second with a '2.', indicating two different voicings or fingerings.

**C** B<sup>b9</sup>(add4)

Section C features a saxophone part in bass clef with a key signature of three flats. It consists of three measures of eighth notes: G3, A3, B-flat3, C4, B-flat3, A3, G3, with a quarter rest at the end of each measure.

B<sup>b9</sup>(add4) C<sup>7</sup>(<sup>#9</sup>omit5) FMI<sup>7</sup>

This staff continues section C. The first four measures are B<sup>b9</sup>(add4) with eighth notes. The fifth measure is a whole note chord, C<sup>7</sup>(<sup>#9</sup>omit5), with a 'b' and '8' indicating a flat and an octave shift. The final measure is FMI<sup>7</sup> with a whole rest marked with a '2'.

**D** S. FMI<sup>7</sup>

Section D is a saxophone part in bass clef with a key signature of three flats. It features a rhythmic pattern of eighth notes: G3, A3, B-flat3, C4, B-flat3, A3, G3. This pattern is repeated across four measures, with the final measure ending on a whole rest marked with a '2'. The first measure is marked with a forte (*f*) dynamic and '(S.)'.

FMI<sup>7</sup>

This staff continues the saxophone part from section D, repeating the eighth-note pattern for another four measures, ending with a whole rest marked with a '2'.

**E**  $Bb^9_{sus}$   $FMI^7$   $\text{\textcircled{O}}$

(saxes)

**F**  $Bb^9(add4)$   $C^7(\#9)$  (omit5)

$C^7(\#9)$  (omit5) (drs. continue)

Pick up the piec-es, uh huh. Pick up the piec-es, uh huh. Pick up the piec-es, uh huh. Pick up the piec-es.

(Sax solo) **G**  $Bb^9_{sus}$  2 (3x's)

(sax bkgr., tacet 1st x)

(Solo, etc.) **H**  $FMI^7$  (End solo)

D.S. al Coda

(Optional repeat to letter G for more solos)

$\text{\textcircled{O}}$  **I**  $Bb^9(add4)$  1.

2.  $Bb^9(add4)$   $C^7(\#9)$  (omit5)

**J**  $FMI^7$  1., 2. 3.

Pick up the piec-es. Pick up the

**K**  $FMI^7$

# Pick Up The Pieces (Rhythm Section)

Medium Rock

(Intro)

(rhythm gtr., 8va)

*f*  $C^7(\#9)$   
(omit5)  
(add4)

(organ)

(bass) (drums tacet, tamborine "roll")

**A** (lead gtr., loco)

$FMI^7$  (rhythm gtr.)

2 2 2 (etc.)

(bass) (dr. play time)

**B**

$Bb^9_{SUS}$   $FMI^7$

1. 2.

$FMI^7$   $FMI^7$  (dr. fill)

**C** (lead gtr.) (rhythm gtr. play 16ths)

$Bb^9(\text{add}4)$  (organ)

$Bb^9(\text{add}4)$   $C^7(\#9)$  (omit5)  $FMI^7$  (like letter A)

(etc.)



# Please Don't Talk About Me When I'm Gone

Sidney Clare, Sam H. Stept  
& Bee Palmer

Medium

(Verse)

$E_b^6$   $C_{MI}^7$   $G_{MI}^7$   $E_b^7$   $A_b^6$   $E_b^6$

Years we've been to - geth - er, seems we can't — get a - long  
Just be - fore our part - ing, some - thing I — want to say.

$G_{MI}^7$   $G_b^{\circ 7}$   $F_{MI}^7$   $B_b^7$   $F_{MI}^7$   $B_b^{7(\#5)}$   $E_b^6$   $B_b^{7(\#5)}$

No mat - ter what I do, it don't ap - peal to you.  
I'm real - ly sor - ry now, for ev - 'ry brok - en vow.

$E_b^6$   $C_{MI}^7$   $G_{MI}^7$   $E_b^7$   $A_b^6$   $E_b^6$   $E^{\circ 7}$

Makes no diff - 'rence wheth - er I am right — or I'm wrong,  
Sweet - heart, now you're start - ing on your own — lit - tle way,

$B_b^6/F$   $B_b^6$   $A_b^7$   $G^7$   $C_{MI}^7$   $F^7$   $B_b^7$

If we can't be sweet - hearts, this much you can do:  
One thing please re - mem - ber, in your mind some - how.

(Medium)

**A**  $E_b^6$   $G^7$   $C^7$

Please don't talke a - bout — me when I'm gone. — Oh, hon - ey,

$F^7$   $B_b^7$   $G_{MI}^7$   $C^{7(b9)}$   $F_{MI}^7$   $B_b^7$

though our friend - ship ceas - es from now on. — And, lis - ten,

$E_b^6$   $G^7$   $C^7$

if you can't say an - y thing real nice, — it's bet - ter

$F^7$   $B_b^7$   $E_b^6$  ( $F_{MI}^7$   $F^{\# \circ 7}$   $E_b^6/G$ )

not to talk at all, — is my ad - vice. We're part - ing,

**B**  $G^7$   $C^7$

you go your — way, I'll go mine, — it's best that we do. —

$F^7$   $F_{MI}^7$   $Bb^7$

Here's a kiss! — I hope that this — brings lots of luck to you.

**C**  $E^b6$   $G^7$   $C^7$

Makes no diff-'rence how — I car - ry on, — re - mem - ber,

$F^7$   $Bb^7$   $E^b6$  ( $C^{7(b9)}$   $F_{MI}^7$   $Bb^7$ )

please don't talk a - bout me when I'm gone. (fine) Solo on ABC  
After solos D.S. al fine

# Put On A Happy Face

(from "Bye Bye Birdie")

Music by Charles Strouse

Lyric by Lee Adams

Medium

**A**  $E^b6/9$   $A^bMA^7$   $GMI^7$   $C^{7(b9)}$   $FMI^7$   $Bb^7$   $FMI^7$   $Bb^7$

Gray skies are gon - na clear up, \_\_\_\_\_ Put on a hap - py face.

$E^b6/9$   $A^bMA^7$   $GMI^7$   $C^{7(b9)}$   $FMI^7$   $Bb^9$   $BbMI^7$   $E^b7$

Brush off the clouds and cheer up, \_\_\_\_\_ Put on a hap - py face,

**B**  $A^bMA^7$   $(D^7)$   $G^7$   $C^7$   $F^7$   $Bb^7$   $E^bMA^7$   $E^b7$

Take off that gloom - y mask of trag - e - dy, It's not your style.

$A^bMA^7$   $(D^7)$   $G^7$   $C^7$   $F^7$   $FMI^7$   $Bb^7$

You'll look so good that you'll be glad \_\_\_\_\_ you de - cid - ed to smile. \_\_\_\_\_

**C**  $E^b6/9$   $A^bMA^7$   $GMI^7$   $C^{7(b9)}$   $FMI^7$   $Bb^7$   $FMI^7$   $Bb^7$

Pick out a pleas - ant out-look, \_\_\_\_\_ Stick out that no - ble chin,

$E^b6/9$   $A^bMA^7$   $GMI^7$   $C^{7(b9)}$   $FMI^7$   $Bb^9$   $BbMI^7$   $E^b7$

Wipe off that "full of doubt" look, \_\_\_\_\_ Slap on a hap - py grin. And

**D**  $A^bMA^7$   $A^o7$   $E^b6/Bb$   $CMI^7$   $FMI^7$   $Bb^7$   $G^{7(\#5)}$   $C^7$

spread sun - shine all o - ver the place, Just

$F^9_{SUS}$   $F^9$   $Bb^9_{SUS}$   $Bb^{13}$   $E^b6$   $(C^{7(b9)})$   $FMI^7$   $Bb^{7(b9)}$

put on a hap - py face.

Medium Bright Pop

# Real Love

Michael McDonald

Patrick Henderson

(As performed by the Doobie Brothers)

(Intro) N.C. (DMI<sup>7</sup>)  
(add dr. 2nd x)

(Bb<sup>6</sup>)

(bass tacet) (synth.)

(gtr., 2nd x, sounds 8va b.)

DMI<sup>7</sup> C/D BbMA<sup>9</sup> Bb<sup>6</sup> Bmi<sup>7(b5)</sup> A<sup>7</sup>  
(bass, 2nd x only) (etc.)

**A**

Dar - lin' - I know I'm just an-oth-er head on your pil-low. If on-ly just to-

DMI<sup>7</sup> C/D BbMA<sup>9</sup> Bb<sup>6</sup> Bmi<sup>7(b5)</sup> A<sup>7</sup>  
(bass, see footnotes) (etc.)

night, - girl, let me hear you lie just a lit-tle. Tell me I'm the

DMI<sup>7</sup> C/D BbMA<sup>9</sup> Bb<sup>6</sup> Bmi<sup>7(b5)</sup> A<sup>7</sup>

on - ly man that you ev - er real - ly loved. Hon-ey, take me

DMI<sup>7</sup> C/D BbMA<sup>9</sup> Bb<sup>6</sup> N.C.

**B**

back in my mem-o - ry, place where it was all ver-y right, - so ver-y

*C pedal*

so ver - y nice. nice, so ver - y nice.

*(chorus, 8va b.)*

*(bass etc.)*

**C**

Here, dar - lin', stands an - oth - er ban - dit want - ing you. In and out your

life they come and they go. Your days and nights like a

wheel that turns, - grind - in' down a se - cret part of you, deep in - side your

heart, that no - bod - y knows. When you say, "Com -

V.S. (turn page)

$\text{D} \text{GMI}^7$   $\text{FMA}^7/\text{G}$   $\text{GMI}^7$   $\text{C}\sharp^{\circ 7}$   $\text{DMI}^7$   $\text{C}/\text{D}$   $\text{DMI}^7$   $\text{F}\sharp^{\circ 7}$   $\text{GMI}^7$

("com)-fort me", — to an-y - one — who ap-proach-es, chalk -

$\text{GMI}^7$   $\text{FMA}^7/\text{G}$   $\text{GMI}^7$   $\text{C}\sharp^{\circ 7}$   $\text{DMI}^7$   $\text{C}/\text{D}$   $\text{DMI}^7$

in' up the hurt, { you live and you learn. } Well, we've both -  
 { we live and we learn. }

$\text{F}^{13}_{\text{SUS}}$   $\text{F}^7$   $\text{F}^{13}_{\text{SUS}}$   $\text{F}^7$   $\text{F}^{13}_{\text{SUS}}$   $\text{F}^7$   $\text{F}^{13}_{\text{SUS}}$   $\text{F}^7$   $\text{B}\flat$   $\text{B}\flat\text{MA}^9$   $\text{B}\flat$   $\text{B}\flat\text{MA}^9$

— lived long e-nough to know — that we'd trade it all right — now for

(gtr. like Intro)

just one min-ute of real love, — real love. —

$\text{BMI}^{7(b5)}$   $\text{A}^7$   $\text{DMI}^7$   $\text{C}/\text{D}$   $\text{B}\flat\text{MA}^9$   $\text{B}\flat^6$   $\text{BMI}^{7(b5)}$   $\text{A}^7$

$\text{DMI}^7$   $\text{C}/\text{D}$   $\text{B}\flat\text{MA}^9$   $\text{B}\flat^6$   $\text{BMI}^{7(b5)}$   $\text{A}^7$  (etc.)

Real love, — real love. —

(Instr. solo)

$\text{F}^{6/9}$   $\text{F}^6$   $\text{C}^9_{\text{SUS}}$   $\text{C}^7$   $\text{F}\sharp^{\circ 7}$   $\text{GMI}^7$

$\text{GMI}^7$   $\text{DMI}^7/\text{G}$   $\text{C}^9_{\text{SUS}}$   $\text{C}^9$   $\text{F}^{6/9}$

$F^{6/9}$   $F^6$   $C^9_{SUS}$   $C^9$  (end solo)  $F\#^{\circ 7}$   $GMI^7$  D.S. al Coda

When you say, "Com -

$BMI^7(b5)$   $A^7$   $A^b13$   $GMI^7$   $F/A$   $B^b6$   $F/A$   $B^b6$   $F/A$   $B^b6$   $C\#^{\circ 7}$   $DMI^7$

just one min-ute of real \_\_\_\_\_ love, \_\_\_\_\_

$DMI^7$   $C/D$  (like Intro)  $B^bMA^9$   $B^b6$   $BMI^7(b5)$   $A^7$

real love, \_\_\_\_\_ real love. \_\_\_\_\_

$DMI^7$   $C/D$  (like Intro)  $B^bMA^9$   $B^b6$   $BMI^7(b5)$   $A^7$

Real love, \_\_\_\_\_ real love. \_\_\_\_\_ **(Vamp & fade)**

Sample bass:

**A**  $DMI^7$   $C/D$   $B^bMA^7$   $B^b6$   $BMI^7(b5)$   $A^7$  (etc.)

**B**  $(B^b/C)$  (etc.)  $F^{6/9}$   $F^6$   $C^9_{SUS}$  (etc.)

C pedal.....

**D**  $GMI^7$   $FMA^7/G$   $GMI^7$   $C\#^{\circ 7}$   $DMI^7$   $C/D$   $DMI^7$   $F\#^{\circ 7}$   $GMI^7$  (etc.)

# Red Clay

(aka "On The Red Clay")

Music by Freddie Hubbard  
Lyric by Mark Murphy

Freely (All Ad lib)

(Intro)

C#MI<sup>7</sup> (bluesy)

A<sup>9</sup>(#11)

G#<sup>7</sup>(#9)

C#MI<sup>7</sup>

Open — Open — Open — Open

(Medium Funk/Jazz)

solo dr.

(add el. pn. 2nd x, see sample at end)

1. 2.

(trp. w/ tenor 8va b.)

(bs. both x's) (etc.)

**A**

**B**

*mf* (trp./ten. divisi)

**C**

(horns, octaves)

(Solos)

D C#MI<sup>7(add4)</sup> B<sup>MI</sup><sup>7</sup> E<sup>7</sup> A<sup>MA</sup><sup>7</sup> D#<sup>7(#9)</sup> G#<sup>7(#5)</sup> (last x)

(horns, octaves)

Each solo repeats **D** many times  
 After last solo, D.S. al Coda  
 (with repeats)

(Background to any solo, On cue)

(Vamp till cue)

(On cue)

(solo continues)

B<sup>SUS</sup>/C# A<sup>SUS</sup>/B D<sup>9</sup><sub>SUS</sub> E<sup>9</sup><sub>SUS</sub> F#<sup>9</sup><sub>SUS</sub> C#<sup>SUS</sup>/G# (Freely)

(rhythm only) (rall. 3rd x) f (3x's) C#MI<sup>7</sup> (all lib) Open

(Sample el. pn. vamp) (all except solos)

B<sup>SUS</sup>/C# A<sup>SUS</sup>/B D<sup>9</sup><sub>SUS</sub> E<sup>9</sup><sub>SUS</sub> F#<sup>9</sup><sub>SUS</sub> C#<sup>SUS</sup>/G#

Mark Murphy's lyric to "On The Red Clay":

Screen door slappin' somewhere on the side porch,  
 A sleepy mornin' way out in the boondocks,  
 Stories are bein' told on the red clay.

Red clay's where we came from to begin with  
 And where we're goin' when time comes for splittin'.  
 Sounds are bein' dug on the red clay.

Movin', always groovin'.  
 Mornin', midnight, sleep tight.

Someone's playin' somethin' on the back step.  
 The happy faces look out of the windows.  
 Always is somethin' good on the red clay.

Waitin' for the paper in the evenin',  
 You watch the roses climb out of their earth beds.  
 Life is bein' lived on the red clay.

Smoothin' down my baby when she's tired out.  
 I tell her fun things and watch her start smilin'.  
 Nobody bein' sad on my red clay.

Your move, my move, check me.  
 He moves, they move, dig me?

Red clay's just the dirt, but it's alive, son.  
 So what you doin' just sittin' there goofin'?  
 Always a lot to do on the red clay.

# Rockin' In Rhythm

Duke Ellington  
Irving Mills  
Harry Carney

Medium Bright

(Intro) B<sup>9</sup> E<sup>9</sup> A<sup>9</sup> D<sup>9</sup> G<sup>9</sup> C<sup>9</sup> N.C.

(pn., top note of chords)

(Optional: all C<sup>6</sup> until letter D)

**A** C<sup>6</sup> E F<sup>6</sup> F#<sup>o7</sup> C<sup>6</sup>/G A<sup>M7</sup> D<sup>7</sup> G<sup>7</sup>

**B** C<sup>6</sup> E F<sup>6</sup> F#<sup>o7</sup> C<sup>6</sup>/G A<sup>M7</sup> D<sup>7</sup> G<sup>7</sup>

(8va b.) (loco)

**C** C<sup>6</sup> E F<sup>6</sup> F#<sup>o7</sup> C<sup>6</sup>/G A<sup>M7</sup> D<sup>7</sup> G<sup>7</sup>

C<sup>6</sup> E F<sup>6</sup> (C<sup>6</sup>) (8va b.)

(sample bs.)

**D** (Solo) (see notes at end)

8va b. (C<sup>6</sup>) A<sup>M6</sup>

Till cue On cue

A<sup>M6</sup> A<sup>M6</sup> A<sup>M6</sup> B<sup>9</sup> (pn., top note)

**E** B<sup>9</sup> E<sup>9</sup> A<sup>9</sup> D<sup>9</sup> G<sup>9</sup> C<sup>9</sup> N.C.

(pn., top note)

(Solos) (can be all on C6 chord or a C blues)

**F** C<sup>6</sup> (E F<sup>6</sup> F#<sup>o7</sup> C<sup>6</sup>/G A<sup>Mi</sup><sup>7</sup> D<sup>7</sup> G<sup>7</sup>) C<sup>6</sup> (E)

(F<sup>6</sup> F#<sup>o7</sup>) Till cue (C<sup>6</sup>/G A<sup>Mi</sup><sup>7</sup> G<sup>7</sup>/D C<sup>6</sup>) On cue G<sup>9</sup>(#5) { ff }

D.S. al Coda (with all repeats)

**Simple ending**

rall. to end (C<sup>6</sup>) 8va b. C<sup>6</sup>/G

(sample bs.)

**Ellington ending**

(trps., loco) 8va b. (C<sup>6</sup>) C<sup>13</sup>/G (trbs./bs.) (loco) C<sup>7</sup>(b5)

(rall. to end)

Optional melody, 1st 2 x's of letter D

**D** (2nd x 8va) (B<sup>b7</sup>) to solos of letter D

Intro & letter E as played by Ellington:

8va mf B<sup>7</sup> (pn. L.H., loco) E<sup>Mi</sup> A<sup>7</sup> D<sup>Mi</sup> G<sup>13</sup>(#5) C<sup>6</sup> N.C. f

(bs., loco)

# 'Round Midnight

Music by Thelonious Monk  
& Cootie Williams

Lyric by Bernie Hanighen

Ballad

(Optional ad lib)

(Intro)

**A** (Ballad)

It be-gins to tell 'round mid-night, 'round mid-night, I do pret-ty well till

opt. solos: (F<sup>7</sup> E<sup>MA</sup>)

af - ter sun - down, Sup-per-time I'm feel - ing sad, But it

real - ly gets bad \_\_\_\_\_ 'round mid - night. \_\_\_\_\_ Mem-'ries al - ways start 'round

opt. solos: (F<sup>7</sup> E<sup>MA</sup>)

mid - night, 'round mid - night. Have - n't got the heart to stand those mem - 'ries,

when my heart is still with you, and old mid - night knows it too. When some

**B** C MI 7(b5) F 7(#5) Bb 7(b5) C MI 7(b5) F 7(#5)

qua - rel we've had \_\_\_\_\_ needs mend - ing, \_\_\_\_\_ does it mean that our love \_\_\_\_\_ is

*Bb*7(b5) (AbMI7 Db7 GbMA7) FMI7(b5) Bb7(#5) CMI7(b5) F7(#5)

end - ing? Dar - ling I need you; late - ly I find you're

BbMI7 Eb7 AbMI7 Db7 F#MI7 B7 FMI7(b5) Bb7(b9) [C] EbMI7 D Db

out of my arms and I'm out of my mind. Let our love take wing 'round

CMI7(b5) (FMI7(b5) Bb7(b9) EbMI7 Ab7) opt. solos: (F7 EbMA7) BMI7 E7 BbMI7 Eb7

mid-night, 'round mid-night. Let the an-gels sing for your re - turn - ing.

AbMI7 Db7 (EbMI7) GbMA7 (G7(#9) Ab13(#11) CMI7(b5) F7 (B7) FMI7(b5) Bb7(b9) EbMA7 break...

Let our love be safe and sound when old mid - night comes a - round.

**D** (Double x feel) (opt. 8va) ff Bb9 SUS (dr. fill) Bb9 SUS Bb7(#9) (dr.) Bb7(#9) (round.) EbMA7 Bb7(#9)

(bs.) (bass solo)

1., Interlude  
2., Solos

Last x EbMA7 (Optional ad lib. to end) break... (Optional Double x Latin Feel) [E] CMI7(b5) F7(b9) CMI7(b5) F7(b9)

round. Just let our love take wing, and let the an - gels sing your re -

F#MI7 B7(b9) F#MI7 B7(b9) BMI7 E7(b9)

turn - ing. Please let our love be safe and sound when old

(Freely) (EbMA7 AbMA7 GbMA7 E7(b9) EbMI9(MA7)) FMI7(b5) Bb13(b9) BbMI7 Eb7 AbMI7 Db7 F#MI7 B7 E7(b9) EbMA9(b5)

mid - night comes a - round. Ooo.

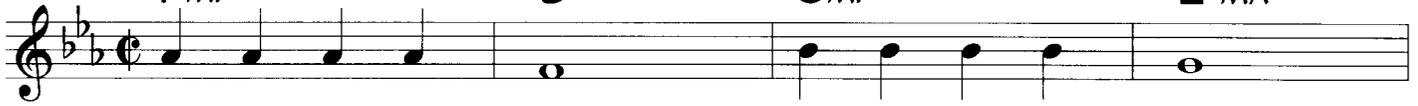
There are many different versions of this tune. The Intro, Interlude and "Last x" ending are optional.

## 'S Wonderful

(from "Funny Face")

George Gershwin  
Ira Gershwin

Medium or Up Tempo \*

(C<sup>7(b9)</sup>)(Verse) FMI<sup>7</sup>Bb<sup>9</sup>GMI<sup>7</sup>Eb<sup>b</sup>MA<sup>7</sup>

He: Life has just be - gun.

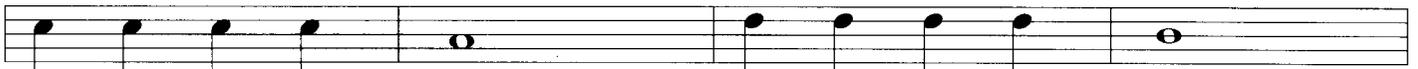
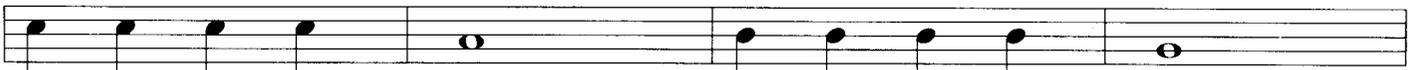
Jack has found his

Jill.

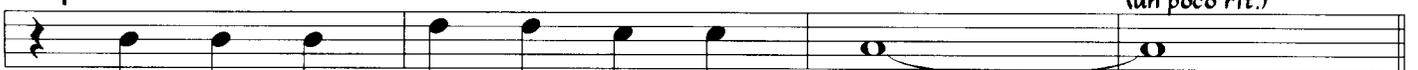
She: Don't mind tell - ing you,

In my hum - ble

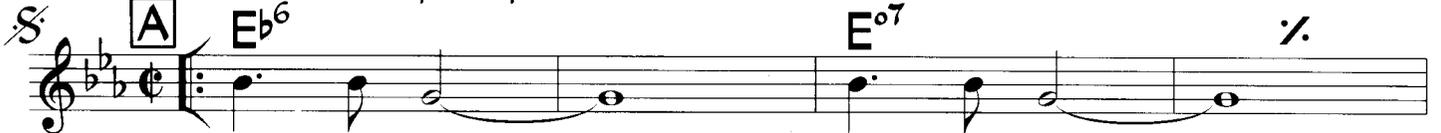
fash,

(A<sup>b</sup>MI<sup>7(b5)</sup>)D<sup>7(b9)</sup>GMI<sup>7</sup>Bb<sup>b</sup>MI<sup>7</sup> Eb<sup>b</sup> )FMI<sup>7</sup>Bb<sup>7(#5)</sup>Eb<sup>b</sup>MA<sup>7</sup>Bb<sup>7(#5)</sup>Eb<sup>b</sup>MA<sup>7</sup>Don't know what you've done,  
That you thrill me throughBut I'm all a - thrill.  
With a ten - der pash.(A<sup>b</sup>MA<sup>7</sup>)A<sup>b</sup>MI<sup>7(b5)</sup>D<sup>7(b9)</sup>GMI<sup>7</sup>C<sup>7(b9)</sup> SUS4 - 3How can words ex - press  
When you said you care,Your di - vine ap - peal?  
'Mag - ine, my e - mosh.(A<sup>b</sup>MI<sup>6</sup>)Bb<sup>7(b9)</sup> SUS4 - 3Db<sup>13</sup>)Eb<sup>b</sup>MA<sup>7</sup>C<sup>7(b9)</sup> SUS4 - 3You can nev - er guess  
I swore then and thereAll the love I feel.  
Per - ma - nent de - vosh.Bb<sup>6</sup>/  
FF<sup>13</sup> SUSF<sup>9</sup>Bb<sup>6</sup>/  
F(Gb<sup>9</sup>)From now one la - dy I in - sist,  
You made all oth - er boys seem blah;Bb<sup>6</sup>/  
FF<sup>13</sup> SUSF<sup>9</sup>FMI<sup>7</sup>Bb<sup>9</sup> SUS Bb<sup>7(b9)</sup>

(un poco rit.)

For me no oth - er girls ex - ist.  
Just you a - lone fill me with Aah!

(Medium or Up Tempo)

(GMI<sup>7(b5)</sup>)C<sup>7(b9)</sup> )

'S won - der - ful!

'S mar - vel - ous!

FMI<sup>7(11)</sup>Bb<sup>7(13)</sup>Eb<sup>6</sup>(C<sup>7(#5)</sup>)CMI<sup>7</sup>F<sup>7</sup> )FMI<sup>7</sup>Bb<sup>7</sup>

You should care \_\_\_\_\_ for

me! \_\_\_\_\_

\* The verse is sometimes performed freely.

'S aw - ful nice! 'S par - a - dise!

'S what I love to see! } You've My

**B** made dear, my life so glam - or - ous, it's four - leaf clo - ver time.

You can't blame me for feel - ing am - o - rous. From now on my heart's work - ing o - ver - time. } Oh!

**C** 'S won - der - ful! 'S mar - ve - lous!

\* That you should care for me! (*fine*) Solo on ABC After solos, D.S. al fine

Jazz performers often alter the phrasing like this:

(etc.)

\* The last four bars are most often played as written in the chart. They were originally written as follows:

That you should care for me!

# Sabiá

(Song Of The Sabiá)

Music by Antonio Carlos Jobim  
 Portuguese Lyric by Chico Buarque  
 English lyric by Norman Gimbel

Bossa Nova \*

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It consists of several systems of music, each with a line of lyrics underneath. Chords are indicated by letters and numbers above the staff. Some chords are enclosed in boxes, such as 'A' and 'B'. There are also some special chord notations like 'F#MI7' and 'F#MI7(9)'. The lyrics are in English and describe a nostalgic scene of a palm tree and a flower.

I'll go back. I know now that  
 I'll go back, that my place is there, and  
 there it will al - ways be.  
 There where I can hear the song of the Sa - bi - á,  
 the song of the Sa bi á. I'll go back.  
**B** I know now that I'll go back.  
 I will lie in the shad - ow of a palm that's no long - er there,  
 And pick a flower that does - n't grow, And may - be

some - one's love will speed the night, the lone - ly un -  
 want - ed night that may bring me to the new -  
 day. I'll go back. I know now that  
 I'll go back. They were not in vain, All the  
 plans I made to de - ceive my - self, All the  
 roads I made just to lose my - self, All the  
 love I made to for - get my - self, All mis -  
 takes I made just to find my - self. (fine) (I'll go back,)

\*Cedar Walton plays this with a jazz feel in 2 (for the head).

Solo on ABC  
After solos, D.C. al fine

(Portuguese lyric)

Vou voltar, Sei que ainda, vou voltar.  
 Para o meu lugar Foi lá  
 E é, ainda, lá, Que eu hei de ouvir cantar  
 Uma sabiá, Cantar uma sabiá.

Vou voltar, Sei que ainda, vou voltar.  
 Vou deitar à sombra de uma palmeira  
 Que já não dá, Colher a flor que já não dá,  
 E algum amor Talvez, possa espantar  
 As noites que eu não queria  
 E anunciar o dia.

Vou voltar, Sei que ainda, vou voltar.  
 Não vai ser em vão,  
 Que fiz tantos planos de me enganar,  
 Como fiz enganos de me encontrar,  
 Come fiz estradas de me perdir,  
 Fiz de tudo e nada de te esquecer.

# Saving All My Love For You

Music by Michael Masser

Lyric by Gerry Goffin

(as performed by Whitney Houston)

Pop Ballad

**A**

$F^9_{SUS}$   $B^bMA^7$   $GMI^7$   $CMI^9$   $F^9_{SUS}$

A few \_\_\_\_\_ sto - len mo - ments \_\_\_\_\_ is all \_\_\_\_\_ that we share. \_\_\_\_\_

$B^bMA^7$   $GMI^7$   $CMI^9$   $F^9_{SUS}$   $GMI^7$   $C/G$

You've \_\_\_\_\_ got your fam - 'ly \_\_\_\_\_ and they \_\_\_\_\_ need you there. \_\_\_\_\_ Though I try \_\_\_\_\_ to re - sist \_\_\_\_\_ be - ing

$GMI^7$   $C/G$   $B^b$   $A$   $GMI^7$   $F$   $AMI^7$   $D^9(b5)$   $D^9$

last \_\_\_\_\_ on your list, but no oth - er man's \_\_\_\_\_ gon - na do, \_\_\_\_\_ so I'm

$E^bMA^7$   $DMI^7$   $CMI^7$   $F^9_{SUS}$   $B^bMA^7$   $GMI^7$   $CMI^9$   $F^9_{SUS}$

sav - ing all my love for you. \_\_\_\_\_ It's

$B^bMA^7$   $GMI^7$   $CMI^9$   $F^9_{SUS}$   $B^bMA^7$   $GMI^7$

not \_\_\_\_\_ ver - y eas - y \_\_\_\_\_ liv - ing \_\_\_\_\_ all a - lone. \_\_\_\_\_ My friends \_\_\_\_\_ try and tell me \_\_\_\_\_ find a

$CMI^9$   $F^9_{SUS}$   $GMI^7$   $C/G$   $GMI^7$   $C/G$

man \_\_\_\_\_ of my own. \_\_\_\_\_ But \_\_\_\_\_ each time \_\_\_\_\_ I \_\_\_\_\_ try, \_\_\_\_\_ I just break down \_\_\_\_\_ and \_\_\_\_\_ cry, \_\_\_\_\_ 'cause I'd

$B^b$   $A$   $GMI^7$   $F$   $AMI^7$   $D^9(b5)$   $D^9$   $E^bMA^7$   $DMI^7$   $CMI^7$   $F^9_{SUS}$

rath - er be home \_\_\_\_\_ feel - in' blue, \_\_\_\_\_ so I'm sav - ing all my love for you. \_\_\_\_\_

$B^b$  **B**  $AMI^7$   $D^7$   $GMI^7$

\_\_\_\_\_ You used to tell me \_\_\_\_\_ we'd run a - way to - geth - er; \_\_\_\_\_

*C*M<sup>7</sup> *F*<sup>7</sup> *B<sup>b</sup>MA*<sup>7</sup> *E*M<sup>7(b5)</sup> *A*<sup>7(b9)</sup>

love gives you the right \_\_\_\_\_ to be free. \_\_\_\_\_ You said: \_\_\_\_\_ "Be pa - tient, — just

*D*MA<sup>7</sup> *G*M<sup>7</sup> *C*<sup>7</sup> *F*<sup>13</sup><sub>SUS</sub>

wait a lit - tle long - er," \_\_\_\_\_ but that's just \_\_\_\_\_ an old fan - ta - sy. \_\_\_\_\_ I've

**C** *B<sup>b</sup>MA*<sup>7</sup> *G*M<sup>7</sup> *C*M<sup>9</sup> *F*<sup>9</sup><sub>SUS</sub> (*S*) *B<sup>b</sup>MA*<sup>7</sup> *G*M<sup>7</sup>

got \_\_\_\_\_ to get read - y, \_\_\_\_\_ just a few \_\_\_\_\_ min-utes more. Gon-na get \_\_\_\_\_ that old feel - ing \_\_\_\_\_ when you  
(No \_\_\_\_\_ oth - er wo - man \_\_\_\_\_ is

*C*M<sup>9</sup> *F*<sup>9</sup><sub>SUS</sub> *G*M<sup>7</sup> *C*/*G* *G*M<sup>7</sup> *C*/*G*

walk \_\_\_\_\_ through that door. 'Cause to - night \_\_\_\_\_ is the night \_\_\_\_\_ for \_\_\_\_\_ feel - ing \_\_\_\_\_ all \_\_\_\_\_ right. We'll be  
gon-na \_\_\_\_\_ love you more.)

*B<sup>b</sup>* *A* *G*M<sup>7</sup>/*F* *A*M<sup>7</sup> *D*<sup>9(b5)</sup> *D*<sup>9</sup> *E<sup>b</sup>MA*<sup>7</sup> *D*M<sup>7</sup> *C*M<sup>7</sup>

mak - ing love the whole \_\_\_\_\_ night \_\_\_\_\_ through, \_\_\_\_\_ so I'm sav - ing all my love, yes I'm

*E<sup>b</sup>MA*<sup>7</sup> *D*M<sup>7</sup> *C*M<sup>7</sup> *E<sup>b</sup>MA*<sup>7</sup> *D*M<sup>7</sup> *C*M<sup>7</sup> *F*<sup>9</sup><sub>SUS</sub> (⊕) *B<sup>b</sup>MA*<sup>7</sup> *G*M<sup>7</sup>

sav - ing all my love, yes I'm sav - ing all my love for \_\_\_\_\_ you. \_\_\_\_\_

*C*M<sup>9</sup> *F*<sup>9</sup><sub>SUS</sub>

(Optional D.S. al Coda)

(⊕) *B<sup>b</sup>MA*<sup>7</sup> *G*M<sup>7</sup> *C*M<sup>9</sup> *F*<sup>9</sup><sub>SUS</sub>

you. \_\_\_\_\_ For \_\_\_\_\_

Vamp and fade

# Secret Love

Music by Sammy Fain  
Lyric by Paul Francis Webster

Freely

(Verse)

**Bb<sup>7</sup>** **F** **E<sup>b</sup>** **G** **Bb<sup>7</sup>** **E<sup>b</sup>6**

No - bod - y knew, not e - ven you, when I first start - ed walk - ing on wings,

**Bb<sup>7</sup>** **Ab** **E<sup>b</sup>/G** **G<sup>b</sup>o<sup>7</sup>** **FMI<sup>7</sup>** **Bb<sup>7</sup>(b9)** **E<sup>b</sup>MA<sup>7</sup>** **FMI<sup>7</sup>** **Bb<sup>7</sup>**

but how long can a man or wom - an ev - er hope to hide love that's locked up in -

**E<sup>b</sup>6** **D<sup>7</sup>(b9)** **GMI<sup>6</sup>** **CMI<sup>6</sup>** **F<sup>9</sup>SUS** **F<sup>9</sup>** rit. **Bb<sup>9</sup>SUS** **Bb<sup>9</sup>**

side? Ev - 'ry sto - ry worth the spin - ning must have a be - gin - ning.

**A** (Medium Ballad) \*

**E<sup>b</sup>6** **(C<sup>7</sup>(#5))** **FMI<sup>7</sup>** **Bb<sup>7</sup>** **(GMI<sup>7</sup> C<sup>7</sup>)** **E<sup>b</sup>6** **FMI<sup>7</sup>** **Bb<sup>7</sup>**

Once I had a se - cret love \_\_\_\_\_ that

**E<sup>b</sup>6** **(D<sup>7</sup>(b9))** **(AbMA<sup>7</sup>)** **GMI<sup>7</sup>** **C<sup>7</sup>(b9)** **FMI<sup>7</sup>** **(GMI<sup>7</sup> C<sup>7</sup>)** **Bb<sup>7</sup>**

lived with - in the heart of me. \_\_\_\_\_

**FMI<sup>7</sup>** Opt. solos **(F#MI<sup>7</sup>)** **Bb<sup>7</sup>** **FMI<sup>7</sup>** **(F#MI<sup>7</sup>)** **Bb<sup>7</sup>**

All too soon my se - cret love \_\_\_\_\_ be

**FMI<sup>7</sup>** **Bb<sup>7</sup>(b9)** **E<sup>b</sup>6** **(C<sup>7</sup>(#5))** **FMI<sup>7</sup>** **Bb<sup>7</sup>**

came im - pa - tient to be free.

**E<sup>b</sup>6** **(C<sup>7</sup>(#5))** **FMI<sup>7</sup>** **Bb<sup>7</sup>** **(GMI<sup>7</sup> C<sup>7</sup>)** **E<sup>b</sup>6** **FMI<sup>7</sup>** **Bb<sup>7</sup>**

So I told a friend - ly star, \_\_\_\_\_ the

\* Also performed Un Tempo.

$E_b^6$   $(D^{7(b9)})$   $(A^b_{MA}^7)$   $G_{MI}^7$   $C^{7(b9)}$   $F_{MI}^7$   $(G_{MI}^7)$   $C^7$   $B^b^7$

way that dream - ers oft - en do, \_\_\_\_\_

Opt. solos  $F_{MI}^7$   $(F^{\#}_{MI}^7)$   $B^b^7$   $F_{MI}^7$   $(F^{\#}_{MI}^7)$   $B^b^7$

just how won - der - ful you are \_\_\_\_\_ and

$F_{MI}^7$   $B^b^{7(b9)}$   $E_b^6$   $D_{MI}^{7(b5)}$   $G^{7(\#5)}$

why I'm so in love with you.

**B**  $C_{MI}^7$   $F^7$   $B^b_{MA}^7$

Now I shout it from the high - est hills,

$B^b_{MI}^7$   $E_b^7$   $A^b_{MA}^7$   $A^b_{MI}^7$   $D^b^7$

e - ven told the gold - en daf - fo - dils. At

**C**  $(G_{MI}^7)$   $F_{MI}^7$   $D^b^{13}$   $C^{7(b9)}$   
 $E^b_{MA}^7$   $(F_{MI}^7)$   $G_{MI}^{7(b5)}$

last my heart's an o - pen door, \_\_\_\_\_ and

$F_{MI}^7$   $B^b^7$   $E_b^6$   $(C^{7(\#5)})$   $F_{MI}^7$   $B^b^{7(b9)}$

my se - cret love's no se - cret an - y more. \_\_\_\_\_

**Solo on ABC**  
**(fine)** After solos, D.S. al fine

The last 4 bars (plus the pick-up) are sometimes played or sung as follows:

$F_{MI}^7$   $B^b^7$   $E_b^6$   $(C^{7(\#5)})$   $F_{MI}^7$   $B^b^{7(b9)}$

My se - cret love's no se - cret an - y more. \_\_\_\_\_

Bars 1-14 and 17-28 of letter A are often played over a B-flat pedal.

# September In The Rain

(from "Gold Diggers of 1935")

Music by Harry Warren

Lyric by Al Dubin

Freely

(Verse)

$E^bMA^7$   $CMI^7$   $FMI^7$   $B^b7(b9)$   $CMI^7$   $F^9$

My day dreams lie bur-ied in au-tumn leaves, They're cov-ered with au-tumn

$B^b9_{SUS}$   $B^b7(b9)$   $E^bMA^7$   $GMI^7$   $G^bMI^7$   $FMI^7$   $B^b9_{SUS}$   $B^b7(b9)$   $B^b7(b9)$   $E^bMA^7$   $B^b13$

rain The time is sweet Sep - tem - ber, the place, a shad - y lane,

$E^bMA^7$   $CMI^7$   $FMI^7$   $B^b7(b9)$   $CMI^7$   $F^9$   $B^b9_{SUS}$   $B^b7$

I'm rid-ing the wings of an au-tumn breeze, Back to my mem - o - ries.

(Medium) **A**  $B^b7/S$   $E^b6$   $(E^b6)$   $B^bMI^7$   $E^b9$   $Ab^6$

The leaves of brown came tum - bling down, re - mem - ber? In Sep -

$(G^7(\#5))$   $Db^9$   $FMI^7$   $B^b7(b9)$   $E^b6$   $C^7(\#5)$   $FMI^7$   $B^b7(b9)$

tem - ber in the rain. The

$(E^b6)$   $E^b6$   $B^bMI^7$   $E^b9$   $Ab^6$

sun went out just like a dy - ing em - ber, That Sep -

$Db^9$   $FMI^7$   $B^b7(b9)$   $E^b6$

tem - ber, in the rain. To

**B**  $B^bMI^7$   $E^b7$   $B^bMI^7$   $E^b7$   $Ab^6$

ev - 'ry world of love I heard you whis - per, the

rain - drops seemed to play a sweet re - frain. \_\_\_\_\_ Though

Spring is here to me it's still Sep - tem - ber, \_\_\_\_\_ That Sep -

(Eb6 )

C Eb6 BbMI7 Eb7 Ab6

tem - ber, \_\_\_\_\_ in the rain. \_\_\_\_\_ Solo on ABC  
(fine) After solos, D.S. al fine

Db9 FMI7 Bb7(b9) Eb6 (C7(#5)) FMI7 Bb7(b9)

Alternate chords for letter A, bars 1-2 & 9-10, and letter C, bars 1-2:

Bb7 Eb6 Ab9(#11) GMI7 BbMI7Eb7 Ab6

# Serenade In Blue

(from "Orchestra Wives")

Music by Harry Warren

Lyric by Mack Gordon

Slow and Bluesy

**A**

When I hear that Ser - e - nade In Blue, I'm some-where in an oth - er world, a - lone with you shar - ing all the joys we used to know, man - y moons a - go. Once a-gain your face comes back to me, just like the theme of some for - got - ten mel - o - dy, in the al - bum of my mem - o - ry, Ser - e - nade In Blue. It

Chord symbols for section A:  $E^bMA^7$ ,  $(Ab^9)$ ,  $GMI^7(b5)$ ,  $C^7(\#5)$ ,  $F^9$ ,  $Bb^7(\#5)$ ,  $GMI^7$ ,  $F\#MI^7(B^9)$ ,  $FMI^7$ ,  $(FMI^7)$ ,  $Bb^7(b9)$ ,  $Eb^6$ ,  $(Db^9)$ ,  $(D/G)$ ,  $F^{13}$ ,  $F^7(\#5)$ ,  $Bb^9_{SUS}$ ,  $Bb^7(b9)$ ,  $GMI^7$ ,  $G^b9$ ,  $FMI^7$ ,  $E^9$ ,  $E^bMA^7$ ,  $(Ab^9)$ ,  $GMI^7(b5)$ ,  $C^7(\#5)$ ,  $F^9$ ,  $Bb^7(\#5)$ ,  $GMI^7$ ,  $F\#MI^7(B^9)$ ,  $FMI^7$ ,  $Bb^9_{SUS}$ ,  $(FMI^7)$ ,  $(FMI^7)$ ,  $Bb^7(b9)$ ,  $Eb^6$ ,  $(A^9(\#11))$ ,  $(DMI^7)$ ,  $(Db^9(\#11))$ ,  $G^{13}$ ,  $G^7(\#5)$ ,  $C^9$ ,  $C^7(\#5)$ ,  $F^{13}$ ,  $F^7(\#5)$ ,  $Bb^9_{SUS}$ ,  $Bb^7(b9)$ ,  $Eb^6$ ,  $BbMI^7$ ,  $Eb^9$

**B**

seems like on - ly yes - ter - day, — a small ca - fe, a crowd - ed floor, — and as we dance the night a - way, — I hear you say, "For - ev - er more." — And then the song be - came a sigh, — For - ev - er more be - came good - bye, but

Chord symbols for section B:  $Ab^6$ ,  $AbMI^6$ ,  $AbMI^7$ ,  $AbMI^6$ ,  $(Ab^6)$ ,  $AbMI^6$ ,  $AbMI^7$ ,  $AbMI^6$ ,  $(EbMI^9)$ ,  $EbMI^6/9$ ,  $G^b$ ,  $(EbMI^9)$ ,  $EbMI^7$ ,  $G^b$ ,  $F^7$ ,  $GMI^7$ ,  $Ab^o7$ ,  $F^7/A$

*Bb7* *(C7(b9) FMI7)* *FMI7* *B9(#11)* *Bb13(b9)* *C EbMA7* *(Ab9)*

you re-mained in my heart. — So tell me, Dar-ling, is there still a

*(Db9/G)* *GMI7(b5)* *C7(b9)* *F9* *Bb7(b9) (#5)* *GMI7* *F#MI7(B9)*

spark, or on - ly lone - ly ash - es of the flame we knew?

*FMI7* *(FMI7 Eb)* *Bb9 SUS* *Ab* *DMI7* *Db9(#11)* *G13* *G7(#5)* *C9* *F9* *Bb13(b9)* *Eb6/9* *(FMI7 Bb7(b9))*

Should I go on whist-ling in the dark Ser - e - nade In Blue?

Originally written:

*EbMA7* *(Ab9)* *(Db9/G)* *GMI7(b5)* *C7(b9)* *F9(#11)* *Bb7(b9) (#5)*

*GMI7* *F#MI7(B9)* *FMI7* *(FMI7 Eb)* *DMI7* *Db9(#11)* *G13* *G7(#5)* *C9* *C7(b9) (#5)*

*(FMI7)* *F13* *F7(#5)* *Bb7(b9)* *Bb9 SUS* *Bb7(b9)* *Eb6* *GMI7* *Gb9* *FMI7* *E9* (etc.)

# Shiny Stockings

Music by Frank Foster  
Lyric by Ella Fitzgerald

Medium Groove

**F#MI<sup>9</sup> A GMI<sup>9</sup> C<sup>9</sup> GMI<sup>9</sup> C<sup>9</sup> (C<sup>7(b9)</sup>)**

She: Those silk shin-y stock - ings that I wear when I'm with you, — I  
He: Those silk shin-y stock - ings that you wear when I'm with you, — You

**FMA<sup>9</sup> Bb<sup>9</sup> AMI<sup>7</sup>(F<sup>6</sup>/A AMI<sup>7</sup>F<sup>6</sup>/A Ab<sup>o7</sup>) Ab<sup>o7</sup> (AbMI<sup>7(b5)</sup>)**

wear 'cause you told — me that you dig that cra - zy hue. — Do  
wear 'cause I told — you that I dig that cra - zy hue. — When

**GMI<sup>7</sup> C<sup>9</sup> Bb<sup>9</sup> AMI<sup>7</sup> D<sup>9</sup> C**

we think of ro-mance — When we go to a dance? — Oh, no, —  
we go to a dance — Do I think of ro-mance? — No, all —

**BMI<sup>7</sup> E<sup>9</sup> (E<sup>13(b9)</sup>) A<sup>6</sup> AMI<sup>7(b5)</sup> D<sup>7(b9)</sup> (Ab<sup>9</sup>)**

— You take a glance — at those shin - y silk stock - ings.  
— I do is glance — at those shin - y silk stock - ings.

**B GMI<sup>9</sup> C<sup>9</sup> GMI<sup>9</sup> C<sup>9</sup> (C<sup>7(b9)</sup>)**

Then came a - long — some chick with great big stock-ings too. — When  
Then came a - long — some guy who dug your stock-ings too. — When

**FMA<sup>9</sup> Bb<sup>9</sup> AMI<sup>7</sup>(F<sup>6</sup>/A AMI<sup>7</sup>F<sup>6</sup>/A Ab<sup>o7</sup>) Ab<sup>o7</sup> (AbMI<sup>7(b5)</sup>)**

you changed your mind — a - bout me; why I nev - er knew. — I  
you changed your mind — a - bout me; why I nev - er knew. — I

**GMI<sup>7</sup> C<sup>9</sup> Bb<sup>9</sup> AMI<sup>7</sup> D<sup>9</sup> (F#MI<sup>7</sup>)**

guess I'll have to find — a new, a — new kind; — A  
guess I'll have to find — a new, a — new kind; — A

**C<sup>9</sup>SUS C<sup>9</sup>SUS C<sup>13(b9)</sup> F<sup>6</sup> (F#<sup>o7</sup>) (F#<sup>o7</sup>) F#MI<sup>9</sup>**

guy who digs my shin - y stock-ings too. —  
gal who wears those shin - y stock-ings too. —

Solo on AB  
After solos, go on  
or D.C. al Coda

(ens.) *mp*

**C**  $GMI^9$  (1st x)  $GMI^9$   $C^{13(b9)}$   $FMA^9$   $Bb^9$   $(AMI^9)$

(bs. walks) *mp*

$AMI^9$   $Ab^9(\#11)$   $GMI^9$   $C^9$   $Bb^9$   $AMI^9$   $D^9$   $C^9$

*crescendo poco a poco* *f*

$BMI^9$   $E^9$   $E^{7(\#9)}$   $AMA^9$   $E^{7(b9)}$   $AMI^{7(b5)}$   $D^{7(\#5)}$   $GMI^9$   $D^9$

*ff* *mf* *mp* *mf*

$C^9_{SUS}$   $C^9_{SUS}$   $C^{13(b9)}$   $F^6$  *dr. fill*  $D^{7(\#5)}$

*ff*

**D**  $GMI^7$   $C^9$   $GMI^9$   $C^{13}$   $FMA^9$   $Bb^9$   $(AMI^7)$

(w/ dr. fills) (bs. walks)

$AMI^7$   $F^6/A$   $Ab^{\circ 7}$   $GMI^7$   $C^9$   $Bb^9$   $AMI^7$   $D^9$

*f*

$BMI^7$   $E^9_{SUS}$   $E^9$   $E^9_{SUS}$   $A^6$   $N.C.$   $D^{7(\#5)}$   $C^9$   $Bb$   $AMI^7$   $(D^9)$

*f* *ff*

$D^9$   $Ab^{13}$   $GMI^7$   $C^9_{SUS}$   $C^{13(b9)}$   $F^6$   $AMI^{7(b5)}$   $D^{7(\#5)}$

*mf* *ff*

Skip 1 bar to letter E or (play if going on) (D.S.) al Coda

$F^6$   $D^{7(\#5)}$  **E**  $GMI^7$   $C^9_{SUS}$   $C^{13(b9)}$   $F^6$

A new guy — who digs my shin - y stock-ings too. —

A new gal — who digs my shin - y stock-ings too. — (pn. 8va b.)

$N.C.$   $GMI^7$   $G^bMA^9$   $FMA^9$   $FMA^9(\#11)$

(ens.) *ff* *dr. fill* (top note of chord)

In Ella Fitzgerald's version the 1st ending of letter D is omitted. The D.S. al Coda is taken.



(E<sup>b</sup>M<sup>7</sup> A<sup>b7</sup> Ab<sup>9</sup> E<sup>b</sup>M<sup>7</sup> A<sup>b7</sup> D<sup>b9</sup> E<sup>b6</sup> C<sup>7(#5)</sup> F<sup>M<sup>7</sup></sup> B<sup>b7</sup>)

love me \_\_\_\_\_ then snub me, \_\_\_\_\_ Oh, what can I do? \_\_\_\_\_ I'm still in love with you.

(C<sup>7(b9)</sup> E<sup>b</sup>M<sup>7</sup> C<sup>M<sup>7</sup></sup> F<sup>M<sup>7</sup></sup> B<sup>b7(#9)</sup> E<sup>b</sup>M<sup>7</sup> C<sup>M<sup>7</sup></sup>)

I \_\_\_\_\_ guess I'll nev - er see \_\_\_\_\_ the light.

F<sup>M<sup>7</sup></sup> B<sup>b9</sup> (A<sup>9</sup>) Ab<sup>9</sup> G<sup>b9</sup> F<sup>7</sup> B<sup>b9</sup><sub>SUS</sub>

I get the blues most ev - 'ry night Since I \_\_\_\_\_ fell for

E<sup>b6</sup> (C<sup>7(#9)</sup>) F<sup>7</sup> B<sup>b9</sup><sub>SUS</sub>

you. **(fine)**

Solo on ABC  
After solos, D.S. al fine

\* Often performed in 12/8 with many embellishments:

(C<sup>7(b9)</sup> E<sup>b</sup>M<sup>7</sup> C<sup>M<sup>7</sup></sup> F<sup>M<sup>7</sup></sup> B<sup>b7(#9)</sup> E<sup>b</sup>M<sup>7</sup> C<sup>M<sup>7</sup></sup>)

**A**

You \_\_\_\_\_ made me leave my hap - py home, \_\_\_\_\_

F<sup>M<sup>7</sup></sup> B<sup>b9</sup> (A<sup>9</sup>) Ab<sup>9</sup> G<sup>b9</sup> F<sup>7</sup> B<sup>b9</sup><sub>SUS</sub>

You took my love and \_\_\_\_\_ now you're gone \_\_\_\_\_ Since I fell \_\_\_\_\_ for

(E<sup>b</sup>M<sup>7</sup>) G<sup>7(#5)</sup> C<sup>7(b9)</sup> F<sup>7</sup> / B<sup>b9</sup><sub>SUS</sub> (E<sup>9</sup>)

you. \_\_\_\_\_ *(etc.)*

Often performed in F.

# Slow Hot Wind

Music by Henry Mancini  
Lyric by Norman Gimbel

**A** *Slow Samba* (F<sup>9(#11)</sup>)

*Ami*<sup>9</sup> *Ami*<sup>9</sup> (E<sup>b9(#11)</sup>) *Dmi*<sup>9</sup>

His  
Her} gaze \_\_\_\_\_ swept o - ver me like \_\_\_\_\_ a slow \_\_\_\_\_

(B<sub>mi</sub><sup>7(b5)</sup> E<sup>7(b9)</sup>) *Dmi*<sup>9</sup> *Ami*<sup>9</sup> (F<sup>9(#11)</sup>) *Ami*<sup>9</sup> *Ami*<sup>9</sup>

\_\_\_\_\_ hot wind. \_\_\_\_\_ Some days \_\_\_\_\_ it's too warm to fight \_\_\_\_\_

*Ami*<sup>9</sup> (E<sup>b9(#11)</sup>) *Dmi*<sup>9</sup> (B<sub>mi</sub><sup>7(b5)</sup> E<sup>7(b9)</sup>) *Ami*<sup>9</sup> (G<sup>b9(#11)</sup>)

\_\_\_\_\_ a slow \_\_\_\_\_ hot wind. \_\_\_\_\_

**B** *F<sub>MA</sub><sup>7</sup>* *E<sub>MA</sub><sup>7</sup>* *E<sup>b</sup><sub>MA</sub><sup>7</sup>*

There in the shade, \_\_\_\_\_ like a cool drink wait - ing, \_\_\_\_\_ { he } sat with  
she }

*E<sup>b</sup><sub>mi</sub><sup>9</sup>* *A<sup>b</sup><sub>SUS</sub><sup>9</sup>* *D<sup>b</sup><sub>MA</sub><sup>7</sup>* *C<sub>MA</sub><sup>7</sup>* *B<sub>mi</sub><sup>7</sup>* *E<sup>7(b9)</sup>*

slow fire \_\_\_\_\_ in { his } eyes, just wait - ing. \_\_\_\_\_  
her }

(F<sup>9(#11)</sup>)

**C** *Ami*<sup>9</sup> *Ami*<sup>9</sup> (E<sup>b9(#11)</sup>) *Dmi*<sup>9</sup>

Some days \_\_\_\_\_ it's too warm to fight \_\_\_\_\_ a slow \_\_\_\_\_

(B<sub>mi</sub><sup>7(b5)</sup> E<sup>7(b9)</sup>) *Dmi*<sup>9</sup> (B<sub>mi</sub><sup>7(b5)</sup> E<sup>7(b9)</sup>) *Ami*<sup>9</sup>

\_\_\_\_\_ hot wind. \_\_\_\_\_

# So In Love

(from "Kiss Me Kate")

Cole Porter

**Medium\*** (F<sub>MI</sub> F<sub>MI</sub><sup>(#5)</sup> F<sub>MI</sub><sup>(#5)</sup>)

**A** F<sub>MI</sub><sup>(add 9)</sup> % G<sub>MI</sub><sup>7(b5)</sup> C<sup>7(b9)</sup> F<sub>MI</sub><sup>6/9</sup> (F<sup>7(#5)</sup>)

Strange, dear, \_\_\_\_\_ but true, dear, \_\_\_\_\_ When I'm close \_\_\_\_\_ to

(D<sup>b</sup>MA<sup>7</sup> % B<sup>b</sup>MI<sup>7</sup>)  
 B<sup>b</sup>MI<sup>9</sup> % E<sup>b</sup>SUS E<sup>b</sup>7(b9) A<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>7

you, dear, \_\_\_\_\_ The stars fill the sky, \_\_\_\_\_ So in

(D<sup>b</sup><sup>13</sup> % ) (F<sub>MI</sub> F<sub>MI</sub><sup>(#5)</sup> F<sub>MI</sub><sup>(#5)</sup>)  
 D<sup>b</sup>MA<sup>7</sup> G<sup>7(b9)</sup><sup>(#5)</sup> G<sub>MI</sub><sup>7(b5)</sup> C<sup>7(b9)</sup> **B** F<sub>MI</sub><sup>(add 9)</sup> %

love with you am I. \_\_\_\_\_ Ev - en \_\_\_\_\_ with -

G<sub>MI</sub><sup>7(b5)</sup> C<sup>7(b9)</sup> F<sub>MI</sub><sup>6/9</sup> (F<sup>7(#5)</sup>) (D<sup>b</sup>MA<sup>7</sup> % )  
 B<sup>b</sup>MI<sup>9</sup> %

out you, \_\_\_\_\_ my arms fold \_\_\_\_\_ a - bout you. \_\_\_\_\_ You

B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>SUS D<sup>b</sup>MI<sup>7</sup> G<sup>b</sup>9 B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>SUS E<sup>b</sup>7(b9)

know, dar - ling, why, \_\_\_\_\_ So in love \_\_\_\_\_ with you am

(F<sup>7(b9)</sup> B<sup>b</sup>MI<sup>7</sup> ) (C<sub>MI</sub><sup>7</sup> F<sup>7(b9)</sup> )  
 A<sup>b</sup>6 (A<sup>b</sup>7) **C** D<sup>b</sup>MA<sup>6/9</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> %

I. \_\_\_\_\_ In love with the night mys - te - ri - ous, \_\_\_\_\_ The

(C<sub>MI</sub><sup>7</sup> F<sup>7(b9)</sup> )  
 B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>6/9 % B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7(b9)

night when you first were there, \_\_\_\_\_ In love with my joy de -

(D<sub>MI</sub><sup>7(b5)</sup> G<sup>7(b9)</sup><sup>(#5)</sup> D<sup>b</sup>9(#11))  
 A<sup>b</sup>MA<sup>7</sup> G<sub>MI</sub><sup>7(b5)</sup> C<sup>7(#5)</sup> F<sub>MI</sub> / E<sup>b</sup> D<sub>MI</sub><sup>7(b5)</sup> G<sup>7(b9)</sup><sup>(#5)</sup> C<sub>MA</sub><sup>7</sup> C<sup>7(b9)</sup>

lir - i - ous \_\_\_\_\_ When I knew that you could care. \_\_\_\_\_ So

\*Also performed as a Samba or Bossa Nova

**D** (F<sub>MI</sub> F<sub>MI</sub><sup>(#5)</sup> F<sub>MI</sub><sup>(#5)</sup>)  
 F<sub>MI</sub><sup>(add 9)</sup> % G<sub>MI</sub><sup>7(b5)</sup> C<sup>7(b9)</sup> F<sub>MI</sub><sup>6/9</sup> (F<sup>7(#5)</sup>)

taunt me \_\_\_\_\_ and hurt me, \_\_\_\_\_ De - ceive me, \_\_\_\_\_ De -

(D<sup>b</sup>MA<sup>7</sup> % )  
 B<sup>b</sup>MI<sup>9</sup> % E<sup>b</sup><sub>SUS</sub><sup>9</sup> E<sup>b</sup><sup>9</sup> (D<sup>b</sup><sup>9</sup>)  
 C<sub>MI</sub><sup>7(b5)</sup> F<sup>7(b9)</sup>

sert me. \_\_\_\_\_ I'm yours 'till I die, \_\_\_\_\_ So in

B<sup>b</sup>MI<sup>7</sup> D<sup>b</sup>MI<sup>6</sup> C<sub>MI</sub><sup>7</sup> F<sup>7(b9)</sup> B<sub>MI</sub><sup>7</sup> E<sup>7</sup>

love, \_\_\_\_\_ So in love, \_\_\_\_\_ So in love with you, my

B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup><sup>7(b9)</sup> A<sup>b</sup><sup>6</sup> (B<sup>13</sup> % E<sub>MA</sub><sup>9</sup> % C<sup>7(#5)</sup>)  
 (C<sup>7(b9)</sup>)

love, \_\_\_\_\_ am I. \_\_\_\_\_

Bridge as played by Chick Corea (Chick alters the melody):

(A<sup>b</sup><sup>6</sup>) **C** E<sup>b</sup><sub>SUS</sub><sup>9</sup> A<sup>b</sup>MA<sup>7</sup>/<sub>E<sup>b</sup></sub> A<sup>b</sup>MA<sup>9</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup>MI<sup>11</sup>

D<sub>MI</sub><sup>11</sup> D<sup>b</sup>MI<sup>11</sup> C<sub>MI</sub><sup>11</sup> F<sup>7(#11)</sup><sub>(b9)</sub> E<sup>b</sup><sub>SUS</sub><sup>9</sup> E<sup>b</sup><sup>7(b9)</sup><sub>SUS</sub> A<sup>b</sup>MA<sup>7</sup>/<sub>E<sup>b</sup></sub>

E<sup>o7</sup> F<sub>MI</sub><sup>9</sup> G<sup>7(b9)</sup> C<sup>6/9</sup> G<sup>b</sup><sup>9</sup> **D** F<sub>MI</sub><sup>9</sup> (etc.)

# So Nice (Summer Samba)

(Samba De Verão)

Music and Portuguese Lyric by  
Marcos Valle & Paulo Sergio Valle  
English lyric by Norman Gimbel

Medium Bossa Nova

**A**  $FMA^9$   $BMI^7$

Some-one to hold me tight, that would be ve - ry nice. Some-one to love me right,

$E^{7(\#5)}$   $BbMA^9$   $Bb^6/9$

that would be ve - ry nice. Some-one to un - der-stand each lit - tle dream in me,

$Eb^9$  **B**  $AMI^7$

some - one to take my hand, to be a team with me. So nice,

$D^{7(\#9)}$   $GMI^7$   $EMI^{7(b5)}$   $A^{7(\#5)}$   $DMI^9$

life would be so nice if one day I'd find

$G^{13}$   $GMI^7$   $D^b9$   $C^9$

some - one who would take my hand and sam - ba thru life with me.

**C**  $FMA^9$   $BMI^7$

Some-one to cling to me, stay with me right or wrong, some-one to sing to me

$E^{7(\#5)}$   $BbMA^9$   $Bb^6/9$

some lit - tle sam - ba song. Some-one to take my heart, then give his heart to me.

$Eb^9$  **D**  $AMI^7$

Some-one who's read - y to give love a start with me. Oh yes,

Musical score for the song "I Could See That Would Be Nice". The score is written in G major and 4/4 time. It consists of two staves of music with lyrics underneath.

**Staff 1:**

- Chords:  $D^{7(\flat 9)(\sharp 5)}$ ,  $GMI^7$ ,  $C^{7(\flat 9)}$ ,  $(F^{6/9}/A)$ ,  $F^{6/9}$ ,  $A\flat^{\circ 7}$
- Lyrics: "that would be so nice. Should it be you and me,"

**Staff 2:**

- Chords:  $(GMI^7)$ ,  $B\flat^{13}$ ,  $C^9_{SUS4} - 3$ ,  $F^6$ ,  $(C^{7(\sharp 9)(\sharp 5)})$ ,  $(GMI^7)$ ,  $C^{7(\flat 9)}$
- Lyrics: "I could see that would be nice."

# Softly, As In A Morning Sunrise

(from "New Moon")

Music by Sigmund Romberg  
Lyric by Oscar Hammerstein II

Medium\*

(Verse)  $CMI^6$   $FMI^6$   $CMI^6$   $FMI^6$

Love came to me, gay and ten - der, Love came to me, sweet sur - ren - der;

$CMI^6/G$   $G^{7(b9)}$   $CMI^6$   $Ab^{13}$   $G^{7(b9)}$

Love came to me \_\_\_\_\_ In bright ro - man - tic splen - dor.

$CMI^6$   $FMI^6$   $E^b/B^b$   $Bb^9_{SUS}$

Fick - le was she, faith - ful nev - er; Fick - le was she \_\_\_\_\_ and clev - er,

$E^b$   $D^7$   $G^7$  *rall.*  $G^{7(b9)}(\#5)$

So will it be for - ev - er, for - ev - er, \_\_\_\_\_

(Medium)\*  $A$   $CMI^6$   $(Ab^7)$   $DMI^{7(b5)}$   $G^{7(b9)}(\#5)$   $CMI^6$   $(Ab^7)$   $DMI^{7(b5)}$   $G^{7(b9)}(\#5)$

Soft - ly as in a morn - ing sun - rise, The light of love comes

$CMI^6$   $(Ab^7)$   $DMI^{7(b5)}$   $G^{7(b9)}(\#5)$   $CMI^6$   $(Ab^7)$   $DMI^{7(b5)}$   $G^{7(b9)}(\#5)$

steal - ing In - to a new - born day, oh!

$CMI^6$   $(Ab^7)$   $DMI^{7(b5)}$   $G^{7(b9)}(\#5)$   $CMI^6$   $(Ab^7)$   $DMI^{7(b5)}$   $G^{7(b9)}(\#5)$

Flam - ing with all the glow of sun - rise, A burn - ing kiss is

$CMI^6$   $(Ab^7)$   $DMI^{7(b5)}$   $G^{7(b9)}(\#5)$   $CMI^6$   $FMI^7$   $Bb^{7(b9)}$

seal - ing The vow that all be - tray. For the pas - sions that

**B**  $E^b_{MA}7$   $(G_{MI}^{7(b5)})$   $E^{\circ}7$   $(C^{7(b9)})$

thrill love And lift you high to heav - en, Are the pas - sions that

$F_{MI}7$   $(D^{7(b9)}_{\#5})$   $(F^{\#o}7)$   $D_{MI}^{7(b5)}$   $G^{7(b9)}$   $G^{7(b9)}_{\#5}$   $(D_{MI}^{7(b5)})$   $G^{7(b9)}_{\#5}$

kill love And let you fall to hell! So ends each sto - ry.

**C**  $C_{MI}6$   $(A^b7)$   $D_{MI}^{7(b5)}$   $G^{7(b9)}_{\#5}$   $C_{MI}6$   $(A^b7)$   $D_{MI}^{7(b5)}$   $G^{7(b9)}_{\#5}$

Soft - ly, as in an eve - ning sun - set, The light that gave you

$C_{MI}6$   $D_{MI}^{7(b5)}$   $G^{7(b9)}_{\#5}$   $C_{MI}6$   $(A^b9)$   $G^{7(b9)}_{\#5}$

glo - ry Will take it all a - way. **(fine)** Solo on ABC  
After solos, D.S. al fine

\* Originally a Tango

The 2 bar repeated progression could be

**A**  $C_{MI}6/9$   $E^b^{7(\#9)}$   $D^{7(\#9)}_{\#5}$   $G^{7(b9)}_{\#5}$  2 (etc.)

# Some Other Time

Music by Leonard Bernstein

Lyric by Betty Comden

& Adolph Green

(As played by Bill Evans)

**Freely**  
**(Verse)**

C GMI<sup>7</sup> C GMI<sup>7</sup> C GMI<sup>7</sup> C GMI<sup>7</sup>

Twen-ty - four hours — can go so fast, — you look a-round, — the day has passed. —

C GMI<sup>7</sup> GMI<sup>7</sup> C<sup>13</sup> F DMI<sup>7</sup> DMI<sup>9</sup> G<sup>9</sup><sub>SUS</sub>4-3

When you're in love time is pre - cious stuff; E-ven a life-time is - n't e-nough!

**A (Ballad)**

S CMA<sup>7</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>7</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>7</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>7</sup> (Solos: CMA<sup>7</sup> C<sup>9</sup><sub>SUS</sub> FMA<sup>9</sup> FMI<sup>6/9</sup>)

Where has the time all gone to? Have-n't done half the things we want to.

EMI<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>7</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>7</sup> G<sup>9</sup><sub>SUS</sub>

Oh, well, we'll catch up some oth - er time.

CMA<sup>7</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>7</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>7</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>7</sup> (CMA<sup>7</sup> C<sup>9</sup><sub>SUS</sub> FMA<sup>9</sup> FMI<sup>6/9</sup>)

This day was just a to - ken, Too man - y words are still un - spo - ken.

EMI<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>7</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>7</sup> E<sup>b</sup>7(#9)

Oh, well, we'll catch up some oth - er time.

**B** AbMA<sup>7</sup> Eb<sup>9</sup><sub>SUS</sub> Eb<sup>7(b9)</sup> AbMA<sup>7</sup> Eb<sup>9</sup><sub>SUS</sub> Eb<sup>7(b9)</sup> AbMA<sup>7</sup> Eb<sup>9</sup><sub>SUS</sub> Eb<sup>7(b9)</sup> AbMA<sup>7</sup> Eb<sup>7(b9)</sup>

Just when the fun is start - ing, comes the time for part - ing.

AbMA<sup>7</sup> Eb<sup>9</sup><sub>SUS</sub> G<sup>7(b9)</sup> CMA<sup>7</sup> E<sup>7(#9)</sup> A<sup>7(#9)</sup> Ab<sup>9</sup>(#11) DMI<sup>7</sup> G<sup>13</sup>

But let's be glad for what we've had and what's to come.

**C**  $CMA^7$   $G^9_{SUS}$   $CMA^7$   $G^9_{SUS}$   $CMA^7$   $G^9_{SUS}$   $(CMA^7 C^9_{SUS} FMA^9 FMI^{6/9})$   
 $CMA^7$   $CMA^7$   $G^9_{SUS}$   $F\#MI^{7(b5)}$   $FMI^{6/9}$

There's so much more em - brac - ing still to be done, but time is rac - ing.

$EMI^7$   $A^{7(b9)}$   $DMI^7$   $G^9_{SUS}$  **1. + Solos**  $CMA^7$   $G^9_{SUS}$   $CMA^7$   $G^9_{SUS}$

Oh, well, we'll catch up some oth - er time.

Solo on ABC  
 After solos, D.S. al Last x

**Last x**  $CMA^7$   $G^9_{SUS}$   $CMA^7$   $G^9_{SUS}$   $CMA^7$   $G^9_{SUS}$   $G^9_{SUS}$  (pn. fill)  $C^{6/9}$

oth - er time. (ad lib) rall.

\* Bill Evans did not play the verse. He played a 4 bar Intro:

**Ballad**  
**(Intro)** (w/ ad lib above)

(pn., L.H.) (bass)

to letter A

# Somebody Loves Me

(from "George White's Scandals of 1924")

George Gershwin  
Ira Gershwin

Medium or Freely

(Verse) EMI F#MI/B EMI A/E EMI F#MI/B EMI A/E

Who  $\left\{ \begin{matrix} \text{she} \\ \text{he} \end{matrix} \right\}$  can be wor-ries me. For ev - 'ry

**B**  $\left( \begin{matrix} \text{Ami} & \text{Ami}^{(\#5)} \\ \text{Ami}^6 & \text{E}^{7(b9)} \end{matrix} \right)$   $\left( \begin{matrix} \text{Ami}^6 & \text{Ami}^{(\#5)} \\ \text{Ami}^6 & \text{E}^{7(b9)} \end{matrix} \right)$   $\text{Ami}^7$   $\text{Ami}^6$

$\left\{ \begin{matrix} \text{girl} \\ \text{boy} \end{matrix} \right\}$  that pass - es me I shout, "Hey, may - be,

$\text{A}^9$   $\text{Emi}^7$   $\text{A}^9$   $\text{Ami}^7$   $\text{Ab}^9(\#11)$   $\text{D}^7$

You were meant to be my lov - ing ba - by."

**C**  $\text{GMA}^7$   $\left( \text{Emi}^7 \right)$   $\text{Ami}^7$   $\text{D}^{7(b9)}$   $\text{GMA}^7$   $\left( \begin{matrix} \text{C}^9 \\ \text{Eb}^9 \end{matrix} \right)$

Some - bod - y loves me, I won - der who.

$\left( \begin{matrix} \text{G}^6 & \text{Emi}^7 \\ \text{Bmi}^7 & \text{E}^{7(b9)} \end{matrix} \right)$   $\text{Ami}^7$   $\text{D}^{7(b9)}$   $\text{G}^6$   $\left( \begin{matrix} \text{Emi}^7 & \text{Ami}^7 & \text{D}^7 \end{matrix} \right)$

May - be it's you. **(fine)** **Solo on ABC**  
**After solos, D.S. al fine**

Bars 1-2 and 9-10 of letter A and bars 1-2 of letter C are most often performed by jazz musicians as in the main chart. They were originally written as follows:

$\text{GMA}^7$   $\left( \text{Emi}^7 \right)$   $\text{Ami}^7$   $\text{D}^{7(b9)}$

# Someone To Watch Over Me

(from "Oh, Kay")

George Gershwin  
Ira Gershwin

Ballad or Freely

(Verse)

Chords: Eb<sup>6</sup> Eb<sup>MA</sup>7 Eb<sup>9</sup> Ab<sup>MA</sup>7 (CMI<sup>7</sup>)

There's a say - ing old Says that love is blind, Still we're of - ten told, "Seek and  
Look - ing ev - 'ry - where, Have - n't found him yet. He's the big af - fair I can -

Chords: F<sup>7</sup> FMI<sup>7</sup> Bb<sup>9</sup><sub>SUS</sub> Bb<sup>13</sup>

ye shall find." So I'm going to seek A cer - tain lad I've  
not for - get. On - ly man I ev - er Think of with re -

Chords: 1. Eb<sup>6</sup> // E<sup>o7</sup> FMI<sup>7</sup> Bb<sup>7</sup> 2. Eb<sup>6</sup> AMI<sup>7(b5)</sup> D<sup>7(b9)</sup>

had in mind. gret.

Chords: GMI C<sup>7</sup> (CMI<sup>6</sup>/G) GMI (C<sup>7</sup> F<sup>7</sup>) GMI<sup>7</sup> C<sup>7</sup>

I'd like to add his in - i - tial to my mon - o - gram.

Chords: (DMI<sup>7</sup>) Bb<sup>9</sup>/F GMI<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> Bb<sup>9</sup><sub>SUS</sub> rall. Bb<sup>7</sup>

Tell me, where is the shep - herd for this lost lamb.

(Ballad) Chords: A Eb<sup>6</sup> (Eb<sup>7</sup>) Ab<sup>6</sup> (F<sup>7</sup>/A) Ab<sup>o7</sup> Eb/G F#<sup>o7</sup>

There's a some - bod - y I'm long - ing to see. I hope that he

Chords: (GMI<sup>7</sup> Bb<sup>7</sup>/F) C<sup>7(b9)</sup> E<sup>o7</sup> Ab<sup>MA</sup>7 FMI<sup>7</sup> GMI<sup>7</sup> G<sup>o7</sup> C<sup>7(#5)</sup> Ab<sup>6</sup> FMI<sup>7</sup> ) AMI<sup>7(b5)</sup> Bb<sup>7</sup><sub>SUS</sub> 4 - 3

Turns out to be Some - one who'll watch o - ver

Chords: G<sup>7(#5)</sup> C<sup>9</sup> FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> (Eb<sup>7</sup>)

me. I'm a lit - tle lamb who's

lost in the wood. I know I could Al - ways be good

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

may not be the man some girls think of as

hand - some, To my heart he car - ries the key.

Won't you tell him please to put on some speed,

Fol - low my lead, Oh, how I need Some - one to

watch o - ver me.

**Solo on ABC**  
After solos, D.S. al fine

The musical score is written in G major with a key signature of one flat (F major). It consists of a single melodic line on a treble clef staff. Chords are indicated above the notes. The lyrics are written below the staff. The score is divided into systems, with a bridge marked 'B' and a solo section marked 'C'. The piece ends with a double bar line and a repeat sign.

Optional chords at bridge (letter B), bars 1-4:

(AbMI<sup>6</sup> A<sup>o7</sup> Eb<sup>6</sup> / Bb Eb<sup>6</sup>)

**B** Ab<sup>6</sup> % % % %

The optional chords for the bridge section are: AbMI<sup>6</sup>, A<sup>o7</sup>, Eb<sup>6</sup> / Bb, and Eb<sup>6</sup>. These are shown above a rhythmic notation consisting of four measures of eighth notes, each marked with a percentage sign (%).

This was originally a Medium (or Up) Tempo tune. Traditionally it is more often performed as a Ballad, often with even eighth notes.

# Something To Talk About

Shirley Eikhard

(As performed by Bonnie Raitt)

Med. Country Rock

(acous. gtr.)  $A^b$   $E^b$ (omit3)  $A^b$   $E^b$ (omit3) (el. gtr. solo)

(bkgr. vocals) Ooh, ooh, ooh,

All Rhythm in  $A^b$   $(A^b E^b A^b E^b)$   $F M I$   $G^b$ (add9)  $D^b$   $E$   $A^b$

**A**  $A^b$   $(D^b A^b)$   $A^b$   $(D^b A^b)$   $A^b$   $(D^b A^b)$

Peo-ple are talk-in', talk-in' 'bout peo-ple. I hear them whis-per,  
I feel so fool-ish, I nev-er no-ticed I'd act so ner-vous.

$A^b$   $(D^b A^b)$   $D^b$   $(G^b D^b)$   $D^b$   $(G^b D^b)$

You won't be-lieve it. They think we're lov-ers kept un-der-co-ver  
Could you be fall-in' for me? It took a ru-mor to make me won-der.

$A^b$   $(D^b A^b)$   $A^b$   $(D^b A^b)$  **B**  $F M I^7$

I'll just ig-nore it, but they keep say-in' we laugh just a lit-tle too loud,  
Now I'm con-vinced I'm go-in' un-der. Think-in' 'bout you ev-er-y day,

$G^b$ (add9)  $F M I^7$   $G^b$ (add9) **B**

stand just a lit-tle too close. We stare just a lit-tle too long.  
dream-in' 'bout you ev-'ry night. I'm hop-in' that you feel the same way.

$E$   $E^b$  *crescendo*  $E^b$ (omit3)

May-be they're see-in' some-thing we don't, dar-lin'.  
Now that we know it, let's real-ly show it, dar-lin'.

**C**  $A^b^7$   $E^b^7$   $(A^b E^b A^b E^b)$   $A^b^7$   $E^b^7$   $(A^b E^b A^b E^b)$

Let's give 'em some-thing to talk a-bout. Let's give 'em some-thing to talk a-bout;  
A lit-tle mys-t'ry to fig-ure out.

**Ab<sup>7</sup>** **Eb<sup>7</sup>** (**AbEb AbEb**) **F<sub>Mi</sub><sup>7</sup>** **Gb<sup>(add 9)</sup>** **Db** **E**

Let's give 'em some-thing to talk a-bout: How a-bout love? \_\_\_\_\_ (Repeat to letter A)

**(Gtr. solo)**  
**D** **Ab<sup>7</sup>** **Eb<sup>7</sup>** (**AbEb AbEb**) **Ab<sup>7</sup>** **Eb<sup>7</sup>** (**AbEb AbEb**)

**Ab<sup>7</sup>** **Eb<sup>7</sup>** (**AbEb AbEb**) **F<sub>Mi</sub><sup>7</sup>** **Gb<sup>(add 9)</sup>** **Db** **E**

**E** **B** **N.C.** **(gtr.)**

Let's give 'em some-thing to talk a - bout, \_\_\_\_\_ ba by;

**N.C.** **(gtr.)**

A lit - tle mys - t'ry to fig - ure out.

**(All in)** **B<sup>7</sup>** **F#<sup>7</sup>** (**B F# B F#**) **G#<sub>Mi</sub><sup>7</sup>** **A<sup>(add 9)</sup>** **E** **G**

Let's give 'em some-thing to talk a-bout; How a-bout love? \_\_\_\_\_

**(Vocal & Gtr. fills)** **F** **B<sup>7</sup>** **F#<sup>7</sup>** (**B F# B F#**) **B<sup>7</sup>** **F#<sup>7</sup>** (**B F# B F#**)

**B<sup>7</sup>** **F#<sup>7</sup>** (**B F# B F#**) **G#<sub>Mi</sub><sup>7</sup>** **A<sup>(add 9)</sup>** **E** **G**

**(Vamp, fill & fade)**

There are background vocal parts on the original Bonnie Raitt recording not on this chart.

# Something To Talk About (Rhythm Section)

Med. Country Rock

(bkg. vocals) Ooh, ooh, ooh, (el. gtr.)

(acoustic gtr.)  $A^b$  (drs. play through)  $E^b$ (omit3)  $A^b$   $E^b$ (omit3) (el. gtr. solo)

(bs.)

(Gtr. solo till [A])  $(A^b E^b A^b E^b)$

$A^b$   $E^b$  (keys)  $(A^b E^b A^b E^b)$   $F_{MI}$   $G^b$ (add9)  $D^b$   $E$   $A^b$

[A] (etc.)

$A^b$   $(D^b A^b)$   $A^b$   $(D^b A^b)$  % %

$D^b$   $(G^b D^b)$  %  $A^b$   $(D^b A^b)$  %

[B]  $F_{MI}^7$   $G^b$ (add9)  $F_{MI}^7$   $G^b$ (add9)

(bs.)

$B$   $E$   $E^b$   $(E^b$ (omit3))

crescendo

**C** (organ) (AbEb AbEb) (AbEb AbEb)

*f* Ab7 Eb7  
(gtr. play through)  
(bs.)

(AbEb AbEb)

Ab7 Eb7 FMI7 Gb(add9) Db E  
(Repeat to letter A)

**D** (Gtr. solo) (Repeat to letter A)

Ab7 Eb7 Ab7 Eb7  
(bs./keys like letter C)

Ab7 Eb7 (AbEb AbEb) FMI7 Gb(add9) Db E

Ab7 Eb7 (AbEb AbEb) FMI7 Gb(add9) Db E

**E** (drs. continue) (gtr., 8va)

B7 F#7 G#MI7 A(add9) E G  
(bs./keys tacet)

(All in) (like letter C)

B7 F#7 G#MI7 A(add9) E G  
(like letter C)

**F** (Gtr. & vocal fills) (etc.)

B7 F#7 B7 F#7  
(etc.)

B7 F#7 (B F# B F#) G#MI7 A(add9) E G

B7 F#7 (B F# B F#) G#MI7 A(add9) E G  
(Vamp, fill & fade)

# Sometimes I'm Happy

(from "Hit The Deck")

Music by Vincent Youmans

Lyric by Irving Caesar

Medium

(Verse)  $FMA^7$   $GMI^7 C^7$   $FMA^7$   $F^6$   $GMI^7$

He: Ev - 'ry day seems like  
He: Stars are smil - ing at me from

$C^7$   $(FMA^7 AMI^7 D^{7(b9)})$   $F^6$   $GMI^7 C^7$   $FMA^7$   $GMI^7 C^7$

a year, Sweet heart,  
your eyes She: Sun - beams

$FMA^7$   $F^6$   $GMI^7$   $C^7$   $F^9_{SUS}$   $F^9$

when you are not near.  
now there will be in the skies.

$Bb^{6/9}$   $A^{o7}$   $Bb^{6/9}$   $Eb^9$

She: All that you claim must be true, For I'm just the same as  
He: Tell me that you will be true! She: That will all de - pend on

$DMI^7$   $G^7$   $C^7_{SUS}$   $C^7$

rall.

you. dear.

(Medium or Ballad)  $(E^6/F F^6 F^{\#o7})$   $(E^6/F F^6 F^{\#o7})$

$A$   $F^6$   $D^{7(b9)}$   $GMI^7$   $C^{7(b9)}$   $F^6$   $D^{7(b9)}$   $GMI^7$   $C^{7(b9)}$

Some-times I'm hap - py, Some-times I'm blue.

$(E^6/F F^6 F^{\#o7})$   $(E^6/F F^6 F^{\#o7})$

$F^6$   $D^{7(b9)}$   $GMI^7$   $C^{7(b9)}$   $F^6$   $D^{7(b9)}$   $GMI^7$   $C^{7(b9)}$

My dis - po - si - tion De - pends on you.

$(F^9)$   $(BbMI^7 Eb^9)$

$F^6$   $CMI^7$   $F^{7(b9)}$  \*  $BbMA^7$   $Eb^9$

I nev - er mind the rain from the skies,

(A<sub>MI</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> D<sup>7(b9)</sup> A<sub>MI</sub><sup>7</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup>)

If I can find the sun in your eyes.

[B] (E<sub>F</sub><sup>6</sup> F<sup>6</sup> F<sup>#o7</sup>) (E<sub>F</sub><sup>6</sup> F<sup>6</sup> F<sup>#o7</sup>)

F<sup>6</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup> F<sup>6</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup>

Some - times I love you, Some - times I hate you,

(E<sub>F</sub><sup>6</sup> F<sup>6</sup> F<sup>#o7</sup>) (E<sub>F</sub><sup>6</sup> F<sup>6</sup> F<sup>#o7</sup>)

F<sup>6</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup> F<sup>6</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup>

But when I hate you, It's 'cause I love you.

(F<sup>9</sup>) (B<sub>bMI</sub><sup>7</sup> E<sub>b</sub><sup>9</sup>)

F<sup>6</sup> C<sub>MI</sub><sup>7</sup> F<sup>7(b9)</sup> B<sub>bMA</sub><sup>7</sup> E<sub>b</sub><sup>9</sup>

That's how I am so what can I do?

F<sub>C</sub><sup>6</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup> F<sup>6</sup> (G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup>)

I'm hap - py when I'm with you. **Solo on AB**  
 (fine) After solos, D.S. al fine

\* Originally written:  
 Letter A, bars 11-12 and letter B, bars 11-12;

B<sub>bMA</sub><sup>7</sup> B<sub>bMI</sub><sup>7</sup> E<sub>b</sub><sup>9</sup>

\*\* Originally written:  
 Letter A, bars 14-16;

A<sub>MI</sub><sup>7</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup>

# A Song For You

Pop Ballad

Leon Russell

**A**  $D_{MI}$   $A^7/C\#$   $F/C$

You came out in front and I was hid-ing. But now I'm so much bet-ter and

if my words don't come to-geth-er, lis-ten to the mel-o-dy, — 'cause my love — is in there hid-ing.

**C**

I love you in a place where there's no space and time. — I love you for my life, you are a

friend of mine. And when my life is o-ver, re-mem-ber when we were to-geth-er.

We were a-lone and I was sing-in' this song to you. — **Solo on ABC**  
(for) **After solos, D.C. al Tag**

**(Tag)**

we were a-lone and I was sing-in' this song for you. — my song, —

sing-in' this song for you. — **ritard.**

\* Leon Russell inserts 2 bars before going on to letter C.

**N.C.(A7)** **(letter)**  
**C**

# Soon

(from "Strike Up The Band")

George Gershwin  
Ira Gershwin

Freely

(Verse) B $\flat$

He: I'm mak-ing up for all the years that I wait-ed, I'm com-pen-sat-ed at last.

My heart is through with shirk-ing, dear, through you it's work-ing fast.

The man-y lone-ly nights and days when this duf-fer just had to suf-fer are past.

She: Life will be a dream song, love will be the theme song.

(Medium)

He: Soon \_\_\_\_\_ the lone-ly nights will be end-ed,

She: Soon, \_\_\_\_\_ my dear, you'll nev-er be lone-ly,

Soon, \_\_\_\_\_ two hearts as one will be blend-ed.

Soon, \_\_\_\_\_ you'll find I live for you on-ly.

I've found the hap-pi-ness I've wait-ed for; \_\_\_\_\_

When I'm with you who cares what time it is, \_\_\_\_\_

The on-ly girl that I was fat-ed for. \_\_\_\_\_ Oh,

Or what the place or what the cli-mate is? \_\_\_\_\_ Oh,

**B**  $E^b_{MA}7$   $(A^b_{MA}9)$   $G_{MI}7(b5)$   $(D^b7)$   $C7(\#5)$   $C7$

soon \_\_\_\_\_ a lit - tle cot - tage will find us  
soon \_\_\_\_\_ our lit - tle ship will come sail - ing

$F_{MI}7$   $(A^b_{MI}7)$   $D^b7$   $B7$   $B^b7$  )  
 $F_{MI}7(b5)$   $B^b7(\#5)$   $B^b7$

safe \_\_\_\_\_ with all our cares far be - hind us.  
home \_\_\_\_\_ through ev - 'ry storm, nev - er fail - ing.

$E^b_{MA}7$   $B^b_{MI}7$   $E^b7$   $* A^b_{MA}7(add6)$   $D^b9$

The day you're mine this world will be in tune.

$(E^b_{MA}7/B^b)$   $A^b_{MI}6/B^b$   $E^b6/B^b$   $A^b_{MI}6/B^b$  )  
 $G_{MI}7$   $C_{MI}7$   $F_{MI}7$   $B^b13(b9)$   $E^b6$   $(F_{MI}7 B^b7)$  )

Let's make that day come soon. \_\_\_\_\_ **Solo on AB**  
**(fine)** After solos, D.S. al fine

\* Originally

# Soul Man

Isaac Hayes  
David Porter

(As performed by Sam & Dave)

## Medium Soul Rock

(Intro) (gtr., 8va)

(G) (F) (B<sup>b</sup>) (C) (D)

(tamborine/bs. dr.) (etc.) (horns)

(pn., plus 8va b.)

G G A m i G

1. Com-in' (etc.)

(bass)

**A**

1. to you on a dust - y road. — Good lov-in', I got a  
 2. what I got the hard — way — and I'll make it bet - ter each and  
 3. brought up on a side street. — I learned how to love be -

truck - load. — And when you get it you got — some - thin', So  
 ev - 'ry day. — So, — ho-ney, don't you fret, — 'cause  
 fore I could eat. I was ed - u - ca - ted at Wood - stock. — When

don't — wor-ry 'cause I'm — com-in.' } I'm a soul man. —  
 you ain't seen noth - in' yet. }  
 I start lov-in' I can't stop.

I'm a soul man. I'm a soul man. I'm a

1, 2. (opt. solos) (pn.) 3. C

soul man. (etc.)

(C) (D) 2. Got 3. I was (C) (D)

G N.C. (dr. fill) Eb

(bs.) (optional solos on A B) (etc.)

Bb C D<sup>9</sup><sub>SUS</sub> Eb<sup>9</sup><sub>SUS</sub>

pull you in, — give you hope and be your on-ly boy-friend, yeah, —yeah, —yeah, —yeah.

D Ab<sup>bass</sup> Gb B Db<sup>bass</sup> Eb<sup>bass</sup>

(pn. only) ◊ (gtr., 8va) (bs. tacet)

I'm talk-in' a-bout a

E (All) Ab Ab BbMI Ab

(Ad lib vocal) (Vamp & fade)

soul man. I'm a soul man. I'm a

(Sample bass)

A G (G A MI G) B G F (etc.) (etc.)

(Horns)

A G (2nd & 3rd x's) (1st x)

B G F G F G (each x)

1, 2. (opt. solos) 3. C

(C) (D) (C) (D) C

D E mf crescendo (Vamp & fade)



$GMA^7$   $(Bm^7 E^7(b9))$   $Ami^7$   $Dmi^7$   $G^7(b9)$   $C^6$   $(D^9_{sus})$   $Cmi^6$   $F^9$   $G^6$   $E^7(b9)$   $Ami^7$   $D^7(\#5)$

Weath-er, \_\_\_\_\_ Since my {man } and I \_\_\_\_\_ ain't to - geth-er \_\_\_\_\_ keeps rain-in' all \_\_\_\_\_ the  
 gal }

**Common ending**  $G^6$   $Emi^7$   $Ami^7$   $D^7(b9)$  **Original ending**  $G^6$   $Emi^7$   $Ami^7$   $D^7(\#5)$   $G^6$   $Emi^7$   $Ami^7$   $D^7(b9)$

time. (fine) time, \_\_\_\_\_ keeps rain-in' all \_\_\_\_\_ the time. (fine)

Solo on ABC

Solo on ABC

After solos, D.C. al fine

After solos, D.C. al fine

(Optional interlude)

$Cmi^6/9$   $G^6/9$

I walk a-round, heav - y heart - ed and sad. \_\_\_\_\_

Night comes a-round and I'm

$G^6/9$   $A^9$

still feel - in' bad. \_\_\_\_\_

Rain \_\_\_\_\_ pour-in' down, blind - in' ev - 'ry hope I had. This

$D^7$   $Emi^7$   $F^{\circ 7}$   $D^7/F\#$   $G^6$

pit - ter - in' pat - ter - in' beat - in' and splat - ter - in' drives \_\_\_\_\_ me mad. Love, love,

Love, love,

$(A^9)$   $C^9$   $D^{13}$   $D^{13}_{sus}$   $D^{13(b9)}$

love, love, \_\_\_\_\_ this mis - er - y is just too much for me. Can't go

D.S. (letter C) al fine

\* Originally written with a 2-bar extension before letter B (as follows):

$G^6$   $E^7(b9)$   $Ami^7$   $D^7(\#5)$   $G^6$   $G^7$  **[B]**

time, \_\_\_\_\_ So wear - y all \_\_\_\_\_ the time. \_\_\_\_\_

Originally written:

**[A]**

The Interlude is usually omitted from jazz (and other) versions.

# Strike Up The Band

(from "Strike Up The Band")

George Gershwin  
Ira Gershwin

## March

(Verse) F B<sup>b</sup>M<sub>I</sub> E<sup>b</sup>M<sub>I</sub> B<sup>b</sup>M<sub>I</sub>E<sup>b</sup>M<sub>I</sub>B<sup>b</sup>M<sub>I</sub> B<sup>b</sup>M<sub>I</sub> F<sup>M<sub>I</sub>/A<sup>b</sup></sup> G<sup>b7(b5)</sup>F<sup>7</sup>

We fought in nine-teen sev - en - teen, Rum - ta - ta-tum - tum - tum! And

B<sup>b</sup>M<sub>I</sub> E<sup>b</sup>M<sub>I</sub> B<sup>b</sup>M<sub>I</sub>E<sup>b</sup>M<sub>I</sub>B<sup>b</sup>M<sub>I</sub> B<sup>b</sup>M<sub>I</sub> F<sup>M<sub>I</sub>/A<sup>b</sup></sup> G<sup>o7</sup> C<sup>7</sup> F<sup>M<sub>I</sub></sup> E<sup>b</sup>/G

drove the ty - rant from the scene, Rum - ta - ta-tum - tum - tum! We hope there'll be no

A<sup>b</sup> B<sup>b</sup>M<sub>I</sub> F<sup>M<sub>I</sub></sup> C<sup>7(b9)</sup> F<sup>M<sub>I</sub></sup> C<sup>7</sup> F G<sup>M<sub>I</sub>7</sup>C<sup>7</sup>/G

oth - er war But if we are forced in - to one, The flag that we'll be

F/A B<sup>b</sup> F/C C<sup>7</sup> F F<sup>7</sup> B<sup>b</sup>M<sub>I</sub> E<sup>b</sup>M<sub>I</sub>

fight - ing for Is the Red and White and Blue One! We do not fa - vor

B<sup>b</sup>M<sub>I</sub>E<sup>b</sup>M<sub>I</sub>B<sup>b</sup>M<sub>I</sub> B<sup>b</sup>M<sub>I</sub> F<sup>M<sub>I</sub>/A<sup>b</sup></sup> G<sup>b7(b5)</sup>F<sup>7</sup> B<sup>b</sup>M<sub>I</sub> *rall.* C<sup>M<sub>I</sub>7</sup>B<sup>b</sup>M<sub>I</sub>/D<sup>b</sup>E<sup>b</sup>9

war a - larms, Rum - ta - ta-tum-tum - tum! But if we hear the call to arms,

B<sup>b</sup>M<sub>I</sub> F<sup>M<sub>I</sub>/A<sup>b</sup></sup> G<sup>b</sup>M<sup>7</sup>A<sup>7</sup> F<sup>7</sup>

Rum - ta - ta - tum - tum, Rum - ta - ta - tum - tum, Rum - ta - ta - tum - tum - tum! \_\_\_\_\_

(Med. March or Up Tempo) F<sup>7</sup> S[A] B<sup>b</sup>6 (D<sup>M<sub>I</sub>7(b5)</sup> B<sup>o7</sup> G<sup>7(b9)</sup>)

Let the drums roll out! \_\_\_\_\_ Let the trum - pet call! \_\_\_\_\_ While the

(F<sup>7</sup>/C) C<sup>M<sub>I</sub>7</sup> F<sup>7</sup> B<sup>b</sup>6 F<sup>M<sub>I</sub>7</sup> B<sup>b</sup>7

peo - ple shout! \_\_\_\_\_ Strike up the band! \_\_\_\_\_ Hear the

*E<sup>b6</sup>* *(GMI<sup>7(b5)</sup> E<sup>o7</sup>)* *C<sup>7(b9)</sup>*

cym - bals ring! \_\_\_\_\_ Call - ing one and all \_\_\_\_\_ To the

*(B<sup>b7</sup>/F)* *FMI<sup>7</sup>* *B<sup>b7</sup>* *E<sup>b6</sup>* *(CMI<sup>7</sup>) F<sup>7</sup>*

mar - tial swing, \_\_\_\_\_ Strike up the band! \_\_\_\_\_ There is  
Yan - kee

**B** *B<sup>b6</sup>* *AMI<sup>7(b5)</sup>* *D<sup>7(b9)</sup>*

work to be done, to be done! There's a war to be won, to be won! Come, you  
doo, doo-dle-oo, doo-dle-oo. We'll come through, doo-dle-oo, doo-dle-oo, For the

*GMI<sup>7</sup>* *C<sup>7</sup>* *CMI<sup>7</sup>* *F<sup>7</sup>*

son of a son of a gun! Take your stand! \_\_\_\_\_ Fall in  
red, white and blue, Doo-dle-oo, Lend a hand! \_\_\_\_\_ With our

**C** *B<sup>b6</sup>* *DMI<sup>7(b5)</sup>* *G<sup>7(b9)</sup>*

line, yea bo! \_\_\_\_\_ Come a - long, let's go! \_\_\_\_\_  
flag un - furled, \_\_\_\_\_ For a brave, new world! \_\_\_\_\_

*(F<sup>9</sup><sub>SUS</sub>)* *F<sup>7</sup>* *B<sup>b6</sup>* *(CMI<sup>7</sup> F<sup>7</sup>)*

Hey, lea - der! Strike up the band! **(fine)** (Let the)

Solo on ABC  
After solos, D.S. al fine

# Stuck On You

Lionel Richie

Med. Country

(Intro) F A<sub>MI</sub> B<sup>b</sup> C (D<sub>MI</sub>/C C)

(sample gtr. (as sounds)) (etc.)

F A<sub>MI</sub> B<sup>b</sup> C

(synth., 8va)

**A** F A<sub>MI</sub> B<sup>b</sup>

1. (D.S.) Stuck on you, \_\_\_\_\_ I've got this feel - in' down deep in my soul -  
 2. Stuck on you, \_\_\_\_\_ Been a fool too long, \_\_\_\_\_ I guess it's

C F A<sub>MI</sub> B<sup>b</sup>

\_\_\_\_\_ that I just \_\_\_\_\_ can't \_\_\_\_\_ lose. \_\_\_\_\_ } Guess I'm on \_\_\_\_\_ my \_\_\_\_\_ way. \_\_\_\_\_  
 time for me to \_\_\_\_\_ come on home. \_\_\_\_\_ }

C **B** F A<sub>MI</sub> B<sup>b</sup>

(gtr.)

{ Need-ed a friend, \_\_\_\_\_ And the way I feel now I guess I'll \_\_\_\_\_  
 So hard to see \_\_\_\_\_ That a wom-an like you could wait a -

C F A<sub>MI</sub> B<sup>b</sup> ⊕

\_\_\_\_\_ be with you \_\_\_\_\_ till the end. \_\_\_\_\_ } Guess I'm on \_\_\_\_\_ my \_\_\_\_\_ way, \_\_\_\_\_  
 round for a man \_\_\_\_\_ like \_\_\_\_\_ me. \_\_\_\_\_ }

C F A<sub>MI</sub>

(gtr.)

Might - y glad you stayed. \_\_\_\_\_

B<sup>b</sup> C F

\* *A*M*I* *B**b* |<sup>1</sup> *C* |<sup>2</sup> \* *C* *F*

**C**

Oh, I'm leav - in' on — that mid - night train to - mor - row

*B**b* *C* *F* *C*/*E* *D*M*I*

(bs.)

And I know — just where — I'm go in'.

*B**b* *C* *F* *C*/*E* *D*M*I* *C*/*E* *F* *C*/*E* *D*M*I*

(gtr.) (bs.)

I've packed up my trou - bles and — I've thrown them all — a - way, —

*B**b* *C* *F* *C*/*E* *D*M*I*

*C* *D*M*I* (add 9) *C* *D*M*I* (add 9) *B**b*

(gtr./dr. continue)

'Cause this time, lit - tle dar - lin',

*B**b* *C*

I'm com - in' home — to stay. — I'm

**D.S. al Coda (1st verse)**  
*(optional solo on entire form)*

**C**

(gtr.) I'm might - y glad you stayed — (gtr.) *F*

*A*M*I* *B**b* *C* *F* (add 9)

rall.

\* Often melody notes (vocal and instrumental) do not fit the basic written chord.



**C**

a-way from me now you are free, and I am  
cry - ing. This does not mean I don't love you; I do.  
That's for - ev - er; yes, and for al - ways. I am yours,  
you are mine, you are what you are. You make it  
hard. Some-thing in - side is tell - ing me that I've  
got your sec - ret; are you still lis - t'ning?  
Fear is the lock and laugh - ter the key to your heart,  
and I love you. I am yours, you are mine, you are what  
you are. You make it hard. And you make it hard.  
And you make it hard. And you make it hard.

**(Half x feel)**  
E (omit 3)  
(bass)

V.S. (turn page)

**F** **E**

Fri - day eve - ning, Sun -  
Tues - day morn - ing, Please

**E** **A** **A<sup>7</sup>**

day in the af - ter - noon; What have you got to lose?  
be gone I'm tired of you;

**E**

Can I

**G** **D<sup>(omit3)</sup>** **A<sup>(omit3)</sup>** **D<sup>(omit3)</sup>**

tell it like it is? Lis - ten to me, ba - by. It's my heart

**D<sup>(omit3)</sup>** **A<sup>(omit3)</sup>** **E**

that's a - suf - frin'; it's a dy - in' and that's what I have to lose.

**E** **H** **E**

I've got an an - swer;

**E** **A** **A<sup>7</sup>**

I'm going to fly a - way.

**A<sup>7</sup>** **E**

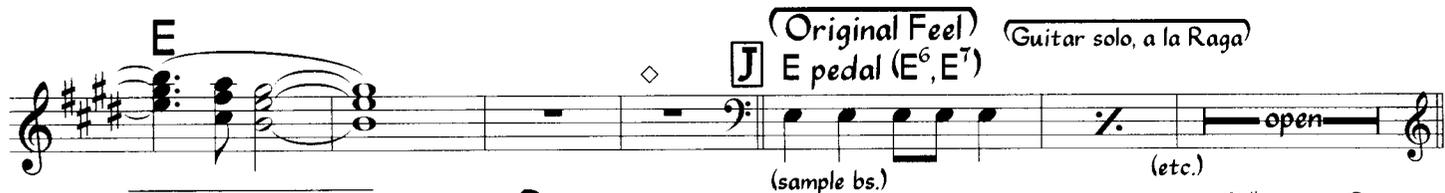
What have I got to lose?

**I** **E**

Will you come see me Thurs

**E** **A** **A<sup>7</sup>**

days and Sat - ur - days? What have you got to lose?

**E** Original Feel Guitar solo, a la Raga  
E pedal (E<sup>6</sup>, E<sup>7</sup>)  
  
 (sample bs.) (etc.)

**K** D/E D/E E D/E C#m/E Bm/E  
 Chest-nut brown ca - nar - y, ru - by - throat ed spar - row,  
 Voic - es of the an - gels, ring a - round the moon - light;  
 La - cy lilt - ing ly - ric, los - ing love la - ment - ing;

1. D/E DMA<sup>7</sup>/E E<sup>6</sup>  
 sing the song, don't be long thrill me to the mar - row.

Guitar solo  
E (omit3) (E<sup>7</sup>) 2. D/E  
 ask - ing me, said she so free,

D/E DMA<sup>7</sup>/E E<sup>6</sup> Guitar solo  
E (omit3) (E<sup>7</sup>)  
 "How do you catch the spar - row?"

3. D/E E D/E DMA<sup>7</sup>/E E<sup>6</sup>  
 change my life, make it right, be my la - dy.

D/E C#m/E D/E C#m/E  
 (gtr., 8va)

D/E C#m/E D/E C#m/E D/E C#m/E E (add 9) (omit3)  
 decrescendo

with vocal solo **L** A Bm F#m D E A Bm F#m D E On cue fine  
**f** Du du du du doot doot du du du du doot doot du doot.  
Vamp till cue

Sample bass:  
 (Intro.) (E) AE D/A A D/A A E  
  
 (etc.)

# The Summer Knows

(Theme from "Summer of '42")

Music by Michel Legrand

Lyric by Marilyn Bergman

& Alan Bergman

## Ballad

(C<sup>7</sup>) [A] F<sup>M1</sup><sup>9</sup> (G<sup>M1</sup> 7(b5) C<sup>7</sup>(b9) E) C<sup>7</sup>(b9) F<sup>M1</sup><sup>9</sup> F<sup>M1</sup><sup>9</sup> E<sup>b</sup>

The sum-mer smiles, — the sum-mer knows, And un - a-shamed, — she

D<sup>M1</sup> 7(b5) B<sup>b</sup>M<sup>1</sup><sup>9</sup> (C<sup>M1</sup> 7(b5) F<sup>7</sup>(b9) A) F<sup>7</sup>(b9)

sheds her clothes. The sum - mer smooths — the rest - less sky, And

B<sup>b</sup>M<sup>1</sup><sup>9</sup> A<sup>b</sup> G<sup>M1</sup> 7(b5) C<sup>7</sup>(b9) SUS 3 C<sup>7</sup>(b9)

lov - ing - ly — she warms the sand — on which you lie. — The

[B] F<sup>M</sup>A<sup>7</sup> B<sup>b</sup>M<sup>1</sup><sup>6</sup> F F<sup>M</sup>A<sup>7</sup>

sum - mer knows, — the sum - mer's wise, She sees the doubt — with -

F<sup>9</sup> SUS F<sup>7</sup>(b9) B<sup>b</sup>M<sup>1</sup>A<sup>7</sup> B<sup>M1</sup> 7(b5) E<sup>7</sup>(b9)

in your eyes, And so she takes — her sum - mer time, Tells the

A<sup>M</sup>A<sup>7</sup> (B<sup>M1</sup> 7(b5) E<sup>7</sup>(b9) A<sup>M</sup>A<sup>7</sup> C<sup>#</sup>) A<sup>M</sup>A<sup>7</sup> E<sup>b</sup> 7(b9) A<sup>b</sup>M<sup>1</sup>A<sup>7</sup> E<sup>b</sup> 7(b9)

moon to wait and the sun to lin - ger, Twists the world 'round her

A<sup>b</sup>M<sup>1</sup>A<sup>9</sup> D<sup>7</sup>(b9) G<sup>M</sup>A<sup>7</sup> G<sup>M1</sup> 7(b5) (C<sup>7</sup>(b9) C)

sum - mer fin - ger, Let's you see the won - der of it all. And

[C] F<sup>M</sup>A<sup>7</sup> C B<sup>b</sup>M<sup>1</sup><sup>6</sup> C F<sup>M</sup>A<sup>7</sup> C

if you've learned — your les - son well, There's lit - tle more — for

$B^b_{MI} \frac{6}{C}$ 
 $F_{MI} \frac{7}{C}$ 
 $(F^{o7} / C)$ 
 $C \frac{7(b9)}{SUS}$

her to tell, One last ca - ress, — it's time to dress for

$F_{MI} \frac{7}{C}$ 
 $(D_{MI} \frac{7(b5)}{C})$ 
 $G_{MI} \frac{7(b5)}{C}$ 
 $C \frac{7(b9)}{C}$

fall. —

# Summer Night

Music by Harry Warren  
Lyric by Al Dubin

Freely

(Verse)

$C_{MI}^9$   $D_{MI}^7(b5)$   $G^7(\#5)$   $C_{MI}^9$   $G_{MI}^7(b5)$   $C^7(b9)$

Why am I so jeal-ous of the moon, Jeal-ous of a sum-mer night in June?

$F_{MI}^7$   $A^9$   $C_{MI}^9$   $A_{MI}^7(b5)$  ( $A^{\circ 7}$ )  $A^9(\#11)$   $G^7(b9)$ <sub>SUS</sub>

Why can they re-main be-side my dar-ling While I must leave so soon?

(Medium or Ballad) **A** ( $C_{MI}^6/9$   $G^7(\#5)$   $C_{MI}^6/9$   $G^7(\#5)$ ) **S** ( $C_{MI}^6/9$   $A_{MI}^7(b5)$   $A^9$   $G^7(\#5)$   $C_{MI}^6/9$   $A_{MI}^7(b5)$   $A^9$   $G^7(\#5)$ )

Sum-mer night, star-ry skies, You can

$C_{MI}^9$  ( $B_{MI}^7$ )  $F^7(b9)$   $B^b_{MI}^9$  ( $E^b^7(b9)$ )  $E^b^9$ <sub>SUS</sub>  $A^b_{MA}^9$  ( $D^b^9(\#11)$ )

see my sweet-heart with a thou-sand eyes. Why have

( $D^7(\#9)$ )  $D_{MI}^7(b5)$  ( $D^7(\#9)$ )  $G^7(\#5)$   $D_{MI}^7(b5)$   $G^7(\#5)$

I on-ly two To be-

$C_{MI}^7$  ( $C_{MI}^7/B^b$ )  $A_{MI}^7(b5)$   $F^9(\#11)$   $A^b^9(\#11)$   $D_{MI}^7(b5)$   $G^7(\#5)$

hold a thou-sand charms I i-dol-ize? Sum-mer

**B** ( $C_{MI}^6/9$   $C_{MI}^6/9$   $A_{MI}^7(b5)$   $G^7(\#5)$   $A^b^9$   $G^7(\#5)$   $C_{MI}^6/9$   $A_{MI}^7(b5)$   $G^7(\#5)$   $C_{MI}^6/9$   $A_{MI}^7(b5)$   $A^b^9$   $G^7(\#5)$ )

night, You've a right To come

$C_{MI}^9$  ( $B_{MI}^7$ )  $F^7(b9)$   $B^b_{MI}^9$  ( $E^b^7(b9)$ )  $E^b^9$ <sub>SUS</sub>  $A^b_{MA}^9$  ( $D^b^9(\#11)$ )

in her win-dow when the day is through. She tells

$(D^{7(\#9)})$   
 $D_{MI}^{7(b5)}$

$G^{7(b9)}$

$C_{MI}^7$

$(C_{MI}^7/Bb)$

$A_{MI}^{7(b5)}$   $A_{b9}$   
 $F^{9(\#11)}$   $F\#o7$

you all her thoughts, In the fad - ing can - dle light, Sum - mer

Common ending (each x)

$G_{MI}^7$   $C^{7(b9)}$

$(Bb^{7(b9)})$   
 $F_{MI}^7$   $Bb^9$

$E_b^6$

$(D_{MI}^{7(b5)})$   
 $(D^{7(b9)/\#5})$   $G^{7(b9)/\#5}$

night, Oh, how I en - vy you. (Sum - mer)

(fine)

Solo on AB

Optional longer ending (each x) (Instrumental versions only)

$E_b^{MA9/Bb}$

$Bb^9_{SUS}$

$E_b^{MA9/Bb}$

$(D^{7(b9)/\#5})$

$G_{MI}^7$   
 $E_b^{MA9/Bb}$

$C^{7(b9)}$

$F_{MI}^7$

$Bb^9$

$Bb^9_{SUS}$

$Bb^9$

$E_b^{6/9}$

$(D^{7(\#9)/\#5})$

$G^{7(b9)/\#5}$

(fine)

Solo on AB (optional longer ending each time)  
After solos, D.S. al fine

Bars 5 & 6 of letters A and B are often performed

$C_{MI}^9$

$B_{MI}^9$

$Bb_{MI}^9$

$E_b^{7(b9)}$

$A_{bMA}^9$

Also performed as a waltz (Ballad or Medium).

# Summertime

(from "Porgy and Bess")

George Gershwin  
Ira Gershwin

Du Bose & Dorothy Heyward

Medium Ballad (A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> )  
 E<sup>7(#5)</sup> **A** A<sub>MI</sub><sup>7</sup> E<sup>7(#5)</sup> A<sub>MI</sub><sup>7</sup> (A<sup>7(#5)</sup>)

Sum - mer - time \_\_\_\_\_ and the liv - in' is eas - y \_\_\_\_\_ Fish are

(D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>9</sup> F<sup>9</sup> E<sup>9</sup> B<sup>7(#5)</sup> E<sup>9</sup> E<sup>7(b9)</sup> )  
 D<sub>MI</sub><sup>7</sup> F<sup>9</sup> B<sup>7(#5)</sup> E<sup>7(b9)</sup>

jump - in' \_\_\_\_\_ and the cot - ton is high, \_\_\_\_\_ Oh, your

(A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> )  
 A<sub>MI</sub><sup>7</sup> E<sup>7(#5)</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> G<sup>7(b9)</sup>

dad - dy's rich, \_\_\_\_\_ and your ma is good - look - in', \_\_\_\_\_ So

(F<sup>9</sup>) (A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> )  
 C<sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>7(#5)</sup> A<sub>MI</sub><sup>6</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>7(#5)</sup>

hush, lit - tle ba - by, don't \_\_\_\_\_ you cry. \_\_\_\_\_ One of these

(A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> )  
**B** A<sub>MI</sub><sup>7</sup> E<sup>7(#5)</sup> A<sub>MI</sub><sup>7</sup> (A<sup>7(#5)</sup>)

morn - in's \_\_\_\_\_ You're goin' to rise \_\_\_\_\_ up sing - in', \_\_\_\_\_ Then you'll

(D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>9</sup> F<sup>9</sup> E<sup>9</sup> B<sup>7(#5)</sup> E<sup>9</sup> E<sup>7(b9)</sup> )  
 D<sub>MI</sub><sup>7</sup> F<sup>9</sup> B<sup>7(#5)</sup> E<sup>7(b9)</sup>

spread your wings \_\_\_\_\_ and you'll take \_\_\_\_\_ the sky. \_\_\_\_\_ But till that

(A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> )  
 A<sub>MI</sub><sup>7</sup> E<sup>7(#5)</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> G<sup>7(b9)</sup>

morn - in' \_\_\_\_\_ there's a noth - in' can harm you \_\_\_\_\_ With

(F<sup>9</sup>) (A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> )  
 C<sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>7(#5)</sup> A<sub>MI</sub><sup>6</sup> (E<sup>7(#5)</sup>)

Dad - dy and Mam - my stand - in' by. \_\_\_\_\_

Background from Miles Davis' "Porgy and Bess" recording (originally in B<sup>b</sup>):

(Miles' pick-ups)

(bass walks)

2

$A_{MI}^7$   $D_{MI}^7$   $(B^7(b^9))$

$E^7$   $E^7(\#9)$   $A_{MI}^7$   $D^{13}(\#11)$

1, 2.

$C/G$   $D^7$   $G^7$   $A_{MI}^7$

3, 4.

$C/G$   $D^7$   $G^7$   $A_{MI}^7$   $A_{MI}^7$   $E^7(\#9)$

After repeat, D.S. al 1st ending  
al Coda

2

$A_{MI}^7$   $A_{MI}^9(MA7)$

rall. (bs.)

Letters A & B, bars 1-4 (and similar places), are sometimes played:

$A_{MI}^7$   $B_{MI}^7$

# Sunny

Bobby Hebb

Medium Rock

**A**  $A_{MI}^7$   $(G_{MI}^7 C^7)$   $C^7$   $F^7$   $F_{MA}^7$   $E^7$   $B_{MI}^7 E^7$

Sun - ny, yes - ter - day my life was filled with rain. \_\_\_\_\_  
 Sun - ny, thank you for the sun - shine \_\_\_\_\_ bou-quet. \_\_\_\_\_

$A_{MI}^7$   $(G_{MI}^7 C^7)$   $C^7$   $F^7$   $F_{MA}^7$   $E^7$   $B_{MI}^7 E^7$

Sun - ny, you smiled at me and real - ly eased the pain. \_\_\_\_\_ Now the  
 Sun - ny, thank you for the love you've brought my way. \_\_\_\_\_ You

$A_{MI}^7$   $(G_{MI}^7 C^7)$   $C^7$   $F_{MA}^7$

dark days are done \_\_\_\_\_ and the bright days are here. \_\_\_\_\_ My sun - ny one \_\_\_\_\_ shines  
 gave \_\_\_\_\_ to me \_\_\_\_\_ your \_\_\_\_\_ all \_\_\_\_\_ and all. \_\_\_\_\_ Now I feel \_\_\_\_\_

$B_{b7}$   $B_{MI}^7$   $E^7$  **Till cue**  $A_{MI}^7$   $(A_{MI}^7 G)$   $F^9$   $E^7(\#5)$   $E^7$

so sin - cere. } Sun - ny one so true, \_\_\_\_\_ I love you. \_\_\_\_\_  
 ten feet tall. }

**On cue**  $A_{MI}^7$   $(A_{MI}^7 G)$   $F^9$   $D_{MI}^7$   $E^7(\#5)$   $A_{MI}^7$   $(A_{MI}^7 G)$   $F^9$   $D_{MI}^7$   $E^7(\#5)$

you. \_\_\_\_\_ I love you. \_\_\_\_\_ I love  
 (Vamp & fade)

Additional verses:

Sunny, thank you for the truth you let me see.  
 Sunny, thank you for the facts from A to Z.  
 My life was torn like wind-blown sand,  
 Then a rock was formed when we held hands.  
 Sunny one so true, I love you.

Sunny, thank you for that smile upon your face.  
 Sunny, thank you for that gleam that flows with grace.  
 You're my spark of nature's fire,  
 You're my sweet complete desire.  
 Sunny one so true, I love you.

The melody is also played or sung as follows:

$A_{MI}^7$   $C^7$   $F_{MA}^7$   $B_{MI}^7 E^7$  (etc.)

# Sure Enough

John Lang, Richard Page  
Steve George and Susan George  
(As performed by Tom Scott)

Medium Pop

(Intro)  $B_{MI}^7 C\#_{MI}^7(\#5)$  (dr. play light time)  $B_{MI}^7 C\#_{MI}^7(\#5) (B_{MI}^7) A/B$

*mf* (keys/gtr., top note)

1.  $B_{MI}^7 C\#_{MI}^7(\#5)$  (sax fill)  $(B_{MI}^7) B_{MI}^7 C\#_{MI}^7(\#5) (B_{MI}^7) F\#_{MI}^7$

2.  $D/F\# G^6/9(\text{omit}5)$  (sax fill)  $(B_{MI}^7) D/F\# G^6/9(\text{omit}5) (B_{MI}^7) E_{MI}^7$

**A**

*mp* We are the same, we got the right tick - et.  
We are a - like like in - no - cent child - ren.  
(D.S.) Girl, you've be - come for me the real mag - ic.  
N.C. (E<sub>MI</sub> D B<sub>MI</sub> C) (E<sub>MI</sub> D B<sub>MI</sub> C A<sub>MI</sub> B<sub>MI</sub>)

(rhythm, upper note 8va) (no repeat on D.S.)

You are the flame, no - one will walk in it.  
We have sur - vived, so let this love be - gin.  
Two hearts are one. It will be ev - er - last - ing.  
N.C. (E<sub>MI</sub> D B<sub>MI</sub> C) (E<sub>MI</sub> D B<sub>MI</sub> C A<sub>MI</sub> B<sub>MI</sub>)

**B** (ala Samba)

*mf* Ooh, and we've got so far to go, and it takes  
so long. But don't you wor - ry 'bout a thing,

(Heavy Rock)

G/C F#7(#9) C Bmi7 C#mi7(#5)

yeah. ('Cause) Sure e-nough, as

Bmi7 C#mi7(#5) (Bmi7) A/B (etc.) Bmi7 C#mi7(#5) (Bmi7) (sax fill)

one and one makes two. Sure e-nough,

Bmi7 C#mi7(#5) (Bmi7) F#mi7 Emi7 F#mi7(#5) (Emi7)

I was made for you, ba-by. Sure e-nough,

Emi7 F#mi7(#5) (Emi7) Ami7 D GMA9 F#7(#9) Dmi/F

we were meant to be for - ev - er.

D.S. al Coda (no repeat)

(Sax solo) (Busier Time)

GMA9 C9sus D Eb/F

Till cue Bb/F F C/F On cue Bb/F G9sus A9sus

(w/ sax and vocal fills)

E Bmi7 C#mi7(#5) (Bmi7) Bmi7 C#mi7(#5) (Bmi7) A/B

Sure e-nough, as one and one makes two.

Bmi7 C#mi7(#5) (Bmi7) Bmi7 C#mi7(#5) (Bmi7) F#mi7

Sure e-nough, I was made for you.

Emi7 F#mi7(#5) (Emi7) Emi7 F#mi7(#5) (Emi7) Ami7 D

Sure e-nough, we were meant to be to-ge-th - er.

(Vamp (with fills) and fade)

# Sure Enough (Rhythm Section)

Medium Pop

(Intro)

(keys/gtr.)

1. (sax fill)

*mf*

$Bm7 C\#m7(5) Bm7 C\#m7(5) (Bm7) A/B (etc.) Bm7 C\#m7(5) (Bm7)$

(bs.)

2.

(sax fill)

$Bm7 C\#m7(5) (Bm7) F\#m7 D/F\# G6/9(omit5) (Bm7) D/F\# G6/9(omit5) (Bm7) Em7$

**A** (keys/gtr.)

(tacet 1st x)

*mp*

$N.C. (Em7 D Bm7 C)$

(bs.)

(no repeat on D.S.)

$N.C. (Em7 D Bm7 C)$

$(Em7 D Bm7 C A m7 B m7)$

(ala Samba)

**B**

$Em7 F\#m7 A/B Bm7 F/G F/G G/C F\#7(9) F\#7(9)$

(sample bs.)

(dr. fill)

**C** (Heavy Rock)  
 (gtr.) *f* B<sup>M</sup>7 C<sup>#</sup>M7(7(#5)) (B<sup>M</sup>7) A/B (etc.)

(like Intro)  
 B<sup>M</sup>7 C<sup>#</sup>M7(7(#5)) (B<sup>M</sup>7) B<sup>M</sup>7 C<sup>#</sup>M7(7(#5)) (B<sup>M</sup>7) F<sup>#</sup>M7 E<sup>M</sup>7 F<sup>#</sup>M7(7(#5)) (E<sup>M</sup>7) (sax fill)

(bs.)  
 (E<sup>M</sup>7) E<sup>M</sup>7 F<sup>#</sup>M7(7(#5)) (E<sup>M</sup>7) A<sup>M</sup>7 D G<sup>M</sup>A<sup>9</sup> F<sup>#</sup>7(7(#5)) D<sup>M</sup>/F

(Sax solo) (Busier)  
 G<sup>M</sup>A<sup>9</sup> C<sup>9</sup>SUS (dr. fill) D E<sup>b</sup>/F *f* (sample bs., gradually busier)

Till cue B<sup>b</sup>/F F C/F On cue B<sup>b</sup>/F G<sup>9</sup>SUS A<sup>9</sup>SUS

**E** (w/ sax and vocal fills)  
*f* B<sup>M</sup>7 C<sup>#</sup>M7(7(#5)) (B<sup>M</sup>7) B<sup>M</sup>7 C<sup>#</sup>M7(7(#5)) (B<sup>M</sup>7) A/B  
 B<sup>M</sup>7 C<sup>#</sup>M7(7(#5)) (B<sup>M</sup>7) B<sup>M</sup>7 C<sup>#</sup>M7(7(#5)) (B<sup>M</sup>7) F<sup>#</sup>M7  
 E<sup>M</sup>7 F<sup>#</sup>M7(7(#5)) (E<sup>M</sup>7) E<sup>M</sup>7 F<sup>#</sup>M7(7(#5)) (E<sup>M</sup>7) A<sup>M</sup>7 (bs. fill) D

(Vamp (with fills) and fade)

# Sweet Georgia Brown

Ben Bernie  
Maceo Pinkard  
Kenneth Casey

Medium or Bright

(Verse)  $F_{MI}^6$   $G_{MI}^{7(b5)}$   $C^7$   $F_{MI}^6$   $G_{MI}^{7(b5)}$   $C^7$

She just got here yes-ter-day, \_\_\_\_\_ things are hot here now they say, \_\_\_\_\_  
Brown-skin Gals, you'll get the blues, \_\_\_\_\_ Brown-skin Pals, you'll sure-ly lose, \_\_\_\_\_

$F_{MI}^6$   $G_{MI}^{7(b5)}$   $C^7$   $F_{MI}^6$   $D^b7$   $C^7$

there's \_\_\_\_\_ a big change in town. \_\_\_\_\_  
and \_\_\_\_\_ there's but one ex - cuse. \_\_\_\_\_

$F_{MI}^6$   $G_{MI}^{7(b5)}$   $C^7$   $F_{MI}^6$   $G_{MI}^{7(b5)}$   $C^7$

Gals are jeal - ous, there's no doubt, \_\_\_\_\_ still the fel - lows rave a - bout \_\_\_\_\_  
Now I've told you who she was \_\_\_\_\_ and I've told you what she does. \_\_\_\_\_

$B^b7$   $E^b7$

sweet, \_\_\_\_\_ Sweet Geor - gia Brown. \_\_\_\_\_ And  
Hand \_\_\_\_\_ this gal her dues, \_\_\_\_\_ this

$E^b7$   $E^b7$   $D^b/F$   $F\#_{MI}^6$   $E^b7/G$   $C^7$

ev - er since she came \_\_\_\_\_ the col - ored folks all claim: }  
col - or'd maid-en's pray'r \_\_\_\_\_ is an - swer'd an - y - where. } Say:

(Medium or Bright)

$F^7$   $F^7$   $(B^7(b5))$

No gal made has got a shade \_\_\_\_\_ on Sweet Geor-gia Brown. \_\_\_\_\_

$B^b7$   $B^b7$   $(E^7(b5))$

Two left feet but oh so neat \_\_\_\_\_ is Sweet Geor-gia Brown. \_\_\_\_\_

$E^b7$   $E^b7$   $(B^b_{MI}^7 E^b9)$

They all sigh and wan-na die \_\_\_\_\_ for Sweet Geor-gia Brown, \_\_\_\_\_ I'll tell \_\_\_\_\_ you just

\* *(Ab<sup>6</sup> / C)* *Ab<sup>6</sup>* *Db<sup>6</sup>* *Bb<sup>MI</sup>7* *D<sup>o</sup>7* *E<sup>b</sup>7* *(Ab<sup>6</sup> / C)* *Ab<sup>6</sup>* *G<sup>MI</sup> 7(b5)* *C 7(b9)*

why, \_\_\_\_\_ you know \_\_\_\_\_ I don't lie, not much! ,  
(Spoken, ad lib.)

**B** *F<sup>7</sup>* *F<sup>7</sup>* *(B<sup>7</sup>(b5))*

It's been said she knocks 'em dead \_\_\_\_\_ when she lands in town. \_\_\_\_\_  
All those tips the por - ter slips \_\_\_\_\_ to Sweet Geor-gia Brown, \_\_\_\_\_

*Bb<sup>7</sup>* *Bb<sup>7</sup>* *C<sup>7</sup>*

Since she came why it's a shame \_\_\_\_\_ how she cools 'em down. \_\_\_\_\_  
They buy clothes at fash - ion shows \_\_\_\_\_ with one dol - lar down, \_\_\_\_\_

*F<sup>MI</sup> 6* *G<sup>MI</sup> 7(b5)* *C<sup>7</sup>* *F<sup>MI</sup> 6* *G<sup>MI</sup> 7(b5)* *C<sup>7</sup>*

Fel - lers \_\_\_\_\_ she can't get \_\_\_\_\_ are fel - lers \_\_\_\_\_ she ain't met. \_\_\_\_\_  
Oh, boy, \_\_\_\_\_ tip your hats, \_\_\_\_\_ Oh, joy, \_\_\_\_\_ she's the "cats." \_\_\_\_\_

*Ab<sup>7</sup>* *G<sup>7</sup>* *G<sup>b</sup>7* *F<sup>7</sup>* *Bb<sup>7</sup>* *E<sup>b</sup>7* *Ab<sup>6</sup> (C<sup>7</sup>)*

Geor - gia claimed \_\_\_\_\_ her Geor-gia named \_\_\_\_\_ her Sweet Geor-gia Brown. *(fine)*  
Who's that, mis - ter? T'ain't her sis - ter, Sweet Geor-gia Brown. \_\_\_\_\_

**Solo on AB**  
After solos, D.S. al fine

Originally written

**A** *F<sup>7</sup>*

No gal made \_\_\_\_\_ has got a shade \_\_\_\_\_ on Sweet Geor - gia Brown. \_\_\_\_\_ (etc.)

\* Optional chords for the last 4 bars of letter A:

*Ab<sup>6</sup>* *G<sup>MI</sup> 7(b5)* *C 7(b9)*

why \_\_\_\_\_ you know \_\_\_\_\_ I don't lie, not much!

Originally written in the key of G.

# Take Five

Paul Desmond  
(As played by Dave Brubeck)

Medium

(etc. throughout  
except letter B)

Musical notation for the first system, including piano and bass parts. The piano part is in 5/4 time and features chords EbMI and BbMI7. The bass part is also in 5/4 time. The system concludes with the notation "(etc.)".

**A**

Musical notation for section A, featuring piano and bass parts. The piano part is in 5/4 time and features chords EbMI and BbMI7. The system concludes with the notation "(etc.)".

**B**

Musical notation for section B, featuring piano and bass parts. The piano part is in 5/4 time and features chords Cb6, AbMI7, EbMI7, Eb, AbMI7, and Db. The bass part is also in 5/4 time. The system concludes with the notation "(etc.)".

Musical notation for the second system, featuring piano and bass parts. The piano part is in 5/4 time and features chords GbMA7, EbMI7, Cb6, AbMI7, EbMI7/Bb, and Eb. The bass part is also in 5/4 time. The system concludes with the notation "(etc.)".

Musical notation for the third system, featuring piano and bass parts. The piano part is in 5/4 time and features chords AbMI7, Db, FMI7, Bb7(b9), FMI7(b5), Bb7(b9), and EbMI. The system concludes with the notation "(etc.)".

$E^b_{MI}$   $B^b_{MI}^7$  % % %  $\oplus$

$E^b_{MI}$   $B^b_{MI}^7$  % %

(Optional solo on ABC)  
After solos, D.S. al Coda

(Solos)  $E^b_{MI}$   $B^b_{MI}^7$  Till cue  $E^b_{MI}$   $B^b_{MI}^7$  On cue  $E^b_{MI}$   $B^b_{MI}^7$

D.S. al Coda

$\oplus$   $E^b_{MI}$   $B^b_{MI}^7$  % % %

$E^b_{MI}$   $B^b_{MI}^7$  % % %

$E^b_{MI}$   $B^b_{MI}^7$  % %  $E^b_{MI}$   
*dim.* *pp*

# Takin' It To The Streets

Michael McDonald

(As performed by the Doobie Brothers)

Medium Pop  $F_{MI}^6/G$   $F/G$   $C/G$   $D^7/G$   $G^7_{SUS}$

(Intro)

(pn.) (bs.) (etc. till letter B)

**A** (Instr. solo on D.S.)

You don't know me, but I'm your broth - er.  
 Take this mes - sage to my broth - er.

$F_{MI}^6/G$   $F/G$   $C/G$   $D^7/G$   $G^7_{SUS}$

(bs.) (etc. till letter B)

$F_{MI}^6/G$   $F/G$   $C/G$   $D^7/G$   $G^7_{SUS}$

I was raised here in this liv - ing hell.  
 You will find him ev - 'ry - where.

$F_{MI}^6/G$   $F/G$   $C/G$   $D^7/G$   $G^7_{SUS}$

You don't know my kind in your world.  
 Wher - ev - er peo - ple live to - geth - er,

$F_{MI}^6/G$   $F/G$   $C/G$   $D^7/G$   $G^7_{SUS}$  (end solo on D.S.)

Fair - ly soon the time will tell.  
 tied in pov - er - ty's de - spair.

**B** (vocal on D.S.)

You, tell - ing me the things you're gon - na do for me.

$C$  (omit 3)  $B^b$   $F/A$   $F_{MI}/A^b$   $G^7_{SUS}$

(pn./bs.) (pn.) (+ bs.)

C (omit 3) B $\flat$

I ain't blind\_ and I don't like what I think I see.

F/A F $\text{M}\flat$ /A $\flat$  G $\text{7}$ SUS

(pn./bs.)

**C** (solo vocal fill) (solo vocal fill)

Tak-in' it to the streets, Tak-in' it to the streets,

C $\text{7}$ /E F $\text{6}$  F $\text{M}\flat$  $\text{6}$ /F $\sharp$  C/G F/G C $\text{7}$ /E F $\text{6}$  F $\text{M}\flat$  $\text{6}$ /F $\sharp$  C/G F/G

(bs.)

(solo vocal fill) 1. (instr.)

Tak-in' it to the streets.

C $\text{7}$ /E F $\text{6}$  F $\text{M}\flat$  $\text{6}$ /F $\sharp$  C/G F/G C $\text{7}$ /E F $\text{6}$  F $\text{M}\flat$  $\text{6}$ /F $\sharp$  C/G F/G F $\text{M}\flat$  $\text{6}$ /G

2. (pn.)

Tak - in' it to the

C $\text{7}$ /E F $\text{6}$  F $\text{M}\flat$  $\text{6}$ /F $\sharp$  F $\text{M}\flat$  $\text{6}$ /G

D.S al Coda  
(Instr. solo till letter B)

(solo vocal fill)

Tak - in' it to the streets.

C $\text{7}$ /E F $\text{6}$  F $\text{M}\flat$  $\text{6}$ /F $\sharp$  C/G (bass fill)

(Vamp & fade)

## Tea For Two

Music by Vincent Youmans  
Lyric by Irving Caesar

Freely

(Verse)

AbMA<sup>7</sup> Eb<sup>9</sup><sub>SUS</sub> AbMA<sup>7</sup> Eb<sup>9</sup><sub>SUS</sub> AbMA<sup>7</sup> Eb<sup>9</sup><sub>SUS</sub>

I'm dis - con - ten - ted with homes that are rent - ed so I have in - ven - ted my

AbMA<sup>7</sup> / GMI<sup>7(b5)</sup> C<sup>7(b9)</sup> FMI<sup>6</sup> C<sup>7(b9)</sup> FMI<sup>6</sup> C<sup>7(b9)</sup>

own. Dar - ling, this place is a lov - er's o - a - sis, where

(Bb<sup>7</sup> / D Db<sup>o7</sup>)  
FMI<sup>6</sup> GMI<sup>7(b5)</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> Bb<sup>7</sup> BbMI<sup>7</sup> Eb<sup>7</sup>

life's wea - ry chase is un - known. Far from the cry of the

(DbMI<sup>6</sup> / Ab/C FMI<sup>7</sup>)  
CMI<sup>7</sup> FMI<sup>7</sup> BbMI<sup>7</sup> Eb<sup>7</sup> Bb<sup>9</sup> Eb<sup>7(b9)</sup> AbMA<sup>7</sup> Eb<sup>9</sup><sub>SUS</sub>

cit - y — where flow - ers pret - ty — ca - ress the streams, Co - zy to hide in, to

AbMA<sup>7</sup> Eb<sup>9</sup><sub>SUS</sub> AbMA<sup>7</sup> Eb<sup>9</sup><sub>SUS</sub> Ab<sup>6</sup> Eb<sup>7</sup> E<sup>7</sup> F<sup>7(#5)</sup>

live side by side in, don't let it a - bide in my dreams.

(Medium or Ballad) \*

S **A** BbMI<sup>7</sup> Eb<sup>7</sup> BbMI<sup>7</sup> Eb<sup>7</sup> AbMA<sup>7</sup> (BbMI<sup>7</sup>) Db<sup>7</sup> CMI<sup>7</sup> (F<sup>7(#5)</sup>) B<sup>o7</sup>

Pic - ture you up - on my knee, Just tea for two and two for tea, Just

BbMI<sup>7</sup> Eb<sup>7</sup> BbMI<sup>7</sup> Eb<sup>7</sup> AbMA<sup>7</sup> (BbMI<sup>7</sup>) CMI<sup>7</sup> / FMI<sup>7</sup> / Eb<sup>7</sup> )  
Ab<sup>6</sup>

me for you and you for me a - lone.

**B** DMI<sup>7</sup> G<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup> (DMI<sup>7</sup>) F<sup>7</sup>

No - bod - y near us to see us or hear us, No friends or re - la - tions on

\* Also frequently a Cha Cha.

$E_{MI}^7$   $(A^{7(\#5)})$   
 $E_{b^{\circ}7}$   $D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$

week - end va - ca - tions, We won't have it known, dear, that we own a tel - e -

$C_{MA}^7$   $(B_{bMI}^7 E_{b^9})$   
 $E_{b^9}$   $(C)$   $B_{bMI}^7$   $E_{b^7}$   $B_{bMI}^7$   $E_{b^7}$

phone, dear. Day will break and you'll a - wake and

$A_{bMA}^7$   $(B_{bMI}^7)$   $(F^{7(\#5)})$   
 $D_{b^7}$   $C_{MI}^7$   $B^{\circ 7}$   $B_{bMI}^7$   $E_{b^7}$   $B_{bMI}^7$   $E_{b^7}$

start to bake a sug - ar cake For me to take for all the boys to

$(G_{b^9})$   
 $C_{MI}^{7(b5)}$   $F^{7(b9)}$   $(D)$   $B_{bMI}^7$   $C^{\circ 7}$   $(B_{bMI}^6 / D_{b^9})$   $C^{\circ 7}$   
 $G_{b^9}$   $F^{7(b9)}$

see. We will raise a fam - i - ly, A

$(A^{\circ 7} B_{bMI}^7)$   
 $B_{bMI}^7$   $G_{b^9}$   $A_{b^6} / C$   $B^{\circ 7}$   $B_{bMI}^7$   $E_{b^7}$

boy for you, A girl for me. (Oh,) can't you see how hap - py we would

$A_{b^6}$   $(A_{b^6} (C_{MI}^7 F^{7(b9)}))$

be. **(fine)** Solo on ABCD  
After solos, D.S. al fine

Alternate changes: Letter D, bars 1-4:

$(D)$   $B_{bMI}^6 / F$   $F^{\# \circ 7} / F$   $B_{bMI}^6 / F$   $F^{\# \circ 7} / F$   $F^{\# \circ 7} / F$   $B_{bMI}^6 / F$   $G_{b^9}$

F pedal

# Teach Me Tonight

Music by Gene DePaul  
Lyric by Sammy Cahn

Medium Slow, Bluesy

(FMI<sup>7</sup>)

(FMI<sup>7</sup> Bb<sup>13</sup> Bb<sup>9</sup>(#5)) **A** Eb<sup>6/9</sup> Ab<sup>9</sup> GMI<sup>7</sup> C<sup>7</sup>(#5)

Did you say I've got a lot to learn? \_\_\_\_\_ Well, don't think I'm try - ing

FMI<sup>7</sup> Bb<sup>7</sup> (Db<sup>7</sup>) GMI<sup>7</sup>(b5) C<sup>7</sup>(b9) FMI<sup>7</sup> Bb<sup>9</sup> sus Bb<sup>9</sup>

not to learn. Since this is the per-fect spot to learn, Teach me to -

GMI<sup>7</sup> C<sup>7</sup>(b9) FMI<sup>7</sup> Bb<sup>13</sup> Bb<sup>9</sup>(#5) Eb<sup>6/9</sup> (FMI<sup>7</sup>) Ab<sup>9</sup>

night. Start - ing with the "A, B, C" of it, \_\_\_\_\_

GMI<sup>7</sup> C<sup>7</sup>(#5) FMI<sup>7</sup> Bb<sup>7</sup> (Db<sup>7</sup>) GMI<sup>7</sup>(b5) C<sup>7</sup>(b9)

— Right down to the "X, Y, Z" of it. Help me solve the mys - te -

FMI<sup>7</sup> Bb<sup>9</sup> sus Bb<sup>9</sup> Eb<sup>6</sup> Bb<sup>9</sup> sus Eb<sup>6</sup> / GMI<sup>7</sup> GbMI<sup>7</sup>

ry of it. Teach me to - night. The sky's a

**B** FMI<sup>7</sup> Bb<sup>9</sup> (Eb<sup>6</sup>) E<sup>o7</sup> GMI<sup>7</sup> C<sup>7</sup>(b9) FMI<sup>7</sup> Bb<sup>7</sup> Eb<sup>9</sup> MA<sup>9</sup> Eb<sup>6</sup>

black-board high a - bove you. If a shoot - ing star goes by, \_\_\_\_\_ I'll use that

AMI<sup>7</sup>(b5) D<sup>7</sup>(b9) GMI<sup>7</sup> (C<sup>7</sup>) CMI<sup>9</sup> F<sup>9</sup>

star to write "I love you," A thou-sand times a - cross the

Bb<sup>9</sup> sus / Bb<sup>13</sup> Bb<sup>9</sup>(#5) **C** Eb<sup>6</sup> (FMI<sup>7</sup>) Ab<sup>9</sup> GMI<sup>7</sup> C<sup>7</sup>(#5)

sky. One thing is - n't ver - y clear, my love, \_\_\_\_\_ Should the teach - er stand so

$F_{MI}^7$        $Bb^7$        $(D^b7)$   
 $G_{MI}^7(b5)$        $C^7(b9)(\#5)$        $F_{MI}^7$

near, my love? \_\_\_\_\_ Grad - u - a - tion's al - most here, my love.

$Bb^9_{sus}$        $Bb^9$        $E^b6$        $(C^7(b9))$        $F_{MI}^7$        $Bb^7$       )

Teach me to - night. \_\_\_\_\_

The melody is more commonly performed:

$(F_{MI}^7)$        $Bb^{13}$        $Bb^9(\#5)$        $A$        $E^b6/9$        $(F_{MI}^7)$   
 $Ab^9$        $G_{MI}^7$        $C^7(\#5)$

Did you say I've got a lot to learn? Well, don't think I'm try - ing

$F_{MI}^7$        $Bb^7$       (etc.)

not to learn. \_\_\_\_\_

# That Certain Feeling

(from "Tip Toes")

George Gershwin  
Ira Gershwin

Medium or Freely

**(Verse)** Eb<sup>6</sup> Bb<sup>7</sup> Eb<sup>6</sup> Eb<sup>6</sup> Bb<sup>7</sup> Eb<sup>6</sup> Eb<sup>7</sup>

He: Knew it from the start, Love would play a part.  
She: I have sym - toms, too, Just the same as you.

Ab<sup>MA</sup><sup>7</sup> F<sup>M</sup><sup>7</sup> Bb<sup>9</sup> Eb<sup>6</sup> F<sup>M</sup><sup>7</sup> Bb<sup>7</sup>

Felt that feel - ing come a - steal - ing In my lone - some heart.  
When they cen - tered, when they en - tered In my heart, I knew.

Eb<sup>6</sup> Bb<sup>7</sup> Eb<sup>6</sup> Ab<sup>9</sup>

She: It would be i - deal if that's the way you feel, But  
Bright - er is the day since you've come my way. Be -

Bb<sup>/F</sup> G<sup>M</sup><sup>7</sup> C<sup>M</sup><sup>7</sup> F<sup>13</sup> Bb<sup>6</sup> // Eb<sup>6</sup> Bb<sup>7</sup>/F G<sup>o</sup><sup>7</sup>

tell me, is it real - ly real? He: You gave me }  
lieve it when you hear me say: You gave me }

**(Medium)** (F<sup>M</sup><sup>7</sup>) C<sup>7(b9)</sup> F<sup>M</sup><sup>6</sup> E<sup>o</sup><sup>7</sup> F<sup>M</sup><sup>9</sup> Bb<sup>7</sup>

**A**

That cer - tain feel - ing, The first time I met you

Eb<sup>MA</sup><sup>7</sup> (C<sup>M</sup><sup>9</sup>) Db<sup>9</sup> C<sup>7(#5)</sup> C<sup>9</sup> C<sup>7(b9)</sup> C<sup>7(b9)</sup>

{ I hit the ceil - ing, } I could not for - get you.  
{ That cer - tain feel - ing, }

**B** F<sup>9</sup> (F<sup>M</sup><sup>7(b5)</sup>) Bb<sup>7(b9)</sup> F<sup>M</sup><sup>9</sup> Bb<sup>7</sup> Eb<sup>MA</sup><sup>7</sup> Eb<sup>M</sup><sup>6</sup>

{ You were com - plete - ly sweet, Oh, what could I do? }  
{ I felt it hap - pen just as you came in view. }

(B<sup>b6</sup>)  
D<sup>M1</sup>7

G<sup>M1</sup>7

C<sup>9</sup>

F<sup>13</sup>

B<sup>b7</sup>

I want - ed phras - es to sing your prai - ses. \_\_\_\_\_,  
Grew sort of diz - zy, Thought, "Gee! Who is he?" \_\_\_\_\_

(F<sup>M1</sup>7)  
C F<sup>M1</sup>6

C<sup>7(b9)</sup>  
E<sup>o7</sup>

F<sup>M1</sup>9

B<sup>b7</sup>

That cer - tain feel - ing, The one that they all love.  
That cer - tain feel - ing, I'm here to con - fess, it

E<sup>b</sup>MA<sup>7</sup>

(C<sup>M1</sup>9)

Ab<sup>9</sup>  
G<sup>7(b9)</sup>(#5)

G<sup>7(b9)</sup>  
G<sup>7(b9)</sup>(#5)G<sup>7(b9)</sup>

No use con - ceal - ing I've got what they call love.  
Is so ap - peal - ing, No words can ex - press it.

D C<sup>9</sup>

F<sup>9</sup>

Now we're to - geth - er, Let's find out wheth - er \_\_\_\_\_  
I can - not hide it, I must con - fide it, \_\_\_\_\_

F<sup>M1</sup>7

B<sup>b13</sup>

E<sup>b</sup>6

(G<sup>M1</sup>7 C<sup>7(b9)</sup>)

You're feel - ing that feel - ing too.  
I'm feel - ing that feel - ing too.

**(fine)**

Solo on ABCD  
After solos, D.S. al fine

(If I Had To Choose)  
**That Sunday (That Summer)**

Joe Sherman  
 George David Weiss

Medium Ballad

(CMI<sup>7</sup>)

(Ab<sup>9</sup>(#11))

E<sup>b</sup>MA<sup>7</sup> [A] FMI<sup>7</sup> B<sup>b</sup>7(b9) GMI<sup>7</sup> C<sup>7</sup>(b9) FMI<sup>7</sup> B<sup>b</sup><sub>SUS</sub><sup>9</sup> B<sup>b</sup>7(b9)

If I had to choose just one day to last my whole life

(GMI<sup>7</sup>)

E<sup>b</sup>MA<sup>7</sup> C<sup>9</sup> FMI<sup>7</sup> B<sup>b</sup>7(b9) GMI<sup>7</sup> C<sup>7</sup>(b9) FMI<sup>7</sup> B<sup>b</sup><sub>SUS</sub><sup>9</sup> B<sup>b</sup>7(b9)

through, It would sure - ly be that Sun - day, The day that I met

B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7 [B] AbMA<sup>9</sup> (Db<sup>9</sup>(#11)) AbMI<sup>6</sup>

you. New - born whip - por - wills — were call - in' from the hills. —

GMI<sup>7</sup> C<sup>9</sup> FMI<sup>7</sup>

Sum - mer was a - com - in' in, but fast. Lots of daf - fo - dils — were

Db<sup>9</sup>(#11) AMI<sup>7</sup> D<sup>7</sup> BMI<sup>7</sup> EMI<sup>7</sup>

show - in' off their skills, — Nod - ding all to - geth - er I could al - most hear them whis - per:

FMI<sup>7</sup> GMI<sup>7</sup> G<sup>b</sup>MI<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7(#5) E<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup>

"Go on, kiss her go, on and kiss her!" If I had to

[C] FMI<sup>7</sup> B<sup>b</sup>7(b9) GMI<sup>7</sup> C<sup>7</sup>(b9) FMI<sup>7</sup> (Ab<sup>9</sup>(#11)) GMI<sup>7</sup> B<sup>b</sup><sub>SUS</sub><sup>9</sup> B<sup>b</sup>7(b9) E<sup>b</sup>MA<sup>7</sup> C<sup>9</sup>

choose one mo - ment to live with - in my heart, It would be that

FMI<sup>7</sup> B<sup>b</sup>7(b9) GMI<sup>7</sup> C<sup>7</sup>(b9) FMI<sup>7</sup> B<sup>b</sup><sub>SUS</sub><sup>9</sup> AbMI<sup>7</sup>(b5) GMI<sup>7</sup>(b5) C<sup>7</sup>(#5)

ten - der mo - ment re - call - ing how we start - ed.

**F<sub>M</sub>I<sup>7</sup>**      **A<sup>b</sup>M<sub>I</sub><sup>6</sup>**      **G<sub>M</sub>I<sup>7</sup>**      **C<sup>7(b9)</sup>**      **F<sub>M</sub>I<sup>7</sup>**

Dar-ling, it would be when you smiled at me that way \_\_\_\_\_ That

**(C<sup>b9</sup>)**  
**B<sup>b</sup><sub>SUS</sub><sup>7(b9)</sup>**      **B<sup>b</sup><sup>7(b9)</sup>**      **E<sup>b</sup><sub>6</sub><sup>6/9</sup>**      **(C<sub>M</sub>I<sup>7</sup>)**

**Standard ending**

Sun - day \_\_\_\_\_ that sum - mer. (If I had to)

**Optional ending**      **(Freely)**

**E<sup>b</sup><sub>6</sub><sup>6/9</sup>**      **F<sub>M</sub>I<sup>7</sup>**      **B<sup>b</sup><sup>7(b9)</sup>**      **E<sup>b</sup><sub>6</sub><sup>6/9</sup>**

sum - mer. If I had to choose just one day.

# That's What Friends Are For

Burt Bacharach  
Carole Bayer Sager

Pop Ballad

(Intro)  $E^bMA^9$   $D$   $Ab^{(add9)}$   $C$   $GMI^7$   $CMI^7$   $FMI^7$   $Bb^9sus$

(Instrumental) And

**A**  $E^b^{(add9)}$   $GMI^7$   $CMI^7$   $FMI^7$

I nev - er thought I'd feel this way and as far as I'm con - cerned -  
(Instrumental) Well, you came and o - pened me -

$Bb^{(add9)}$   $D$   $G^7sus$   $G^7$   $CMI^7$   $AbMA^7$

I'm glad I got the chance to say that I do be - lieve I  
and now there's so much more I see and so, by the way, I

$Bb^9sus4 - 3$   $E^b^{(add9)}$   $GMI^7$   $CMI^7$

love you. And if I should ev - er go a - way  
thank you. And then for the times when we're a - part

$FMI^7$   $Bb^{(add9)}$   $D$   $G^7sus$   $G^7$

well, then close your eyes and try to feel the way we do to - day,  
well, then close your eyes and know these words are com - ing from my heart,

$CMI^7$   $AbMA^7$   $Bb^9sus4 - 3$   $Bb^9sus$

and then if you can re - mem - ber.

**B**  $E^b^{(add9)}$   $D$   $AbMA^7$   $C$   $Bb^9sus/Ab$

Keep smil - ing, keep shin - ing, know - ing you can al - ways count on

$GMI^7$   $CMI^7$   $AbMA^7$   $Bb^9sus4 - 3$

me for sure, that's what friends are for.

$E_b^{(add\ 9)}$   $D$   $B^b_{MI}/D^b$   $C^7_{SUS}$   $C^7$

{ For good — times and bad — times } I'll be on — your side for - ev - er  
 { In good — times, in bad — times }

$A^b_{MI}/C^b$   $B^b^7_{SUS}$   $\oplus$  1.  $B^b^7_{SUS}$  2.  $B^b^7_{SUS}$

more. That's what friends — are for. for. **D.S. al Coda**

$\oplus$   $B^b^7_{SUS}$  (with ad lib vocal)  $E^b_{MA}^9$   $D$   $A^b^{(add\ 9)}/C$

$G_{MI}^7$   $C_{MI}^7$   $F_{MI}^7$   $B^b^9_{SUS}$

Vamp & fade

# Then I'll Be Tired Of You

Music by Arthur Schwartz  
Lyric by E.Y. "Yip" Harburg

Medium or Freely

(Verse)  $C^6/E$   $E^b\circ 7$   $DMI^7$   $G^{13}$   $(G^{13})$   $CMA^7$   $G^{7(\#5)}$   $C\circ 7$   $CMA^7$   $C^6$

You look at me and won - der, You look at me and doubt.

$EMI^7(\#5)$   $A^{7(\#9)}$   $DMI^7$   $G^9_{SUS}$   $G^{13(\#9)}$   $C^6/9$   $G^{13}$

Dar - ling, your eyes are ask - ing "Will the flame burn out?"

$C^6/E$   $E^b\circ 7$   $DMI^7$   $G^7$   $GMI^7$   $C^{7(\#9)}$   $FMA^7$   $F^6$

No - one is sure of sun - shine, No - one is sure of dawn;

$FMI^7$   $B^b\circ_{SUS} B^b 7$   $(E^bMA^7)$   $CMI^7$   $(AMI^9)$   $G^9/D$   $D^9$   $G^9_{SUS}$   $G^{7(\#5)}$

But I am sure my love will live on and on.

(Ballad)  $(C^{\#}\circ 7)$   $A^{7(\#9)}$   $DMI^7$   $G^9_{SUS}$   $(C^{\#}\circ 7)$   $C^6/9$   $A^{7(\#9)}$

I'll be tired of you \_\_\_\_\_ When stars are tired of gleam - ing,

$(G^9_{SUS} FMI^6)$   $DMI^7$   $D^{\#}\circ 7$   $EMI^7$   $A^{13}$   $A^{7(\#5)}$   $DMI^7$   $G^7$   $EMI^7$   $E^b 9$

When I am tired of dream - ing, Then I'll be tired of you. \_\_\_\_\_

$(C^{\#}\circ 7)$   $DMI^7$   $G^{7(\#5)}$   $C^6/9$   $A^{7(\#9)}$   $DMI^7$   $G^9_{SUS}$

\_\_\_\_\_ This I know is true: \_\_\_\_\_ When winds are tired of

$(C^{\#}\circ 7)$   $(G^9_{SUS} FMI^6)$   $C^6/9$   $A^{7(\#9)}$   $DMI^7$   $D^{\#}\circ 7$   $EMI^7$   $A^{13}$   $A^{7(\#5)}$   $DMI^7$   $G^7$

blow - ing, When grass is tired of grow - ing, Then I'll be tired of

$C^{6/4}$   $B^bMI^9Eb^{7(b9)}$  **B**  $A^bMA^7FMI^7$   $B^bMI^7$   $Eb^9$

you. Be-yond the years Till day is night, Till wrong is right, Till birds re -

$CMi^7$   $(B^9)$   $F^{7(b9)(\#5)}$   $B^bMI^7$   $Eb^{7(b9)}$   $A^bMA^7FMI^7$

fuse to sing, Be - yond the years the ech - o

$B^bMI^7$   $Eb^9$   $A^bMA^7(\sqrt{G})$   $FMI^7(\sqrt{Eb})$   $DMI^9$   $G^{7(\#5)}$

of my on - ly love will still be whis - per - ing, whis - per - ing.

**C**  $C^{6/4}$   $(C^{\#o7})$   $A^{7(b9)}$   $DMI^7$   $G^9_{SUS}$   $C^{6/4}$   $(C^{\#o7})$   $A^{7(b9)}$

If my throb - bing heart should ev - er start re - peat - ing

$DMI^7$   $(G^9_{SUS} FMI^6)$   $D^{\#o7}$   $EMI^7$   $A^{13}$   $A^{7(\#5)}$   $DMI^7$   $G^{7(b9)}$

That it is tired of beat - ing Then I'll be tired of

$C^{6/4}$   $(A^{7(b9)(\#5)})$   $DMI^7$   $G^{7(b9)(\#5)}$

you. (fine) Solo on ABC  
After solos, D.S. al fine

Bars 5-8 of letter A are originally harmonized more like this:

$CMA^7$   $AMI^7$   $D^7$   $G^9_{SUS}$   $G^9$   $G^{7(b9)(\#5)}$

# There's A Small Hotel

(from "On Your Toes")

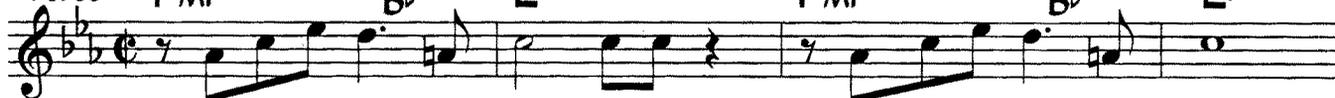
Music by Richard Rodgers

Lyric by Lorenz Hart

Medium or Freely

(D<sup>7</sup>)(D<sup>7</sup>)

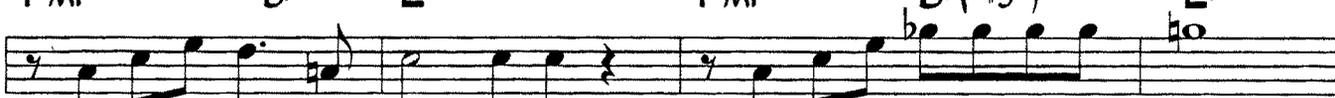
(Verse)

FMI<sup>7</sup>D/B<sup>b</sup>E<sup>b</sup>6FMI<sup>7</sup>D/B<sup>b</sup>E<sup>b</sup>6

She: I'd like to get a - way, Jun - ior, Some - where a - lone with ' you.

FMI<sup>7</sup>B<sup>b</sup>7(D<sup>6</sup>)D/E<sup>b</sup>B<sup>b</sup>FMI<sup>7</sup>B<sup>b</sup>7E<sup>b</sup>6

It could be oh, so gay, Jun - ior! You need a laugh or two.

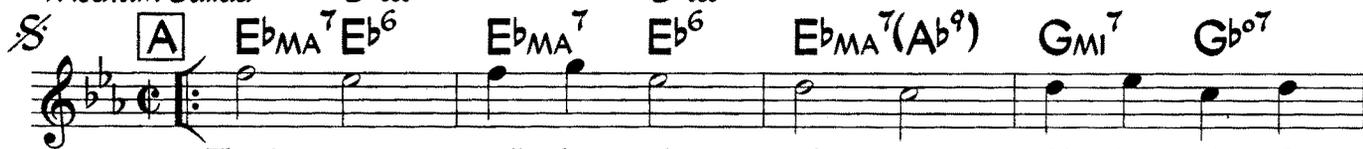
(B<sup>b</sup><sub>SUS</sub><sup>9</sup>)B<sup>b</sup>7E<sup>b</sup><sub>SUS</sub><sup>6</sup>(B<sup>b</sup><sub>SUS</sub><sup>9</sup>)FMI<sup>7</sup>D/B<sup>b</sup>E<sup>b</sup>6FMI<sup>7</sup>B<sup>b</sup>(add<sup>9</sup>)E<sup>b</sup>6

He: A cer - tain place I know, Frank - ie, Where fun - ny peo - ple can have fun.

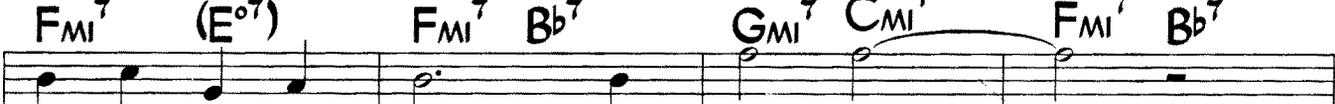
FMI<sup>7</sup>B<sup>b</sup>7(G<sup>7</sup> G<sup>7</sup>(b5))G<sup>7</sup>/DG<sup>7</sup>/D<sup>b</sup>C<sup>7</sup>(#9)F<sup>7</sup>(b9)B<sup>b</sup>7B<sup>b</sup>o<sup>7</sup>B<sup>b</sup><sub>SUS</sub><sup>9</sup>B<sup>b</sup>13(b9)

That's where we two will go, Dar - ling, Be - fore you can count up One, Two, Three. For:

(Medium Ballad)

(B<sup>b</sup><sub>SUS</sub><sup>9</sup>)(B<sup>b</sup><sub>SUS</sub><sup>9</sup>)

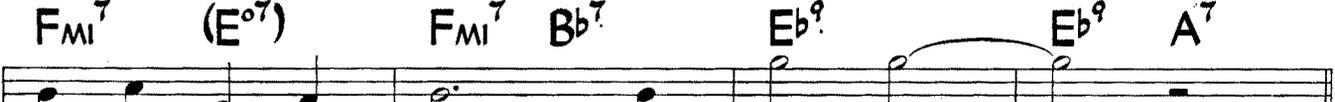
There's a small ho - tel with a wish - ing well; I

(FMI<sup>7</sup>)B<sup>b</sup>7E<sup>b</sup>MA<sup>7</sup>E<sup>b</sup>MA<sup>7</sup>E<sup>b</sup>6E<sup>b</sup>MA<sup>7</sup>(A<sup>b</sup>9)GMI<sup>7</sup>G<sup>b</sup>o<sup>7</sup>

wish that we were there to - geth - er.

(FMI<sup>7</sup>)(E<sup>o</sup>7)B<sup>b</sup>7FMI<sup>7</sup>B<sup>b</sup>7E<sup>b</sup>MA<sup>7</sup>GMI<sup>7</sup>CMI<sup>7</sup>FMI<sup>7</sup>B<sup>b</sup>7

There's a brid - al suite; One room bright and neat, com -

(FMI<sup>7</sup>)B<sup>b</sup>7E<sup>b</sup>MA<sup>7</sup>E<sup>b</sup><sub>SUS</sub><sup>9</sup>E<sup>b</sup>6E<sup>b</sup>MA<sup>7</sup>(A<sup>b</sup>9)GMI<sup>7</sup>G<sup>b</sup>o<sup>7</sup>

plete for us to share to - geth - er.

(FMI<sup>7</sup>)(E<sup>o</sup>7)B<sup>b</sup>7FMI<sup>7</sup>B<sup>b</sup>7E<sup>b</sup><sub>SUS</sub><sup>9</sup>E<sup>b</sup>6E<sup>b</sup>MA<sup>7</sup>(A<sup>b</sup>9)GMI<sup>7</sup>A<sup>7</sup>

**B**  $A^bMA^7$  ( $FMI^7$ )  $B^bMI^7$   $E^b7$   $A^bMA^7$   $GMI^7$   $C^7$

Look - ing through the win - dow you can see a dis - tant stee - ple;

$FMI^6$   $GMI^7$   $C^7$  \*  $C^{7(b9)}$   $FMI^7$   $FMI^{7(b5)}$   $B^b7$  ( $C^b7$ )

Not a sign of peo - ple, Who wants peo - ple?

**C**  $E^bMA^7$  ( $B^b_{sus}^9$ )  $E^b6$   $E^bMA^7$  ( $B^b_{sus}^9$ )  $E^b6$   $E^bMA^7(A^b9)$   $GMI^7$   $G^b0^7$

When the stee - ple bell says "Good - night, sleep well," we'll

**I., Solos, optional Out chorus**

( $FMI^7$ )  $FMI^7$  ( $E^o7$ )  $B^b7$   $FMI^7$   $B^b7$  )  $E^b6$  ( $FMI^7$   $B^b7$ )

thank the small ho - tel to - geth - er. **(fine)**

Solo on ABC  
After solos, D.S. al fine

**optional Tag ending**

$FMI^7$   $B^b7$   $G^bMA^7$   $A^bMI^7$   $D^b7$

thank the small ho - tel. We'll creep in - to our lit - tle shell And we will

$E^bMA^7$   $FMI^7$   $B^b7$   $E^bMA^7$

thank the small ho - tel to - geth - er.

Alternate chords for letter A, bars 1-3 and 9-11, and letter B, bars 1-3:

$E^bMA^{9(b5)}$   $E^b6$   $E^bMA^{9(*5)}$   $E^b6$   $AMI^{7(b5)}$   $A^b9$   $GMI^7$   $G^b0^7$   $FMI^7$

\* Sometimes played or sung:

( $C^b7$ )  $C^{7(b9)}$   $FMI^7$   $FMI^{7(b5)}$   $B^b7$  **C**

Who wants peo - ple?

# There's No You

Music by Hal Hopper  
Lyric by Tom Adair

Freely

(Verse)  $FMA^7$   $F^6$   $(C^{9(\#5)})$   $FMA^7$   $CM^7F^7$

While frost glis-tens on my win-dow-pane, Wood fires burn up-on the hill.

$BbMA^7$   $Eb^7$   $AM^7$   $DM^7$   $G^9$  rit.  $C^9_{SUS}$  /  $C^{7(b9)}$

Leaves turn rust, — and I must — sing a love song I re-mem-ber still:

(Ballad)  $C^{13(b9)}$   $FMA^7$   $(BbMI^6)$   $AM^7$   $Eb^9$   $FMA^9$

I feel — the aut-umn breeze, It steals 'cross my pil-low as

$(AbMI^6)$   $Db^9$   $GM^7$   $FMA^7(GMI^7)$   $AM^7$   $Ab^{\circ 7}$

soft as a will-o-the-wisp, — And in its song there is sad-ness be-cause —

$GM^7$   $(Ab^9(\#11))$   $(Db^9)$   $C^9_{SUS}$   $G^{13}$   $G^{7(\#5)}$   $C^9_{SUS}$   $C^{7(b9)}$   $FMA^7$   $(BbMI^6)$   $Eb^9$

— there's no you. The lone-ly aut-umn trees, How

$(AM^7)$   $FMA^9$   $AbMI^6$   $Db^9$   $GM^7$   $FMA^7(GMI^7)$

soft-ly they're sigh-ing, for sum-mer is dy-ing, They know — that in my

$AM^7$   $Ab^{\circ 7}$   $GM^7$   $C^{7(b9)}$   $F^6$  /  $DM^7$   $Db^9$

heart there's no glad-ness be-cause — there's no you. The

[B]  $CM^7$   $F^7$   $CM^7$   $F^7$   $BbMA^7$   $F^{7(\#5)}$

park that we walked — in, The gar-den we talked — in, How lone-some they seem — in the fall.

$B^{\flat}MA^7(A^7(\#5))$   $DMI^7$   $G^7$   $DMI^7$   $G^7$

The storm - y clouds hov - er, And fall - ing leaves cov - er our

$C^7$   $GMI^7$   $C^7(b9)$   $FMA^7$   $(B^{\flat}MI^6)$   $E^{\flat 9}$

fav - or - ite nook in the wall. In spring we'll meet a - gain. We'll

$(AMI^7)$   $FMA^9$   $A^{\flat}MI^6$   $D^{\flat 9}$   $GMI^7$   $FMA^7(GMI^7)$

kiss and re - cap - ture the sum - mer - time rap - ture we knew, And from that

$AMI^7$   $A^{\flat o 7}$   $GMI^7$   $C^7(b9)$   $F^6$   $(GMI^7 C^{13(b9)})$

day, nev - er more will I say there's no you. *(fine)* (1)

Solo on A B C  
after solos, D.S. al fine

# They All Laughed

(from "Shall We Dance")

George Gershwin  
Ira Gershwin

Freely

(Verse)

E<sup>7</sup> A<sup>Mi</sup><sup>7</sup> F<sup>9</sup> D<sup>13</sup> G<sup>6</sup> B<sup>Mi</sup><sup>7</sup> E<sup>7</sup>

The odds were a hun-dred to one a - gainst me. \_\_\_\_\_ The

A<sup>Mi</sup><sup>7</sup> F<sup>9</sup> D<sup>13</sup> G<sup>M</sup>A<sup>9</sup> B<sup>Mi</sup><sup>7</sup> E<sup>7(b9)</sup>

world thought the heights were too high to climb. \_\_\_\_\_ But

A<sup>Mi</sup><sup>7</sup> / / G F<sup>#</sup>Mi<sup>7(b5)</sup> B<sup>7(b9)</sup> E<sup>Mi</sup><sup>9(11)</sup> E<sup>Mi</sup><sup>9(11)</sup> G<sup>Mi</sup><sup>6</sup>

peo - ple from Mis - sou - ri nev - er in - censed me. \_\_\_\_\_ Oh, I

F<sup>#</sup>Mi<sup>7</sup> F<sup>7</sup> E<sup>Mi</sup><sup>7</sup> A<sup>7</sup> D<sup>/F#</sup> / D<sup>Mi</sup>/F F<sup>o7</sup> E<sup>Mi</sup><sup>7</sup> A<sup>7</sup>

was-n't a bit con - cerned For from hist - 'ry I had learned How

(B<sup>Mi</sup><sup>7</sup> B<sup>Mi</sup><sup>7</sup> B<sup>b7</sup> D<sup>/A</sup> E<sup>Mi</sup><sup>7</sup> F<sup>#</sup>Mi<sup>7(11)</sup> F<sup>#</sup>Mi<sup>6</sup> E<sup>Mi</sup><sup>7</sup> E<sup>Mi</sup><sup>6</sup> D<sup>7</sup><sub>SUS</sub> D<sup>7</sup>)

man - y man - y times the worm had turned. \_\_\_\_\_

(Medium)

S: [A] G<sup>6</sup> E<sup>Mi</sup><sup>7</sup> A<sup>Mi</sup><sup>7</sup> D<sup>7</sup> A<sup>Mi</sup><sup>7</sup> D<sup>7</sup>

They all laughed at Chris-to-pher Co-lum-bus When he said the World was round. —  
They all laughed at Rock-e - fel - ler Cen-ter. Now they're fight-ing to get in. —

(G<sup>M</sup>A<sup>7</sup> B<sup>Mi</sup><sup>7</sup> B<sup>b7</sup> A<sup>Mi</sup><sup>7</sup> D<sup>7</sup>) G<sup>6</sup> E<sup>Mi</sup><sup>7</sup> A<sup>Mi</sup><sup>7</sup> D<sup>7</sup>

They all laughed when Ed - i - son re - cord - ed sound. —  
They all laughed at Whit-ney and his cot - ton gin. —

G<sup>6</sup> E<sup>Mi</sup><sup>7</sup> A<sup>Mi</sup><sup>7</sup> D<sup>7</sup> G<sup>6</sup> E<sup>Mi</sup><sup>7</sup> A<sup>Mi</sup><sup>7</sup> D<sup>7</sup>

They all laughed at Wil-bur and his broth - er,  
They all laughed at Ful-ton and his steam-boat,

$C\#7(b9)$   $F\#7(b9)$   $BMI^7$   $E^9$   $(EMI^7 \ D^6/A)$   $A^7$   $BMI^7$

When they said that man could fly. ——— They told Mar - co - ni  
Her-shey and his choc'-late bar. ——— Ford and his Liz - zie

$EMI^7$   $A^7$   $D^7$  /  $(E^7(\#5) A^9)$   $D^7$

Wire-less was a pho-ney. It's the same old cry. They laughed at  
Kept the laugh-ers bus - y. That's how peo - ple are. They laughed at

**B**  $G^7$   $DMI^7$   $G^9$   $(G^7)$   $BMI^7(b5)$   $E^7(\#5)$  //  $E^7$

me ——— want - ing you, ——— Said I was reach - ing for the moon; But  
me ——— want - ing you, ——— Said it would be Hel - lo, Good - bye; But

$A^7$   $EMI^7$   $A^9$   $AMI^7$   $D^7$   $(Eb^9(b5) D^9)$

oh, ——— You came through. ——— Now they'll have to change their tune.  
oh, ——— You came through. ——— Now they're eat - ing hum - ble pie.

**C**  $G^6$   $EMI^7$   $AMI^7$   $D^7$   $(F^7(b9) B^7(b9)\#5)$  /  $(E^7(b9) D)$   $E^7(b9)$   $E^7(\#5)$

They all said we nev - er could be hap - py, They laughed at us and  
They all said we'd nev - er get to - geth - er. Dar - ling, let's take a

$(C\#MI^7(b5) CMI^6)$   $A^9$  /  $D^9_{sus} D^9$   $BMI^7$   $E^7$   $AMI^7$   $D^{13}$  **normal ending**  $G^6$   $(EMI^7 AMI^7 D^7)$

how! But } Ho, Ho, Ho! Who's got the last laugh now? **(fine)**  
bow, For, }

Solo on ABC.  
After solos, D.S. al fine

**optional tag ending**  $E^bMA^9$   $E^b6$   $B^b6/D$   $D^7/C$   $BMI^7$   $E^7$

He, He, He! Let's at the past laugh. Ha, Ha, Ha!

$AMI^7$   $D^{13}$   $G^6$  /  $AMI^7 D^9_{sus}$   $G^6$

Who's got the last laugh now? ———

# They Can't Take That Away From Me

(from "Shall We Dance")

George Gershwin  
Ira Gershwin

Freely (Verse)  $E_b^6$   $(E^{\circ 7})$   $G_{MI}^7(b5)$   $C^7(b9)$   $F_{MI}^7$   $B^b13$   $E_b^6$   $B^9$   $B^b9$

Our ro-mance won't end on a sor-row-ful note, Though by to-mor-row you're

$E_b^6$   $(B^b13)$   $E_b^6$   $(E^{\circ 7})$   $G_{MI}^7(b5)$   $C^7(b9)$   $F_{MI}^7$   $B^b13$   $E_b^6$

gone. The song is end - ed, but as the song - writ - er wrote, The

$A_{MI}^7(11)$   $D^7$   $G^6$   $A_{MI}^7$   $D^13$   $G^6$   $(E_{MI}^7)$

mel - o - dy ling - ers on. They may take you from me, I'll

$A_{MI}^7$   $D^{13(b9)}$   $G_{MI}^6$   $(G_{MI}^7)$   $C^7$   $F_{MI}^7$   $F^9$   $F_{MI}^7$   $(G_{MI}^7)$   
 $B^b/A^b$   $A^b$   $C^7(\#5)$   $F_{MI}^7$   $C^7(b9)$   $F^7$   $(B^9(b5))$

miss your fond ca - ress. But though they take you from me, I'll still pos - sess:

(Ballad or Medium)  $B^b^9_{SUS}$   $(A)$   $E_b^bMA^7$   $F_{MI}^7$   $(G_{MI}^7)$   $E_b^b/G$   $G^b^{\circ 7}$   $(C^7(\#5))$

The way you wear your hat, \_\_\_\_\_ The way you sip your tea, \_\_\_\_\_

$F_{MI}^7$   $(B^b7)$   $B^b^9_{SUS}$   $B^bMI^7$   $E_b^b9(13)$

The mem - 'ry of all that, \_\_\_\_\_ No, no, They

$A^bMA^7$   $G_{MI}^7(C^7(b9))$   $F_{MI}^7$   $B^b^9_{SUS}$   $E_b^bMA^7$   $F_{MI}^7$

can't take that a - way from me. The way your smile just beams, \_\_\_\_\_

(GMI<sup>7</sup> Eb<sup>6</sup>/G) Gb<sup>o7</sup> ) (Bb<sup>7</sup>)  
 C<sup>7</sup>(#5) FMI<sup>7</sup> Bb<sup>9</sup>SUS

The way you sing off key, — The way you haunt my dreams, —

BbMI<sup>7</sup> Eb<sup>9</sup>(13) AbMA<sup>7</sup> (FMI<sup>7</sup> Bb<sup>13</sup>)  
 Bb<sup>13</sup> Eb<sup>6</sup> AMI<sup>7</sup>(b5) D<sup>7</sup>(b9)

— No, no, They can't take that a - way from me. — We may

(GMI<sup>7</sup> AMI<sup>7</sup>(b5) D<sup>7</sup>(b9)) (GMI<sup>7</sup> AMI<sup>7</sup>(b5) D<sup>7</sup>(b9) EMI<sup>7</sup>(b5) A<sup>7</sup>(#5) )  
**B** GMI<sup>6</sup> D<sup>7</sup>(b9) GMI<sup>6</sup> D<sup>7</sup>(b9) GMI<sup>6</sup> EMI<sup>7</sup>(b5) AMI<sup>7</sup>(b5) D<sup>7</sup>

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

(GMI<sup>7</sup> AMI<sup>7</sup>(b5) D<sup>7</sup>(b9)) (Bb<sup>7</sup>)  
 GMI<sup>6</sup> D<sup>7</sup>(b9) GMI<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bb<sup>9</sup>SUS

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

**C** EbMA<sup>7</sup> FMI<sup>7</sup> (GMI<sup>7</sup> Gb<sup>o7</sup>) ) (Bb<sup>7</sup>)  
 Eb<sup>6</sup>/G C<sup>7</sup>(#5) FMI<sup>7</sup> Bb<sup>9</sup>SUS (with)

— The way we danced till three, — The way you've changed my life, —

BbMI<sup>9</sup> Eb<sup>9</sup>(13) (A<sup>9</sup>(b5)) AbMA<sup>7</sup> (GMI<sup>7</sup> C<sup>7</sup>(b9) FMI<sup>7</sup> Db<sup>13</sup>)  
 FMI<sup>7</sup> Bb<sup>13</sup> Eb<sup>6</sup> AbMI<sup>6</sup>/9

— No, no, They can't take that a - way from me. — No, They

G<sup>7</sup>(#5) C<sup>7</sup>(b9) F<sup>7</sup> Bb<sup>13</sup>(b9) Eb<sup>6</sup> (Bb<sup>9</sup>SUS)

can't take that a - way from me. (fine) The way you wear your hat, —

Solo on ABC  
 After solos, D.S. al fine

# This Heart Of Mine

(from "Ziegfield Follies")

Music by Harry Warren

Lyric by Arthur Freed

Freely

(Verse)

May - be it was the mus - ic or a glam - or - ous sky' of

blue May - be it was the mood I was in, or

may - be it was real - ly you, real - ly you.

(Med. Ballad or Medium)

A (Bb9(#11) AMI7 DMI7)

This heart of mine was do - ing ve - ry well. The world was

fine as far as I could tell. And then quite

sud - den - ly I met you and I dreamed of gay a - mours. At

dawn I woke up sing - ing sen - ti - men - tal ov - er - tures. This heart of

mine is gay - ly danc - ing now. I taste the

(A<sup>13</sup><sub>SUS</sub> A<sup>7(b9)</sup>) D<sup>9</sup><sub>SUS</sub> D<sup>7(b9)</sup>  
 A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7(b9)</sup>

wine \_\_\_\_\_ of real ro - manc - ing now. \_\_\_\_\_ Some - how, this

(A<sup>MI</sup><sup>7</sup> F<sup>MA</sup><sup>7</sup>) C<sup>MI</sup><sup>7</sup> F<sup>7(b9)</sup> B<sup>b</sup>MA<sup>9</sup> )  
 D<sup>7(b9)</sup>(#5) G<sup>MI</sup><sup>7</sup> E<sup>b</sup><sup>9</sup>(#11)

cra - zy world has ta - ken on a won - der - ful de - sign. As long as

A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>MI</sup><sup>9</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7(b9)</sup> F<sup>6</sup> (G<sup>MI</sup><sup>7</sup> C<sup>9</sup>)

life en - dures it's yours, this heart of mine. **(fine)** (This heart of)

**Solo on ABCD**  
**After solos, D.S. al fine**

# This Is Always

(from "Three Little Girls In Blue")

Music by Harry Warren  
Lyric by Mack Gordon

Freely (F#<sup>6</sup>/<sub>G</sub> G<sup>6/4</sup> F#<sup>6</sup>/<sub>G</sub> G<sup>6/4</sup> B<sup>MI</sup> 7<sup>(b5)</sup> E<sup>7</sup>(#5) )  
(Verse) (D<sup>13</sup>(b9)) D<sup>7</sup>(b9) G<sup>6/4</sup> D<sup>7</sup>(b9) G<sup>6/4</sup> D<sup>MI</sup> 6/F E<sup>7</sup> sus4-3

Our love will live, our love will last. This is not a dream that

A<sup>MI</sup> 7 C#<sup>MI</sup> 7 F#<sup>7</sup> B<sup>MI</sup> 7 E<sup>MI</sup> 7 A<sup>13</sup> A<sup>MI</sup> 7 D<sup>7</sup>(b9)(#5)

end-ed with the dawn, It's one that fate in-ten-ded to go on and on.

(Med. Ballad) (A<sup>MI</sup> 7) (G<sup>MA</sup> 9) (C<sup>13</sup>) B<sup>MI</sup> 7 E<sup>7</sup>(#5) A<sup>MI</sup> 7

This is - n't some-times, this is al - ways. This is - n't may-be, this is al -

C#<sup>MI</sup> 7(b5) F#<sup>7</sup>(#5) (G<sup>MA</sup> 7) B<sup>MI</sup> 7 E<sup>7</sup>(#5) A<sup>MI</sup> 7(11) / D<sup>7</sup> (B<sup>b</sup>MI 7) A<sup>MI</sup> 7

ways. This is love, the real be-gin-ning of for -

(A<sup>9</sup>) D<sup>13</sup> sus D<sup>7</sup>(#5) (B) G<sup>MA</sup> 9 (A<sup>MI</sup> 7) (C<sup>13</sup>) B<sup>MI</sup> 7 E<sup>7</sup>(#5)

ev - er. This is - n't just mid - sum-mer mad - ness,

A<sup>MI</sup> 7 C#<sup>MI</sup> 7(b5) F#<sup>7</sup>(#5) (G<sup>MA</sup> 7) B<sup>MI</sup> 7 E<sup>7</sup>(#5) A<sup>MI</sup> 7 D<sup>7</sup>

A pass-ing glow, a mo-ment's glad - ness, yes it's love. I

(G<sup>9</sup>) G<sup>6</sup> F#<sup>7</sup>(alt.) ) F<sup>9</sup> / E<sup>7</sup>(b9) E<sup>7</sup>(b9) (C) A<sup>MI</sup> 9

knew it on the night we met. You tied a string a -

$C_{MI}^6$   $(F^9(\#11))$   $D^{13(b9)}$   $G_{MA}^9$   $(A_{MI}^7)$   $C^{13}$   $B_{MI}^7$   $B^b_{MI}^7$

round my heart, So how can I for - get you.

$A_{MI}^9$   $(F^9 E^9 E^b9 D^9)$   $A_{MI}^9$   $D^{7(b9)}$   $G_{MA}^9$   $(E_{MI}^7 A_{MI}^7 D^{7(b9)})$

With ev - 'ry kiss I know that this is al - ways. (fine)

Solo on ABC  
After solos, D.S. al fine

# Those Eyes

(Verão)

Music and Portuguese Lyric by Rosa Passos and Fernando De Oliveira  
 English Lyric by Brock Walsh  
 (As performed by Kenny Rankin)

Samba Cancão

(Ballad)  $Bb^9_{sus}$   
 (Intro) (sample gtr. comp)

Intro (sample gtr. comp)  $Bb^9$  (etc.)  $Bb^9_{sus}$   $Bb^9$   $E^bMA^9$  (dr. pick-ups)

**A**  $Bb^9_{sus}$   $E^bMA^9/Bb$   
 Keep your dis - tance; \_\_\_\_\_ so your lips have told me. \_\_\_\_\_  
 $Bb^9_{sus}$   $E^bMA^9 7(\#5)$   $E^bMA^9$   
 Yes, but your eyes \_\_\_\_\_ tell a diff - 'rent tale. \_\_\_\_\_  
 $AmI^9$   $D^{13}$   $AbMI^9$   $GMI^9$   
 They be - tray you \_\_\_\_\_ with a look of long - ing. \_\_\_\_\_  
 $AmI^9$   $D^{13}$   $AbMI^9$   $Bb^7(\#9)$   
 Now I won - der \_\_\_\_\_ which do I be - lieve. \_\_\_\_\_

**B**  $E^bMI^9$   $(Db^9_{sus})$   $AbMI^9$   $(Db^7(\#9)_{sus})$   $Db^7(\#9)$   $B^{13}(b5)$   
 In this gar - den of mad - men and lov - ers \_\_\_\_\_ there are e - chos of \_\_\_\_\_ dis - tant blues  
 $B^{13}(b5)$   $CMI^9 7(b5)$   $F^7(b5)$   $BbMI^9 9(MA7)$   
 and the faint per - fume \_\_\_\_\_ of \_\_\_\_\_ un - seen \_\_\_\_\_ ro - ses. \_\_\_\_\_  
 $BbMI^9$   $E^bMI^9 9(MA7)$   $E^bMI^9$   $(B^9_{sus})$   $FMI^9$   $Bb^7(\#9)$   
 Guess I should get a - hold of my - self, \_\_\_\_\_ but why?

**C**  $E^bMI^9$   $(Db^9_{sus})$   $AbMI^9$   $(Db^7(\#9)_{sus})$   $Db^7(\#9)$   $(G^6/9)$   $Ab(add9)$   $G^b$   
 Can't we heed the ad - vice of our bod - ies \_\_\_\_\_ and sur - ren - der just once to the feel - ing? \_\_\_\_\_  
 $BMA^9 7(b5)$   $B^7(b5)$   $Bb^9_{sus}$   $Bb^7(\#9)$   
 Let's pre - tend { you're } a wolf in this moon - light. \_\_\_\_\_ { Do you think an - y words would be }  
 { I'm } { Don't you think ev - 'ry plea - sur'd be }

$E^bMI^9(MA7)$   $E^bMI^9$   $(D^b13_{SUS})$   
 $AbMI^9$   
 wast - ed? I be - lieve in the lan - guage un - spok - en. —  
 tast - ed?

$(D^b13(b9)_{SUS})$   $D^b7(b9)$   $E^b9_{SUS}$   $B^9MI^9$   $E^b7(\#9)$   $(A)$   
 I be - lieve in the pow - er of feel - ing. I be - lieve that the news has

$AbMI^9$   $B^9(b5)$   $B^b7(\#9)$   $E^bMI^9(MA7)$   $E^bMI^9$   
 brok - en. Yeah, those eyes, those eyes, — those eyes. — I be - lieve in the lan - guage un -

$(D^b13_{SUS})$   $D^b13(b9)$   $E^b9_{SUS}$   $B^9MI^9$   $E^b7(\#9)$   $(A)$   
 $D$   $AbMI^9$  spok - en. I be - lieve in the pow - er of feel - ing. I be - lieve that the news has

$AbMI^9$   $B^9(b5)$   $B^b7(\#9)$   $E^bMI^7(add4)$   $E^bMI^7(add4)$   
 brok - en. Yeah, those eyes, those eyes, — those eyes. — (Opt. solo on ABCD)

2. (On cue)  
 $B^9(b5)$   $B^b7(\#9)$   $E^bMI^9(MA7)$   $E^bMI^9(MA7)$   $A^{13(\#11)}$   $Ab^{13(\#11)}$   $B^9(b5)$   $B^b7(\#9)$   $A^{13(\#11)}$   
 eyes, those eyes, — those eyes. — Yeah, those eyes, those eyes, — those eyes. —

$A^{13(\#11)}$   $Ab^{13(\#11)}$   $B^9(b5)$   $B^b7(\#9)$   $E^bMI^9(MA7)$   
 Yeah, those eyes, those eyes, — those eyes. — (Vamp & fade)

\* On Rosa Passo's original version these measures are performed as follows.

$(AbMI^9)$   $B^9(b5)$   $B^b7(\#9)$   $(E^bMI^7(add4))$   $E^bMI^9(MA7)$   
 Yeah, those eyes, those eyes, — those eyes

This is a slightly condensed version of the Kenny Rankin recording. Kenny Rankin interprets the melody quite freely.

# Thou Swell

(from "A Connecticut Yankee")

Music by Richard Rodgers

Lyric by Lorenz Hart

Medium

(Verse)

He: Babe, we are well met, As in a spell met, I lift my hel - met,  
 She: Thy words are queer, Sir, Un - to mine ear, Sir, Yet thou'rt a dear, Sir

San - dy. You're just dan - dy. For just this  
 to me. Thou could'st woo me. Now could'st thou

here lad. You're such a fist - ful, My eyes are mist - ful.  
 try, knight. I'd mur - mur "Swell," too, And like it well too.

Are you too wist - ful to care? Do say you care to  
 More thou wilt tell to San - dy. Thou art dan - dy. Now

say, "Come near, lad." You are so grace - ful,  
 art thou my knight? Thine arms are mar - tial.

have you wings? You have a face full of nice things.  
 Thou hast grace. My cheek is par - tial to thy face.

You have no speak - ing voice, dear, With ev - 'ry word it sings.  
 And if thy lips grow wea - ry, Mine are their rest - ing place.

**(Medium)** **A**

Thou swell! Thou wit - ty! Thou sweet! Thou grand! Wouldst  
 kiss me pret - ty? Wouldst hold my hand? Both thine eyes —  
 — are cute too. What they do to me. Hear me  
 hol - ler I choose a Sweet lol - la - pa - loo - sa in thee. I'd

**B**

feel so rich in a hut for two. Two  
 rooms and kit - chen I'm sure would do. Give me just —  
 — a plot of, Not a lot of land, And Thou  
 swell! Thou wit - ty! Thou grand! **(fine)** Thou

**Solo on AB**  
**After solos, D.S. al fine**

# Through The Fire

David Foster, Tom P. Keane  
& Cynthia Weil  
(As performed by Chaka Khan)

Pop Ballad

(Intro)

**A**  $AbMA^9$   $C^{7(b9)(\#5)}$   $FMI^7$   $EbMI^9$   $Ab^9$

I look in your eyes and I can see you've loved so dan - g'rous-ly.  
I know you're a - fraid of what you feel; you still need time to heal.

$DbMA^7$   $CMI^7$   $FMI^7$   $BbMI^7$   $Eb^9_{SUS}$

You're not trust - in' your heart to an - y - one.  
But I can help if you'll on - ly let me try.

$AbMA^9$   $C^{7(b9)(\#5)}$   $FMI^7$   $EbMI^9$   $Ab^9$

You tell me you're gon - na play it smart; we're through be - fore we start.  
You touched me and some-thing in me knew what I could have with you.

$DbMA^7$   $CMI^7$   $FMI^7$   $BbMI^7$   $Eb^9_{SUS}$

But I be - lieve that we've on - ly just be - gun.  
Now I'm not read - y to kiss that dream good-bye.

**B**  $C\#MI^9$   $AbMA^9$

When it's this good, there's no say - in' no.  
When it's this sweet, there's no say - in' no.

$C\#MI^9$   $Eb^9_{SUS}$

I want you so; I'm read - y to go: Through the fi -  
I need you so; I'm read - y to go:

**C**  $FMI^7$   $BbMI^7$   $Eb/G$   $Ab$   $Ab$   $CMI^7$   $DbMA^9$

re to the lim - it, to the wall for the chance to be with you; I'd glad-ly risk it all.

*GMI<sup>7</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> Eb BbMI<sup>7</sup> Eb/G*

Through the fi - re, through what-ev - er come what may, \_\_\_\_\_ 'for a chance at lov-

*Db/Ab Ab CMI<sup>7</sup> DbMA<sup>9</sup> GMI<sup>7</sup> C<sup>7(b9)</sup> DbMA<sup>9</sup> Eb<sup>9</sup>SUS*

ing you, \_\_\_\_\_ I'd take it all \_\_\_\_\_ the way, \_\_\_\_\_ right down to the wire, \_\_\_\_\_ e - ven through the fire. \_\_\_\_\_

1. *AbMA<sup>9</sup> C Eb/Db Db(add9) CbMA<sup>7</sup> Eb* 2. *Ab Db/Ab Ab*

(Optional solo on ABC) *8va b. (gtr.)*

**D** *C#MI<sup>7</sup> F# AbMA<sup>9</sup> C#MI<sup>7</sup> F#*

(2 gtrs.)

*CMI<sup>7</sup> FMI<sup>7</sup> BbMI<sup>7</sup> CMI<sup>7</sup> DbMA<sup>9</sup> Eb<sup>9</sup>SUS*

D.S. al Coda

Through the \_\_\_\_\_ test \_\_\_\_\_ of time; \_\_\_\_\_ Through the fi -

*⊕ Eb<sup>9</sup>SUS FMI<sup>7</sup> BbMI<sup>7</sup> (Eb) FMI<sup>7</sup> BbMI<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup>*

(Steady Groove)

Through the fire, \_\_\_\_\_

**E** *FMI<sup>7</sup> BbMI<sup>7</sup> (Eb) FMI<sup>7</sup> BbMI<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup>*

\_\_\_\_\_ to the lim-it. Through the fire \_\_\_\_\_ to what-ev - er. \_\_\_\_\_ Through the fire, \_\_\_\_\_

**(Vamp & fade)**

# Through The Fire (Rhythm Section)

Pop Ballad

(Intro)

1. 2.

(synth.)

$A^bMA^9$   $E^b/D^b$   $D^b(add^9)C^bMA^7/E^b$   $E^b/D^b$   $D^b(add^9)D^b/E^b$

(synth., add bs. 2nd x) (bs. enters)

**A**

$A^bMA^9$   $C^7(\#5)$   $FMI^7$   $E^bMI^9A^b$   $D^bMA^7$   $CMI^7$   $FMI^7$   $B^bMI^7$   $E^b^9_{SUS}$

(bass, 1 note per chord mostly) (synth.)

$A^bMA^9$   $C^7(\#5)$   $FMI^7$   $E^bMI^9A^b$   $D^bMA^7$   $CMI^7$   $FMI^7$   $B^bMI^7$   $E^b^9_{SUS}$

(synth.) (synth.)

**B**

(synth.)

$C\#MI^9$   $A^bMA^9$

(bs./synth.)

$C\#MI^9$   $E^b^9_{SUS}$

**C**

$FMI^7$   $B^bMI^7$   $E^b/G$   $D^b/A^b$   $A^b$   $CMI^7$   $D^bMA^9$

(sample bs.) (etc.)

$GMI^7$   $C^{7(b9)}$   $FMI^7 Eb$   $BbMI^7$   $Eb/G$   
 (sample bs.) (etc.)

$Db/Ab Ab$   $CMI^7 DbMA^9$   $GMI^7$   $C^{7(b9\#5)}$   $DbMA^9$   $Eb^9_{sus}$

1.  $AbMA^9$   $C$   $Eb/Db$   $Db^{(add9)}$   $CbMA^7$   $Db/Eb$  2.  $Ab$   $Db/Ab Ab$   
 (synth.) (synth., 8va b.) (gtr.)

**D**

$C\#MI^7$   $F\#$   $AbMA^9$   
 (2 gtrs.)

$C\#MI^7$   $F\#$   $CMI^7 FMI^7 BbMI^7 CMI^7 DbMA^9 Eb^9_{sus}$   
 D.S. al Coda

**(Steady Groove)**

$Eb^9_{sus}$   $FMI^7$   $BbMI^7$   $Eb$   $FMI^7$   $BbMI^7$   $CMI^7 FMI^7$   
 (bs.) (etc.)

**E**

$FMI^7$   $BbMI^7/Eb$   $FMI^7$   $BbMI^7$   $CMI^7 FMI^7$   
 Vamp & fade

# Time After Time

(from "It Happened In Brooklyn")

Music by Jule Styne  
Lyric by Sammy Cahn

Freely or Medium

(Verse)  $FMA^7$   $G^9$   $EMI^7$   $AMI^7$   $Eb^9$

What good are words I say to you? ——— They can't con -

$DMI^7$   $G^{7(b9)}$   $CMA^7$   $C^6$

vey to you ——— what's in my heart. If you could

$AMI$   $G$   $F\#MI^{7(b5)}$   $FMI^6$   $EMI^7$   $C/E$

hear ——— in - stead ——— the things I've

$AMI^7$   $D^9$   $G^9_{SUS}$   $(G^9)$

left ——— un - said! ———

(Medium)  $A$   $CMA^7$   $AMI^7$   $DMI^7$   $G^9_{SUS4-3}$   $CMA^7$   $AMI^7$   $DMI^7$   $G^9_{SUS}$   $G^9$

Time af - ter time I tell my - self that I'm so

$CMA^7$   $(AMI^7)$   $BMI^{7(b5)}$   $E^{7(b9)}$

luck - y to be lov - ing you. ——— So

$AMI$   $G$   $F\#MI^{7(b5)}$   $B^{7(b9)}$   $EMI^7$   $A^{7(b9)}$   $(GMI^6/Bb)$   $A^{7(b9)}$

luck - y to be the one you run to see in the

$DMI^7$   $(Bb^{13})$   $A^{7(b9)}$   $(#5)$   $A^{7(b9)}$   $(#5)$   $Ab^9(\#11)$   $D^9$   $G^9_{SUS}$   $G^{7(b9)}$

eve - ning when the day is through. ——— I on - ly

**B** CMA<sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>9</sup><sub>SUS4-3</sub> CMA<sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>9</sup><sub>SUS</sub> G<sup>9</sup>

know what I know, the pass - ing years will show ' you've

CMA<sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>7</sup> F<sup>MA</sup><sup>7</sup> (E<sup>7</sup>(#5) F<sup>MI</sup><sup>7</sup> F<sup>MI</sup><sup>6</sup>)

kept my love so young so new. And

(A<sup>MI</sup><sup>7</sup> C<sup>6</sup>/G) E<sup>7</sup>(#5)/G# G<sup>6</sup> F#<sup>MI</sup><sup>7</sup>(b5) F<sup>MI</sup><sup>6</sup> E<sup>MI</sup><sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>9</sup><sub>SUS</sub> D<sup>7</sup>

time af - ter time you'll hear me say that I'm so

(E<sup>MI</sup><sup>7</sup> C<sup>6</sup>/G) A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>(b9) C<sup>6</sup> (A<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>)

luck - y to be lov - ing you. *(fine)*

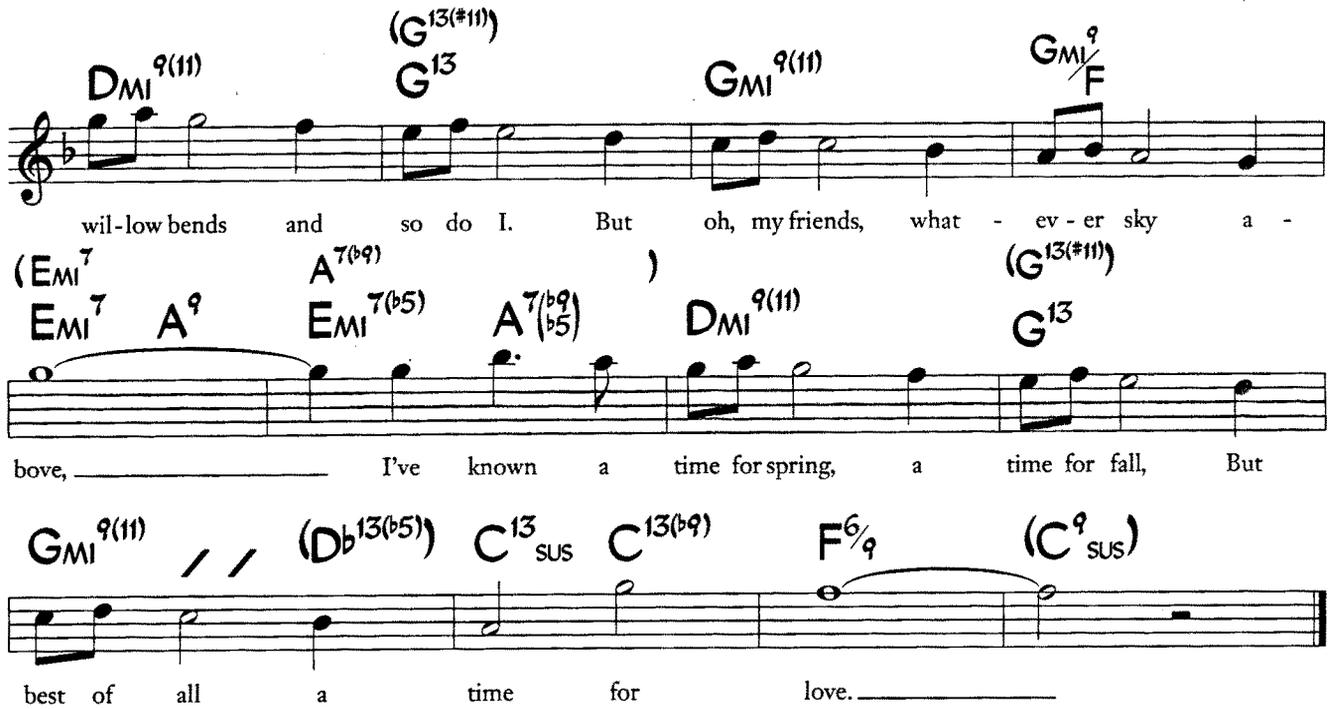
# A Time For Love

(from "An American Dream")

Music by Johnny Mandel  
Lyric by Paul Francis Webster

Ballad (also done as Double X Easy Samba)

C<sup>13</sup> A<sup>9</sup> F<sup>MA</sup> E<sup>b9</sup>/<sub>F</sub> F<sup>6/9</sup> G<sup>13(#11)</sup> G<sup>13</sup>  
 A time \_\_\_\_\_ for sum-mer skies, for hum-ming-birds and but-ter-flies, for  
 ten-der words that har-mo-nize with love. \_\_\_\_\_ A  
B D<sup>MI</sup> E<sup>b9</sup>/<sub>D<sup>b</sup></sub> F<sup>6/9</sup>/<sub>C</sub> G<sup>13(#11)</sup> G<sup>13</sup>  
 time \_\_\_\_\_ for climb-ing hills, for lean-ing out of win-dow sills ad -  
 mir - ing the daf-fo-dils a - bove. \_\_\_\_\_ A time for  
C D<sup>MI</sup> A<sup>9</sup> A<sup>7(b9)</sup> D<sup>MI</sup> G<sup>13</sup> G<sup>7(#5)</sup> C<sup>6/9</sup> E<sup>7(#5)</sup>  
 hold - ing hands to - geth - er, \_\_\_\_\_ A time for rain - bow col - ored  
 wea - ther, \_\_\_\_\_ A time of make be - lieve that we've been dream - ing  
D F<sup>MA</sup> E<sup>MI</sup> A<sup>7(b9)</sup>  
 of. \_\_\_\_\_ As time \_\_\_\_\_ goes drift-ing by, the



wil-low bends and so do I. But oh, my friends, what - ev - er sky a -

bove, \_\_\_\_\_ I've known a time for spring, a time for fall, But

best of all a time for love. \_\_\_\_\_

# Time On My Hands

(You In My Arms)

Music by Vincent Youmans

Lyric by Harold Adamson

& Mack Gordon

Freely

(Verse)

Chords:  $GMI^9$   $C^{13(b9)}$   $FMA^9$   $(DMI^9)$   $GMI^{9(11)}$   $C^{13}$

When the day fades a-way in-to twi-light, The moon is my light of

Chords:  $(AMI^{9(11)})$   $D^{13}$   $F^6$   $GMI^9$   $C^{13(b9)}$   $FMA^9$   $(DMI^{9(11)})$

love. In the night I am quite a ro-man-cer. I find an

Chords:  $BMI^{7(b5)}$   $E^{7(b9)}$   $E^{7(\#5)}$   $AMA^7$   $A^6$   $DMI^7$   $G^7$

an-swer a-bove. To bring me con-so-la-tion,

Chords:  $C/E$   $A^{7(\#5)}$   $DMI^{7(add6)}$   $G^7$   $C^9$

you're my in-spi-ra-tion. This is my im-ag-i-na-tion.

(Medium Ballad)

Chords:  $FMA^7$   $(E^7)$   $BMI^{7(b5)}$   $E^7$

[A]  $FMA^7$   $(E^7)$   $BMI^{7(b5)}$   $E^7$

Time on my hands, You in my arms,

Chords:  $GMI^7$   $(C^9_{sus})$   $BbMI^6$   $A^{7(\#5)}$   $D^9$   $G^{7(\#5)}$   $C^9$   $C^{13}$   $GMI^9$   $C^{7(b9)}$

No-thing but love in view;

Chords:  $FMA^7$   $(E^7)$   $BMI^{7(b5)}$   $E^7$

Then if you fall, Once and for all,

**A**  $GMI^7$   $(C^9_{SUS} B^b9)$   $A^{13}$   $E MI^7(b5)$   $A^{7(\#5)}$   $A^7$  )  
 I'll see my dreams \_\_\_\_\_ come true. \_\_\_\_\_

**B**  $(E^b9)$   $D^{7(b9)(\#5)}$   $D^{7(b9)(\#5)}$   $G^{9(\#11)}$   $GMI^{11}$   $(E^b9(\#11))$   $C^{13(b9)}$   
 Mo - ments to spare \_\_\_\_\_ for some - one you care \_\_\_\_\_ for;

$(AMI^7)$   $DMI^{11}$   $A^b07$   $G^{13}$   $GMI^7$   $C^9_{SUS}$   $C^{7(b9)}$   
 one love af - fair \_\_\_\_\_ for two. \_\_\_\_\_ With

**C**  $FMA^7$   $(B^b9(\#11))$   $(E^b9)$   $A^{7(b9)(\#5)}$   $D^{7(b9)(\#5)}$   $D^{7(b9)}$   
 time on my hands \_\_\_\_\_ And you in my arms \_\_\_\_\_ And

$G^{9(\#11)}$   $C^{13}_{SUS}$   $C^{13(b9)}$   $F^6$   $(D^{7(b9)})$   $GMI^7$   $C^{7(b9)}$   
 love in my heart all for you. **(fine)** Solo on ABC  
 After solos, D.S. al fine

## 'Tis Autumn

Henry Nemo

Medium Ballad or Freely

(Verse)

You tell me I'm act - ing sil - ly, I'm not sil - ly, just chil - ly, mm. —

You say I'm prov - ing my - self a goof, — For what I

say or do — I've the ab - so - lute proof: —

Ole Fath - er Time checked — so there'd be no doubt; — Called on the north wind

to come on out, then cupped his hands so proud - ly to shout —

La - de - da - de - da - de dum, — 'Tis Au - tumn. — The trees say they're tired, — they've borne

too much fruit; — Charmed all the way - side, there's no dis - pute. Now, shed - ding leaves, they

don't give a hoot, — La - de - da - de - da - de dum, — 'Tis Au - tumn. — Then the



# Tokyo Blues

Horace Silver

Medium Swinging Latin

♩ = 174 **A** (pn. w/ 2 horns)

First system of musical notation. Treble clef staff contains a melodic line with a repeat sign and a fermata. Bass clef staff contains a bass line with a fermata. Chord symbols include **N.C.** and **(pn. w/ bass 8va)**. A Latin guitar pattern is shown with 'x' and 'v' marks.

Second system of musical notation. Treble clef staff continues the melodic line. Bass clef staff continues the bass line. Chord symbols include **b♭** and **♭**. A Latin guitar pattern is shown with 'x' and 'v' marks.

Third system of musical notation. Treble clef staff continues the melodic line. Bass clef staff continues the bass line. Chord symbols include **b♭** and **♭**. A Latin guitar pattern is shown with 'x' and 'v' marks.

(On repeat)



(pn. w/ horns top 2 notes)

Fourth system of musical notation. Treble clef staff contains a melodic line with a fermata. Bass clef staff contains a bass line with a fermata. Chord symbols include **(E♭<sup>7</sup>)**, **D<sup>7(b9)</sup>**, **G<sup>7</sup>**, and **Cm<sup>6</sup>**. A Latin guitar pattern is shown with 'x' and 'v' marks.



# Too Marvelous For Words

(from "Ready, Willing And Able")

Music by Richard A. Whiting

Lyric by Johnny Mercer

Freely

(Verse)

**D<sup>9</sup>SUS** **D<sup>7</sup>** **G<sup>6</sup>** **A<sup>M</sup>I<sup>7</sup>** **D<sup>7</sup>** **G<sup>M</sup>A<sup>7</sup>**

I search for phras - es, To sing your prais - es, But there

**E<sup>M</sup>I** **F<sup>#</sup>M<sup>I</sup><sup>7(b5)</sup>** **E<sup>M</sup>I** **D** **C<sup>#</sup>M<sup>I</sup><sup>7(b5)</sup>** **B<sup>/</sup>F<sup>#</sup>** **F<sup>#</sup><sup>/</sup>E** **D<sup>7</sup>**

aren't an - y mag - ic ad - jec - tives To tell you all you are;

(Medium)

**A**

**D<sup>7</sup>** **S** **A<sup>M</sup>I<sup>7</sup>** **D<sup>13</sup>** **A<sup>M</sup>I<sup>7</sup>** **D<sup>13</sup>**

You're just too mar - vel - ous, Too mar - ve - lous for words, Like

**G<sup>M</sup>A<sup>7</sup>** **C<sup>9</sup>** **G<sup>M</sup>A<sup>7</sup>** **(C<sup>7</sup>) A<sup>M</sup>I<sup>7</sup>** **B<sup>M</sup>I<sup>7</sup>** **(E<sup>M</sup>I<sup>7</sup>) E<sup>7</sup>**

glo - ri - ous, — glam - our - ous — and that old stand - by, an - or - ous. It's

**A<sup>M</sup>I<sup>7</sup>** **D<sup>13</sup>** **A<sup>M</sup>I<sup>7</sup>** **D<sup>13</sup>**

all too won - der - ful, I'll nev - er find the words, That

**G<sup>M</sup>A<sup>7</sup>** **C<sup>9</sup>** **B<sup>M</sup>A<sup>7</sup>** **C<sup>#</sup>M<sup>I</sup><sup>7</sup>F<sup>#</sup><sup>7</sup>** **B<sup>6</sup>**

say e-nough, — tell e-nough, — I mean, they just aren't swell e-nough. You're

**B** **D<sup>M</sup>I<sup>7</sup>** **G<sup>9</sup>SUS** **G<sup>7</sup>** **D<sup>M</sup>I<sup>7</sup>** **G<sup>9</sup>SUS** **G<sup>7</sup>**

much too much, And just too ver - y ver - y To

**C<sup>M</sup>A<sup>7</sup>** **(A<sup>M</sup>I<sup>7</sup>) F<sup>7</sup>** **E<sup>M</sup>I<sup>7</sup>** **A<sup>7</sup>** **A<sup>M</sup>I<sup>7</sup>** **D<sup>7</sup>**

ev - er be in Web - ster's Dic - tion - a - ry, And

**C**  $A_{MI}^7$   $D^{13}$   $(G_{MA}^7)$   $G_{MA}^7$   $F^9$   $B_{MI}^7$   $E^{7(b9)}$   
 $E^{7(b9)}$

so I'm bor-row-ing a love song from the birds, To

$A_{MI}^7$   $* F^9$   $A_{MI}^7$   $D_{SUS}^9$   $D^{7(b9)}$   $G^6$

tell you that you're mar-vel-ous, Too mar-vel-ous for words. (You're)

(fine)

Solo on ABC  
 After solos, D.S. al fine

\* Originally

$F^9$

mar-vel-ous, Too

# Too Much Saké

Medium Swinging Latin

Horace Silver

♩ = 198

**A** (unison horns)

First system of musical notation. Treble clef, common time. The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, and a triplet of D5, E5, F5. The bass line features a piano right-hand chords loco pattern with notes G2, A2, Bb2, C3, and a triplet of D3, E3, F3. Chord symbols include C13(omit3) and a circled C. A box labeled 'A' is above the first measure.

(bs. w/ pn. 8va b.) (drs. copy bass figures)

Second system of musical notation. Treble clef, common time. The melody continues with eighth notes G4, A4, Bb4, C5, and a triplet of D5, E5, F5. The bass line continues with the piano chords loco pattern. Chord symbols include C13(omit3) and a circled C.

Third system of musical notation. Treble clef, common time. The melody continues with eighth notes G4, A4, Bb4, C5, and a triplet of D5, E5, F5. The bass line continues with the piano chords loco pattern. Chord symbols include C13(omit3) and a circled C.

Fourth system of musical notation. Treble clef, common time. The melody continues with eighth notes G4, A4, Bb4, C5, and a triplet of D5, E5, F5. The bass line continues with the piano chords loco pattern. Chord symbols include Bb13(omit3) and Ab13(omit3).

Fifth system of musical notation. Treble clef, common time. The melody continues with eighth notes G4, A4, Bb4, C5, and a triplet of D5, E5, F5. The bass line continues with the piano chords loco pattern. Chord symbols include Ab13(omit3), DMI7(b5), and G7(#9). A circled C is present. A circled cross symbol with the text 'on repeat' is at the end of the system.

1. 2.

$C^{13}(\text{omit}3)$

(Solos) (Drums play Latin beat)

**B**  $C^{13}_{\text{SUS}}$

(bass)

$D^{\flat 13}_{\text{SUS}}/C$   $C^{13}_{\text{SUS}}$   $B^{13}_{\text{SUS}}$

$B^{\flat 13}_{\text{SUS}}$   $A^{13}_{\text{SUS}}$   $A^{\flat 13}_{\text{SUS}}$

$D_{MI}7(\flat 5)$   $G7(\text{alt.})$   $C^{13}$

After solos, D.C. al Coda  
(with repeat)

$C^{13}(\text{omit}3)$

1. 2.

$C^{13}(\text{omit}3)$   $C^{13}(\text{omit}3)$

\* On the  $D^{\flat 13}_{\text{SUS}}/C$  chord, only the bass plays the C bass note.

**D**  $A_{MI}^7$   $(D^{7(b9)})$   $G_{MI}^7$   $F^9$   $C^9$   $C^{\#o7}$   $D_{MI}^7$   $Bb_{MA}^7$

Af - ter all we planned, \_\_\_\_\_ He did - n't mean it. Now I un - der - stand, \_\_\_\_\_

$(D_{MI}^7)$   $E_b^9(\#11)$   $A^{7(b9)}$   $D_{MI}^7$   $(G^9_{sus})$   $A_b^9$   $G^{13}$

\_\_\_\_\_ I should have seen it. Troub - le is a man, \_\_\_\_\_ Troub - le is a man \_\_\_\_\_ I

$C^{6/9}$   $(D^9)$   $G^9$   $A^{7(b9)(\#5)}$

love. (fine) Solo on ABCD  
After solos, D.S. al fine

Originally written 1 step higher, in D.

# Trouble Is A Man

Alec Wilder

Freely

(Verse)  $(A^{7(b9)})$   $D_{MI}^6$   $A^{7(b9)}$   $D_{MI}^6$   $G_{MI}^7$   $C^{7(b9)}$

A wo-man gets all the blame — For ev - 'ry-thing that hap-pens un-der the

$(B^9(\#11))$   $F_{MA}^7$   $F^6$   $E_{MI}^7(b5)$   $A^{7(b9)}$   $D_{MA}^7$   $G_{MA}^7$   $C_{MA}^7$   $(Bb^9)$   $B_{MI}^7(b5)$   $Bb^9(\#11)$   $E_{MI}^7$   $E_{b9}^9$   $A^7$   $A^{7(b9)(\#5)}$

sun, But when it comes to be-in' bad, A wo-man's not the on - ly one.

**A** (Medium)

$D_{MI}^7$   $G^9$   $G^{7(b9)(\#5)}$   $C_{MA}^7$   $A^{7(b9)}$

Troub-le is a man, — A man who loves me no more, no more. —

$D_{MI}^7$   $G^9$  / /  $(F^{\circ7})$   $E_{MI}^7$

Troub-le is a man, — A man I'll al - ways a - dore.

**B**  $A_{MI}^7$   $(Ab^9)$   $G_{MI}^9$   $(C^9 C^{\#o7})$   $D_{MI}^7$   $(D_{MI}^7/C)$   $F_{MA}^7$   $E_{MI}^7(b5)$   $A^{7(b9)}$

Noth-ing good to say — a - bout him, Still I hate a day — with - out him.

$(B_{MI}^7(b5))$   $D_{MI}^7$   $Bb^9(\#11)$   $A^{7(b9)}$   $(Eb^9(\#11))$   $E_{MI}^7(b5)$   $A^{7(\#5)}$

Why should he have to be the one, my on - ly?

**C**  $D_{MI}^7$   $G^9$   $G^{7(b9)(\#5)}$   $C_{MA}^7$   $A^{7(b9)}$

Troub-le is a man, — A man who's hand - some and tall, so tall. —

$D_{MI}^7$   $G^9$  / /  $(F^{\circ7})$   $E_{MI}^7$

Troub-le is a man — who's for him - self and that's all.

# Twilight World

Music by Marian McPartland  
Lyric by Johnny Mercer

Slow Bossa Nova

**A**  $B^bMA^7$   $B^bMI^7$   $E^bSUS$   $E^b7(b9)$   $AbMA^7$

Twilight world \_\_\_\_\_ o - ver the Chi - na , Sea,

$AbMI^7$   $Db^9SUS$   $Db^7(b9)$   $G^bMA^7$   $F^7(\#5)$   $F^7(b9)$   $DMI^7$   $D^b7$   $G^bMA^7$   $F^7(\#5)$

sing me a mel - o - dy from a - ges a - go. \_\_\_\_\_ In a

$B^bMA^7$   $B^bMI^7$   $E^bSUS$   $E^b7(b9)$   $AbMA^7$

twi - light world, \_\_\_\_\_ watch - ing the sam - pans pass,

$AbMI^7$   $Db^9SUS$   $Db^7(b9)$   $G^bMA^7$   $F^7(\#5)$   $F^7(b9)$   $DMI^7$   $D^b7$   $G^bMA^7$   $F^7(\#5)$

I fill a fros - ty glass as lan - terns burn low. \_\_\_\_\_

**B**  $B^bMA^7$   $(E^7(\#9))$   $EMI^7(b5)$   $A^7(b9)$

Life \_\_\_\_\_ is a chang - ing pan - o - ra - ma. \_\_\_\_\_

$DMA^7$   $(BMI^7)$   $AbMI^7(b5)$   $D^b7(b9)$

Love \_\_\_\_\_ is a danc - ing but - ter - fly, \_\_\_\_\_ catch them

$G^bMA^9$   $(Db^6/F)$   $E^bMI^7$   $Ab^9SUS$   $Ab^7(\#5)$

both while we may. \_\_\_\_\_ Come to Spain or Cath - ay, \_\_\_\_\_ I don't

$DbMA^7$   $G^7(b5)$   $G^bMA^7$   $(E^bMI^7)$   $CMI^9(11)$   $F^7(\#5)$

want to miss that will - o - the - wisp pass - ing by. \_\_\_\_\_ Life is hold - ing out a

**C**  $B^bMA^7$   $B^bMI^7$   $E^b^9_{SUS} E^b7(b9)$   $A^bMA^7$

twi - light world, \_\_\_\_\_ don't let it slip a - , way.

$A^bMI^7$   $D^b^9_{SUS} D^b7(b9)$   $G^bMA^7$   $F7(\#5)$   $F^7(b9)/E^b$   $DMI^7(b5)$   $G7(b9)$

Come take it while we may and let it be - gin. \_\_\_\_\_ Let's find our

$CMI^7$   $F^9_{SUS}$   $FMI^7$   $F7(b9)$   $B^b(add9)(GMI^7 CMI^7 F^7)$

twi - light world \_\_\_\_\_ be - fore the night sets in. \_\_\_\_\_

# Two For The Road

(Theme from "Two For The Road")

Music by Henry Mancini  
Lyric by Leslie Bricusse

Ballad

(F#MI<sup>9(b5)</sup> F#MI<sup>7(b5)</sup> B<sup>7(b9)</sup> B<sup>7(b9)</sup>)  
 (G<sup>9</sup>) A F#MI<sup>7(b5)</sup> B<sup>7(b9)</sup> EMI<sup>7</sup> D CMA<sup>7</sup> B

If you're feel-ing fan - cy free, \_\_\_\_\_ come wan-der through the world with me, \_\_\_\_\_ And an-y place we

(AMI<sup>7</sup> /G D<sup>7</sup>/F# )  
 AMI<sup>7</sup> D<sup>9</sup>SUS D<sup>7(b9)</sup> C<sup>o7</sup>/G GMA<sup>7</sup> F#MI<sup>7</sup> B<sup>7(b5)</sup>

chance to be \_\_\_\_\_ will be our ren - dez-vous. \_\_\_\_\_ Two for the

(EMI E<sup>b+</sup> ) (EMI D C#MI<sup>7(b5)</sup> ) (DMI D<sup>b+</sup> DMI/C BMI<sup>7(b5)</sup> )  
 B EMI<sup>7</sup> B<sup>7(b9)</sup> EMI<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>7(b9)</sup>

road, we'll trav - el down the years, Col-lect-ing pre-cious mem - o - ries, \_\_\_\_\_ Se - lect-ing sou-ven -

(GMI<sup>6</sup>/B<sup>b</sup>) (FMI<sup>6</sup>/A<sup>b</sup>)  
 EMI<sup>7(b5)</sup> A<sup>7(b9)</sup> DMI<sup>7(b5)</sup> G<sup>7(b9)</sup> CMA<sup>7</sup> B AMI<sup>7</sup> /G

irs, \_\_\_\_\_ and liv - ing life \_\_\_\_\_ the way we please. \_\_\_\_\_ In sum-mer-time the

(F#MI<sup>9(b5)</sup> F#MI<sup>7(b5)</sup> B<sup>7(b9)</sup> B<sup>7(b9)</sup>)  
 C F#MI<sup>7(b5)</sup> B<sup>7(b9)</sup> EMI<sup>7</sup> D CMA<sup>7</sup> B

sun will shine; \_\_\_\_\_ In win - ter we'll drink sum - mer wine. \_\_\_\_\_ And ev - 'ry day that

(AMI<sup>7</sup> /G D<sup>7</sup>/F# ) (DMI<sup>7</sup> G<sup>7</sup>SUS G<sup>7(b9)</sup>)  
 AMI<sup>7</sup> D<sup>9</sup>SUS D<sup>7(b9)</sup> C<sup>o7</sup>/G GMA<sup>7</sup> G<sup>7</sup>/F

you are mine \_\_\_\_\_ Will be a love - ly day. \_\_\_\_\_ As long as

(C<sub>MA</sub><sup>9</sup>)  
 D EMI<sup>7</sup> D

F<sup>9(#11)</sup>  
 C<sub>#MI</sub><sup>7(b5)</sup> C<sub>MI</sub><sup>6</sup>

B<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> D

(C<sub>#MI</sub><sup>7(b5)</sup>) C<sup>9(#11)</sup>  
 C<sub>MA</sub><sup>7</sup>

love still wears a smile I know that we'll be two for the road, And

B<sub>MI</sub><sup>7</sup> B<sup>b9</sup>

A<sub>MI</sub><sup>7</sup> (A<sub>b</sub><sup>7(#9)</sup>)  
 D<sup>13(b9)</sup>

G<sup>6/4</sup>

(D<sub>MI</sub><sup>7</sup> G<sup>9</sup>)

that's a long, long while. \_\_\_\_\_ (If you're feel - ing)

# The Underdog

Music by Al Cohn  
Lyric by Dave Frishberg

Ballad (ad lib optional)

(Intro)  $B^bMI^9$   $B^b7^{(\#9)}$   $E^b9^{(\#11)}$   $D^9$   $B^bMI^9$   $B^b7^{(\#9)}$   $E^b9^{(\#11)}$   $D^9$

**A**  $GMI$   $FMI^6$   $E^bMA^7$   $D^7$   $D^b9^{(b5)}$   $C^9$

Here I go a-gain, — a - bout to drop an - oth - er bun - dle on the un - der-dog, the

$E^bMI^9$   $A^b13$   $DMI^9$   $D^b13$   $(A^bMI^9 D^b9)$   $G^b9^{(b5)}$   $G^bMA^7$   $F7^{(\#9)}$

un - der-dog. — Is - n't it a shame, but that's the kind of game I

$B^bMI^9$   $B^b7^{(\#9)}$   $E^b9^{(\#11)}$   $D^9$   $GMI$   $D^7/F^\#$

play. Peo - ple think it's fun - ny when they

$FMI^6$   $B^b9$   $E^bMA^7$   $EMI^9^{(11)}$   $A^9$

see you got your mon - ey on the clown and the chips are down. And when

$FMI^9$   $(B^b9)$   $DMI^9$   $G^9$   $E^bMI^9$   $(A^b9)$

your side gets out - classed, they say "Nice guys wind up

$CMI^9$   $F^9$  **B**  $B^bMA^7$   $E7^{(\#5)}$   $E^bMA^7$   $D^7$

last." But there's a strange sat - is - fac - tion when you're put - ting all your ac - tion on the

$D^b9^{(b5)}$   $C^9$   $E^bMI^9$   $A^b13$   $DMI^9$   $(A^bMI^9 D^b9)$   $D^b13$

un - der-dog, the un - der-dog, — E - ven when you know the

$G^bMA^7$   $C^{7(b9)}F^{7(b9)}$   $(B^bMI^7 / A^bMI^7 G^bMI^7 FMI^7)$   
 $DMI^{7(b5)}Db^7/C^b$   $B^b^9_{SUS}$   $B^b^9$

odds may nev - er go — your way. 'Cause

**C**  $E^bMA^7$   $EMI^9$   $A^{7(\#5)}$   $DMI^{7(b5)}$   $G^9$  /  $E^bMI^9$   $A^b^9$

fav - 'rites don't al - ways win. That long shot may come in. And,

$B^b/F$   $E^{7(\#5)}$   $E^bMA^7$   $D^{7(\#9)}$   $GMI^7$   $C^7$   $F^9_{SUS}$   $F^{7(b9)}_{SUS}$   $B^b$   $(D^{7(b9)\#5})$

soon - er of lat - er, you know ev - 'ry un - der - dog — will have his day.

**Solo on ABC**  
 After solos, go on.

**D**  $B^bMI^9$   $B^b^{7(\#9)}$   $E^b^{9(\#11)}$   $D^9$   $B^bMI^9$   $B^b^{7(\#9)}$

You fig - ure the odds, you pick and you choose. Some got to win, and

$E^b^{9(\#11)}$   $D^9$  **E**  $E^bMA^7$   $EMI^9$   $A^{7(\#5)}$

some got to lose, But fav - 'rites don't al - ways win.

$DMI^{7(b5)}$   $G^9$   $E^bMI^9$   $A^b^9$   $B^b/F$   $E^{7(\#5)}$

That long shot may come in. Who can say? And, soon - er or lat - er, you

$E^bMA^7$   $D^7$   $GMI^9$   $C^{7(b5)}$   $F^9_{SUS}$   $F^{7(b9)}_{SUS}$   $B^b(add^9)$

know ev - 'ry un - der - dog will have his day.

# Until It's Time For You To Go

Buffy Sainte-Marie

Medium

G<sup>7(b9)</sup> (C) A CMA<sup>7</sup> G<sup>MI</sup><sup>6</sup>/B<sup>b</sup> A<sup>7</sup> EMI<sup>7(b5)</sup>/B<sup>b</sup> A<sup>7(b9)</sup>

You're not a dream, you're not an an - gel, you're a man, \_\_\_\_\_ I'm not a

(DMI) DMI<sup>7</sup> G<sup>9</sup><sub>SUS</sub> DMI<sup>7</sup> C# DMI<sup>7</sup> G<sup>7(b9)</sup>

queen, I'm a wom - an, take my hand. \_\_\_\_\_ We'll make a

(C) CMA<sup>7</sup> G<sup>MI</sup><sup>6</sup>/B<sup>b</sup> EMI<sup>7(b5)</sup>/B<sup>b</sup> A<sup>7(b9)</sup>

space in the lives that we've planned, \_\_\_\_\_ and here we'll

(DMI) DMI<sup>7</sup> DMI/G G<sup>7</sup><sub>SUS</sub> C<sup>SUS</sup> C C G<sup>7(b9)</sup> F/C

stay un - til it's time for you to go. Yes, we're

(C) CMA<sup>7</sup> G<sup>MI</sup><sup>6</sup>/B<sup>b</sup> G/B A<sup>7</sup> EMI<sup>7(b5)</sup>/B<sup>b</sup> A<sup>7(b9)</sup>

dif - f'rent, worlds a - part, we're not the same, \_\_\_\_\_ we laughed and

(DMI) DMI<sup>7</sup> DMI/G G<sup>7</sup><sub>SUS</sub> C<sup>SUS</sup> C C G<sup>7(b9)</sup>

played at the start like in a game. \_\_\_\_\_ You could have

(C) CMA<sup>7</sup> G<sup>MI</sup><sup>6</sup>/B<sup>b</sup> EMI<sup>7(b5)</sup>/B<sup>b</sup> A<sup>7(b9)</sup>

stayed out - side my heart, but in you came, \_\_\_\_\_ and here you'll

(DMI) DMI<sup>7</sup> DMI/G G<sup>7</sup><sub>SUS</sub> C<sup>SUS</sup> C (C)

stay un - til it's time for you to go. \_\_\_\_\_

**B**  $D^bMA^7$   $(B^bMI^7)$   $B^b7$   $CMA^7$   $D^bMA^7$   $(B^bMI^7)$   $B^b7$

Don't ask why (of me,) don't ask

$CMA^7$   $(E^{7(b9)})_{SUS}$   $BMI^{7(b5)}$   $E^{7(b9)}$   $AMI^7$

how (of me, don't ask for - ev - er, \_\_\_\_\_

$(D^{13})$   $D^7$   $D^{7(\#5)}$   $(A^b9(\#11))$   $G^9_{SUS}$   $G^9$   $G^7$   $G^{7(b9)}$

love me, love me now. \_\_\_\_\_ This love of

$(C)$   $GMI^6/B^b$   $A^7$   $EMI^{7(b5)}/B^b$   $A^{7(b9)}$   $(\% )$

**C**  $CMA^7$   $G/B$   $A^{7(b9)}$

mine had no be - gin - ning it has no end, \_\_\_\_\_ I was an

$(DMI)$   $DMI^7$   $A^{7(b9)}/C\#$   $G^9_{SUS}$   $DMI^7$   $G^{7(b9)}$

oak, now I'm a wil - low, now I can bend. \_\_\_\_\_ And though I'll

$(C)$   $GMI^6/B^b$   $A^7$   $EMI^{7(b5)}/B^b$   $A^{7(b9)}$   $(\% )$

$CMA^7$   $EMI/B$   $A^{7(b9)}$

nev - er in my life see you a - gain, \_\_\_\_\_ still I'll

$(G^7)$   $C_{SUS}$   $(C)$   $(G^7)_{SUS}$   $G^{7(b9)}$

$DMI^7$   $G^7_{SUS}$   $C$   $(G^7)_{SUS}$   $G^{7(b9)}$

stay un - til it's time for you to go \_\_\_\_\_

Roberta Flack performs this as a slow 12/8 ballad. The alternate changes are hers.

# Until The Real Thing Comes Along

Mann Holinger, Alberta Nichols  
Sammy Cahn, Saul Chaplin & L.E. Freeman

Freely or Ballad

(Verse)  $Bb^{13}$   $E^bMA^7$   $F\#o^7$   $FMI^7$   $Bb^{13}$   $E^b6$

I've tried to ex - plain that you are my Heav - en on earth.  
I've read all the plays from Shakes-peare to Eu - gene O' - Neill

$FMI^7$   $Bb^{13}$   $E^bMA^7$   $F\#o^7$   $FMI^7$   $Bb^{13}$

Still I've tried in vain, since words can't ex - plain my  
To find just one phrase that some - what con - veys the

$E^bMA^7$   $BbMI^7$   $E^b7$   $A^bMA^7$

love and its worth. This much I know is  
way that I feel. I met with no suc -

$A^bMI^6$   $B^7$   $F^9$   $Bb^9_{SUS}$  rit.  $Bb^7(\#9)$

true, There'll nev - er be an - oth - er you. That's why  
cess, I'm strict - ly on my own I guess. And so

(Ballad)  $Bb^{13}$   $E^bMA^7$   $(E^9(\#11))$   $Bb^7(\#5)$   $E^bMA^7$   $(A^b9(\#11))$   $D^7(\#5)$

I'd work for you, I'd slave for you, I'd be a beg - gar or a

$GMI^7$   $C^7$   $FMI^7$   $Bb^{13}$   $(F^7)$   $(A^b9)$   $(G^7(\#9))$   $(C^7(\#9))$

knave for you, If that is - n't love, it will have to do

$(F^7)$   $E^b6$   $CMI^7$   $FMI^7$   $Bb^7$   $Bb^9_{SUS}$   $Bb^7(\#9)$   $E^bMA^7$

Un - til the real thing comes a - long. I'd glad - ly move the

$(E^9(\#11))$   $(A^b9(\#11))$   $Bb^7(\#5)$   $E^bMA^7$   $D^7(\#5)$   $GMI^7$   $C^7$

earth for you, to prove my love, dear, and it's worth for you. If

(FMI<sup>7</sup> Ab<sup>9</sup> G<sup>7(#9)</sup> C<sup>7(b9)</sup> F<sup>7</sup> Bb<sup>9</sup><sub>SUS4</sub> - 3 )  
 FMI<sup>7</sup> Bb<sup>13</sup> Eb<sup>6</sup> FMI<sup>7</sup> Bb<sup>9</sup>

that is - n't love, — it will have to do, Un - til the real thing comes a -

Eb<sup>6</sup> / AMI<sup>7(b5)</sup> D<sup>7(b9)</sup> **B** GMA<sup>7</sup> (EMI<sup>7</sup>) E<sup>7(b9)</sup> AMI<sup>7</sup> D<sup>13</sup>

long With all the words, dear, at my com - mand,

(G<sup>6</sup> EMI<sup>7</sup> )  
 G<sup>6</sup>/B Bb<sup>07</sup> AMI<sup>7</sup> D<sup>9</sup> GMA<sup>7</sup> (EMI<sup>7</sup>) E<sup>7(b9)</sup>

I just can't make you un - der - stand. I'll al - ways love you, dar - ling,

AMI<sup>7</sup> D<sup>13</sup> (GMI<sup>7</sup> C<sup>7(b9)</sup> )  
 G<sup>6</sup> EMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup>

come what may. My heart is yours, what more can I say? I'd

**C** EbMA<sup>7</sup> (E<sup>9(#11)</sup> Bb<sup>7(#5)</sup> ) EbMA<sup>7</sup> (Ab<sup>9(#11)</sup> D<sup>7(#5)</sup> )

sigh for you, I'd cry for you, I'd tear the stars down — from the

GMI<sup>7</sup> C<sup>7</sup> (FMI<sup>7</sup> Ab<sup>9</sup> ) G<sup>7(#9)</sup> C<sup>7(b9)</sup> )  
 FMI<sup>7</sup> Bb<sup>13</sup>

sky for you, If that is - n't love, — it will have to do,

(F<sup>7</sup> Bb<sup>9</sup><sub>SUS4</sub> - 3 )  
 Eb<sup>6</sup> FMI<sup>7</sup> Bb<sup>9</sup> Eb<sup>6</sup> (CMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup>)

Un - til the real thing comes a - long. **(fine)** (I'd

Solo on ABC  
 After solos,  
 D.S. al fine

# Valdez In The Country

Music by Donny Hathaway  
Lyric by Walter Lee & Frank Moss  
(as played by George Benson)

Medium Pop/Samba

(Intro)

(Ad lib)

Chords:  $E^9_{SUS}$  (gtr. ad lib 16th note comp),  $E^9_{SUS}$   $E^b9_{SUS}$ ,  $D^9_{SUS}$

(sample bs.)

Chords:  $D^9_{SUS}$ ,  $D^9_{SUS}$   $E^b9_{SUS}$ ,  $CMA^9$ ,  $B^7(\#9)$

(guitar, octaves)

(tutti)

Chords:  $Bm^7$  (sample comp)  $D^\#$   $E^7$ ,  $Am^7$   $D$   $D^7$ ,  $Bm^7$   $D^\#$   $E^7$

(sample bs.)

Chords:  $Am^7$   $C^\#$   $D^7$ ,  $Bm^7$   $E^7$   $A^9$ ,  $CMA^7$   $Bm^7$   $Am^9$

Chords:  $E^b7(\#5)$   $D^{13}$   $D^b9$ ,  $CMA^9$ ,  $B^7(\#9)$ ,  $CMA^9$ ,  $B^7(\#9)$

(on D.S. go to 2nd ending)

(tutti)

**B** (El. piano solo)

$B_{MI}^7 (\sqrt{D\#}) E^7$  |  $A_{MI}^7 (\sqrt{C\#}) D^7$  |  $C_{MA}^9$   $B^7(\#9)$

(sample bs.) (tutti)

**C** (Guitar solo)

$E_{SUS}^9$  |  $E_{SUS}^9$   $E^b_{SUS}^9$   $D_{SUS}^9$  |  $D_{SUS}^9$   $E^b_{SUS}^9$

Till cue

(Gtr. solo continued)

On cue  $C_{MA}^9$   $B^7(\#9)$  |  $D$   $B_{MI}^7 (\sqrt{D\#}) E^7$  | Till cue  $A_{MI}^7 (\sqrt{C\#}) D^7$  | On cue  $A_{MI}^7 (\sqrt{C\#}) D^7$

(tutti)

(gtr. octs.)  
D.S. al 2nd ending  
al Coda

(Gtr. solo)

$B_{MI}^7 (\sqrt{D\#}) E^7$  |  $A_{MI}^7 (\sqrt{C\#}) D^7$

(Vamp, solo & fade)

# Walk On By

Music by Burt Bacharach  
Lyric by Hal David

Medium Slow Pop\*

(D<sup>9</sup>)

(D<sup>9</sup>)

**A** *Ami<sup>7</sup>* *Ami<sup>7</sup>* *D*

If you see me walk - in' down the street and I start ' to cry \_\_\_  
I just can't get o - ver los - in' you and so if I seem \_\_\_

*(D<sup>9</sup>)* *Ami<sup>7</sup>* *D* *(D<sup>9</sup>)* *Ami<sup>7</sup>* *D* *Gmi<sup>7</sup>* *Ami<sup>7</sup>*

each time we meet, \_\_\_ } Walk on by \_\_\_  
bro - ken and blue, \_\_\_ } Walk on by. \_\_\_

*Gmi<sup>7</sup>* *Ami<sup>7</sup>* *Dmi<sup>7</sup>*

Make be - lieve \_\_\_ that you don't see the tears. Just  
Fool - ish pride, \_\_\_ that's all that I have left. So

*Ami<sup>7</sup>* *BbMA<sup>7</sup>* *C<sup>9</sup> sus*

let me grieve \_\_\_ in pri - vate, 'Cause each time I see you, I break down and  
let me hide \_\_\_ the tears and the sad - ness you gave me when you said good -

**B**

cry. }  
bye. }

Walk on by \_\_\_ (Don't stop,) Walk on by. \_\_\_

*FMA<sup>7</sup>* *BbMA<sup>7</sup>* *FMA<sup>7</sup>* *BbMA<sup>7</sup>*

(Don't stop,) Walk on by. \_\_\_

*FMA<sup>7</sup>* *BbMA<sup>7</sup>* *FMA<sup>7</sup>* *(FMA<sup>7</sup>) BbMA<sup>7</sup>*

To end, vamp and fade on letter B.

\* Wynton Kelly performed this Medium, straight ahead.

# Walkin'

Richard Carpenter  
(As played by Miles Davis)

Medium\*

(Intro)

(horns) (pr. fill)

C octaves (low)

(F<sup>M7</sup>/C)

(rhythm)

C octaves

(horns, octaves)

F<sup>13</sup>(#11)

A

F<sup>13</sup>(#11) B<sup>b13</sup>(#11) F<sup>9</sup><sub>SUS</sub> (F<sup>o7</sup>)F<sup>9</sup> B<sup>b13</sup>(#11)

(bass in 2 mostly, catching rhythm hits or not)

B<sup>b13</sup>(#11) B<sup>b9</sup> (B<sup>o7</sup>) F<sup>13</sup>(#11) F<sup>9</sup> (D<sup>7</sup>(#9)) A<sup>9</sup>(#11) A<sup>b9</sup>(#11) D<sup>b7</sup>(#9)  
A<sup>b</sup>

(2nd x) 1.

2. (Solo pick-ups)

C<sup>7</sup>(#9) G G<sup>9</sup>(#11) G<sup>b9</sup>(#11) C<sup>7</sup>(#5) F<sup>13</sup>(add 4) F<sup>13</sup>(#11)

(bs.)

(Solos) (F blues)

F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup> B<sup>b7</sup>

(sample blues progression)

F<sup>7</sup> A<sup>M7</sup> D<sup>7(b9)</sup> G<sup>M7</sup> C<sup>7(b9)</sup> F<sup>7</sup> G<sup>M7</sup> C<sup>7</sup> (last x)

*f* (horns, octs.)

(Shout Chorus) (w/ dr. fills)

F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup>

B<sup>b7</sup> F<sup>7</sup> A<sup>M7</sup> D<sup>7(b9)</sup>

G<sup>M7</sup> C<sup>7(b9)</sup> <sup>1.</sup>F<sup>7</sup> G<sup>M7</sup> C<sup>7</sup>

<sup>2.</sup>F<sup>7</sup> (G<sup>M7</sup> C<sup>7</sup>) F<sup>13(#11)</sup> D.S. al Coda (2nd x)

N.C. (dr. fill) (horns) C octaves, low (F<sup>M7</sup>/C) (pn. fill)

(horns) C octaves F<sup>13(#11)</sup> (pn. chordal fill) (rhythm) (bs.)

\* In later versions Miles played this very fast and free.

# We're In This Love Together

Roger Murrah  
Keith Stegall

(As sung by Al Jarreau)

Pop Ballad (In 2)  
(Syncopated 8ths)

**(Intro)**  $B^bMA^7$   $B^b(add^9)$   $D$  |  $CMI^{11}$   $F^9_{SUS}$  |  $CMI^{11}$   $E^b/F$  |  $B^b/F$   $E^b/F$   $B^b/F$   $F$

**A**  $B^bMA^7$   $B^b(add^9)$   $D$  |  $CMI^{11}$   $F^9_{SUS}$

*mp* It's like a dia - mond ring, — it's a pre - cious thing, —  
It's like a rain - y night — and — can - dle - light, —

$B^bMA^7$   $B^b(add^9)$   $D$  |  $CMI^{11}$   $E^b/F$  |  $B^b/F$   $E^b/F$   $B^b/F$   $F$

and we nev - er want to lose — it. —  
and — ooh, — it's so ro - man - tic. —

$B^bMA^7$   $B^b(add^9)$   $D$  |  $CMI^{11}$   $F^9_{SUS}$

It's like a fa - vor - ite song — that we love — to sing, —  
We got the whole — thing work - ing out — so right, —

$B^bMA^7$   $B^b(add^9)$   $D$  |  $CMI^{11}$   $F^9_{SUS}$

ev - 'ry time — we hear the mu - sic. — And  
and it's just — the way we planned — it. —

**B**  $B^bMA^7$   $GMI^7$   $CMI^7$   $F^9_{SUS}$

*mf* we're — in — this love — to - geth - er. We got the kind that lasts for - ev -

$B^bMA^7$   $GMI^7$   $CMI^7$   $E^b/F$  |  $B^b/F$   $E^b/F$   $B^b/F$   $F$

er. (synth.)

$B^bMA^7$   $GMI^7$   $CMI^7$   $F^9_{SUS}$

We're — in — this love — to - geth - er. And like

*Ab*<sup>9</sup><sub>SUS</sub> *F*<sup>9</sup><sub>SUS</sub>

ber - ries on the vine, it gets sweet - er all the time.

**C** *Bb*MA<sup>7</sup> *Bb*(add 9)<sup>7</sup> / *D* 1. *C*MI<sup>11</sup> *F*<sup>9</sup><sub>SUS</sub> 2. *C*MI<sup>11</sup> *Eb*/F *Bb*/F *Eb*/F *Bb*/F

*mf*

D.S. al Coda (2nd verse)  
(For optional solos, D.S. again)

**⊕** *C*MI<sup>7</sup> *Bb*MA<sup>9</sup> *Eb*MA<sup>7</sup> *G*<sup>9</sup><sub>SUS</sub> (Sax solo) **D** *C*MA<sup>9</sup> *A*MI<sup>7</sup> *D*MI<sup>7</sup> *G*<sup>9</sup><sub>SUS</sub>

*f*

*C*MA<sup>9</sup> *A*MI<sup>7</sup> *D*MI<sup>7</sup> *G*<sup>9</sup><sub>SUS</sub> *E*MI<sup>7</sup>

*F*MA<sup>7</sup> *C*(add 9)/*E* *A*MI<sup>7</sup> *D*MI<sup>7</sup> *C*(add 9)/*E* *Bb*<sup>9</sup><sub>SUS</sub> *G*<sup>9</sup><sub>SUS</sub> (end solo)

**E** *C*MA<sup>9</sup> *A*MI<sup>7</sup> *D*MI<sup>7</sup> *G*<sup>9</sup><sub>SUS</sub> Don't you know

we're in this love to-gether. We got the kind that lasts for - ev -

*C*MA<sup>9</sup> *A*MI<sup>7</sup> *D*MI<sup>7</sup> *G*<sup>9</sup><sub>SUS</sub>

er.

*C*MA<sup>9</sup> *A*MI<sup>7</sup> *D*MI<sup>7</sup> *G*<sup>9</sup><sub>SUS</sub> (synth.) (ad lib)

We're in this love to-gether. We got a kind that will last for -

*C*MA<sup>7</sup> *A*MI<sup>7</sup> *D*MI<sup>7</sup> *C*(add 9)/*E* *Bb*<sup>9</sup><sub>SUS</sub> *G*<sup>9</sup><sub>SUS</sub> Don't you know

ev - er and ev - er - more. Don't you know

(synth., even 8ths) (Vamp & fade)

# We're In This Love Together (Rhythm Section)

Pop Ballad (In 2)  
(Syncopated 8ths)

(Intro)

1. 2. (etc.)

*mp* (el. pn. sample)  $B^bMA^7$   $B^b(add9)/D$   $CM^11$   $F^9_{SUS}$   $CM^11$   $E^b/F$   $B^b/F$   $E^b/F$   $B^b/F$

(bs., 2nd x only) (bs. enters)

**A**  $B^bMA^7$   $B^b(add9)/D$   $CM^11$   $F^9_{SUS}$

*mp* (bs.)

$B^bMA^7$   $B^b(add9)/D$   $CM^11$   $E^b/F$   $B^b/F$   $E^b/F$   $B^b/F$

(etc.)

$B^bMA^7$   $B^b(add9)/D$   $CM^11$   $F^9_{SUS}$   $B^bMA^7$   $B^b(add9)/D$

(Heavier Beat)

$CM^11$   $F^9_{SUS}$  **B**  $B^bMA^7$   $GMI^7$   $CM^11$   $F^9_{SUS}$

(etc.) *mf* (synth. "horn")

$B^bMA^7$   $GMI^7$   $CM^11$   $E^b/F$   $B^b/F$   $E^b/F$   $B^b/F$

$B^bMA^7$   $GMI^7$   $CM^11$   $F^9_{SUS}$

$Ab^9_{SUS}$   $F^9_{SUS}$  (pn. gliss.)

*f*

(like Intro)  
 C B<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>(add 9) D

1. CMI<sup>11</sup> F<sup>9</sup><sub>SUS</sub>

2. CMI<sup>11</sup> E<sup>b</sup>/F B<sup>b</sup>/F E<sup>b</sup>/F B<sup>b</sup>/F

*mp*

D.S. al Coda  
 (for optional solos, D.S. again)

(Sax solo)

f

CMI<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> E<sup>b</sup>MA<sup>7</sup> G<sup>9</sup><sub>SUS</sub> D CMA<sup>9</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>9</sup><sub>SUS</sub>

CMA<sup>9</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>9</sup><sub>SUS</sub> EMI<sup>7</sup>

FMA<sup>7</sup> C<sup>(add 9)</sup>/E AMI<sup>7</sup> DMI<sup>7</sup> C<sup>(add 9)</sup>/E B<sup>b</sup><sub>SUS</sub> G<sup>9</sup><sub>SUS</sub> (end solo)

E

CMA<sup>9</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>9</sup> AMI<sup>7</sup>

(omit 1st x) (syncopated)

AMI<sup>7</sup> DMI<sup>7</sup> G<sup>9</sup><sub>SUS</sub> CMA<sup>9</sup> AMI<sup>7</sup>

AMI<sup>7</sup> DMI<sup>7</sup> C<sup>(add 9)</sup>/E B<sup>b</sup><sub>SUS</sub> G<sup>9</sup><sub>SUS</sub>

(even 8ths)

(Vamp & fade)

Sample guitar, Intro, letter A, etc.  
 (syncopated)

B<sup>b</sup>MA<sup>7</sup> D CMI<sup>11</sup> F<sup>9</sup><sub>SUS</sub>

(stopped)

(etc.)

# What A Fool Believes

Michael McDonald

Kenny Loggins

(As performed by the Doobie Brothers)

## Medium Rock

Chord progression for the first line of music:

$Ab^{13}_{SUS} Ab^7 Gb^{(add9)} Db/F$   $Eb_{MI}^9 Ab^7/F Ab^9_{SUS} A^{\circ7} Bb_{MI}^7$   $A^{9(\#5)} A_{MI}^7(b5)$

(rhythm)

Chord progression for the second line of music:

$Ab^{13}_{SUS} Ab^7 Gb^{(add9)} Db/F$   $Eb_{MI}^9 Ab^7/F Ab^9_{SUS} A^{\circ7} Bb_{MI}^7$   $A^{9(\#5)} A_{MI}^7(b5)$

He came from

Section A Chord progression:

**A**  $Ab^{13}_{SUS} Ab^7 Gb^{(add9)} Db/F$   $Eb_{MI}^9 F_{MI}^7 Ab^9_{SUS} A^{\circ7} Bb_{MI}^7$   $A^{9(\#5)} A_{MI}^7(b5)$

some-where back in her long — a - go, —

the sen - ti - men - tal fool don't see, try - in' hard —

Chord progression for the third line of music:

$Ab^{13}_{SUS} Ab^7 Gb^{(add9)} Db/F$   $Eb_{MI}^9 Ab^7/F Ab^9_{SUS} A^{\circ7} Bb_{MI}^7$   $A^{9(\#5)} A_{MI}^7(b5)$

— to re - cre - ate what had yet — to be cre - at - ed —

once in her life. — She mus - ters a

Section B Chord progression:

**B**  $Ab^{13}_{SUS} Ab^7 Gb^{(add9)} Db/F$   $Eb_{MI}^9 Ab^7/F Ab^9_{SUS} A^{\circ7} Bb_{MI}^7$   $A^{9(\#5)} A_{MI}^7(b5)$

smile for his nos - tal - gic tale, —  
some-where back in her long — a - go, —nev - er com - in' near what he want - ed to say, —  
where he can still be - lieve there's a place in her life, —

Chord progression for the fourth line of music:

$Ab^{13}_{SUS} Ab^7 Gb^{(add9)} Db/F$   $Eb_{MI}^9 Ab^7/F Ab^9_{SUS} A^{\circ7} Bb_{MI}^7$

— on - ly to re - al - ize  
Some - day, some - how,it nev - er real - ly was.  
she will re - turn. — }

Section C Chord progression:

**C**  $Bb_{MI}^7$   $Ab^{13}_{SUS} Ab^7 Ab^9_{SUS} / Ab^{13}_{SUS} Ab^7 Ab^9_{SUS} Ab^7$

She had a place — in his life.

Section C Chord progression:

$Bb_{MI}^7$   $Ab^{13}_{SUS} Ab^7 Ab^9_{SUS} / Ab^{13}_{SUS} Ab^7 Ab^9_{SUS} Ab^7 Eb_{MI}^7$

He nev - er made — her think — twice. —

As he ris -

Chord progressions are more detailed in the rhythm part.

**D**

(E<sup>b</sup>M<sup>7</sup>) G<sup>b</sup>/A<sup>b</sup> D<sup>b</sup>M<sup>7</sup>A<sup>7</sup> B<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>M<sup>7</sup> G<sup>b</sup>/A<sup>b</sup>

es to her a - pol - o - gy, an - y - bod - y else would sure - ly know

B<sup>b</sup>M<sup>7</sup> G<sup>M</sup> 7(b5) (F<sup>#</sup>M<sup>7</sup>)

he's watch - ing her go. But what a fool be - lieves

**E**

F<sup>#</sup>M<sup>7</sup> F<sup>#</sup>M<sup>7</sup>/B

he sees, no wise man has the pow -

E B/E E<sup>6</sup> B/E E B/E E B/D<sup>#</sup> C<sup>#</sup>M<sup>7</sup> B/C<sup>#</sup> C<sup>#</sup>M<sup>7</sup> B/C<sup>#</sup> A E/G<sup>#</sup> (F<sup>#</sup>M<sup>7</sup>)

er to rea - son a - way. What seems

F<sup>#</sup>M<sup>7</sup> F<sup>#</sup>M<sup>7</sup>/B

to be is al - ways bet - ter than noth -

E B/E E<sup>6</sup> B/E E B/E E B/D<sup>#</sup> C<sup>#</sup>M<sup>7</sup> B/C<sup>#</sup> C<sup>#</sup>M<sup>7</sup> B/C<sup>#</sup>

ing. And noth - ing at all

<sup>1</sup>A <sup>2</sup>A E/G<sup>#</sup> (F<sup>#</sup>M<sup>7</sup>)

keeps send - ing him what a fool be - lieves

*D.S and fade out in letter E on D.S.*

# What A Fool Believes (Rhythm Section)

Medium Rock

$A^b_{SUS}{}^{13}$   $A^b7$   $G^b(add9)$   $A^b7D^b/F$   $A^b$   $B^b_{MI}7$   $A^b$   $E^b_{MI}9$   $A^b7$   $A^b9_{SUS}$   $A^o7$   $B^b_{MI}7$   $A^b$   $A^{9(\#5)}$   $A_{MI}7(\#5)$

(bs./pn.)

$A^b_{SUS}{}^{13}$   $A^b7$   $G^b(add9)$   $A^b7D^b/F$   $A^b$   $B^b_{MI}7$   $A^b$   $E^b_{MI}9$   $A^b7$   $A^b9_{SUS}$   $A^o7$   $B^b_{MI}7$   $A^b$   $A^{9(\#5)}$   $A_{MI}7(\#5)$

(etc.)

**A**

$A^b_{SUS}{}^{13}$   $A^b7$   $G^b(add9)$   $A^b7D^b/F$   $A^b$   $B^b_{MI}7$   $A^b$   $E^b_{MI}9$   $A^b7$   $A^b9_{SUS}$   $A^o7$   $B^b_{MI}7$   $A^b$   $A^{9(\#5)}$   $A_{MI}7(\#5)$

$A^b_{SUS}{}^{13}$   $A^b7$   $G^b(add9)$   $A^b7D^b/F$   $A^b$   $B^b_{MI}7$   $A^b$   $E^b_{MI}9$   $A^b7$   $A^b9_{SUS}$   $A^o7$   $B^b_{MI}7$   $A^b$   $A^{9(\#5)}$   $A_{MI}7(\#5)$

**B**

$A^b_{SUS}{}^{13}$   $A^b7$   $G^b(add9)$   $A^b7D^b/F$   $A^b$   $B^b_{MI}7$   $A^b$   $E^b_{MI}9$   $A^b7$   $A^b9_{SUS}$   $A^o7$   $B^b_{MI}7$   $A^b$   $A^{9(\#5)}$   $A_{MI}7(\#5)$

$A^b_{SUS}^{13}$   $A^b_7$   $G^b^{(add 9)}$   $A^b_7$   $D^b/F$   $A^b$   $B^b_{MI}$   $A^b$   $E^b_{MI}$   $A^b_7$   $A^b_9$   $A^b_{SUS}$   $A^o_7$   $B^b_{MI}$   $A^b/B^b$   $B^b_{MI}$   $A^b/B^b$

(bs.)

**C**

$B^b_{MI}$   $A^b/B^b$   $B^b_{MI}$   $A^b/B^b$   $B^b_{MI}$   $A^b/B^b$   $B^b_{MI}$   $A^b/B^b$   $B^b_{MI}$   $A^b/B^b$   $A$   $A^b_{SUS}^{13}$   $A^b_7$   $A^b_9$   $A^b_{SUS}$   $A^b_7$   $A^b_{SUS}^{13}$   $A^b_7$   $A^b_9$   $A^b_7$

(sample bs.)

$B^b_{MI}$   $A^b/B^b$   $B^b_{MI}$   $A^b/B^b$   $B^b_{MI}$   $A^b/B^b$   $B^b_{MI}$   $A^b/B^b$   $A$   $A^b_{SUS}^{13}$   $A^b_7$   $A^b_9$   $A^b_{SUS}$   $A^b_7$   $A^b_{SUS}^{13}$   $A^b_7$   $A^b_9$   $A^b_7$   $E^b_{MI}$

(bs. etc.)

**D**

$(E^b_{MI})^7$   $G^b/A^b$   $D^b_{MA}$   $B^7$   $B^b_7$   $E^b_{MI}$   $G^b/A^b$   $B^b_{MI}$   $A^b$   $B^b_{MI}$   $A^b$

(pn./bs.)

$B^b_{MI}$   $A^b$   $B^b_{MI}$   $A^b$   $G_{MI}^{7(b5)}$   $C_{MI}$   $G_{MI}^{7(b5)}$   $C_{MI}$   $G_{MI}^{7(b5)}$   $C_{MI}$   $G_{MI}^{7(b5)}$

(bs.)

V.S. (turn page)

S E

Chords:  $A_{F\#} E A E$ ,  $A_{F\#} E A E$ ,  $A_B E A E$ ,  $A_B E A E$

(pn./bs.)

Chords:  $E B E^6 B$ ,  $E B E B_{D\#}$ ,  $E_{C\#} B E^6 B$ , NC.,  $E_{G\#}$

Chords:  $A_{F\#} E A E$ ,  $A_{F\#} E A E$ ,  $A_B E A E$ ,  $A_B E A E$

Chords:  $E B E^6 B$ ,  $E B E B_{D\#}$ ,  $E_{C\#} B E^6 B$

1st x

Ending on D.S.

Chords: NC.,  $A$  (Go on to  $B$ , 2nd x), NC.,  $E_{G\#}$

D.S. (again)  
and fade

**B, 2nd x**

**C, 2nd x**

**D, 2nd x**

D.S., repeat letter E (omit 1st ending)  
and fade out in letter E, 2nd x.

Note: on main part B,C, D, & E are written as a repeat.

# What Am I Here For?

Duke Ellington  
Frankie Laine

Medium Slow or Up Tempo

**A**  $Bb^6$   $B^{\circ 7}$   $CMI^7$   $F^7$

$Bb^6$   $B^{\circ 7}$   $CMI^7$   $F^7$

**B**  $Bb^7$   $E^7$   $Eb^6$   $(AMI^7 D^{7(b9)})$   
 $DMI^7 G^9$

$(GMI^7 C^9)$   $C^9$   $CMI^9$   $F^{13}$   $F^{7(\#5)}$

**C**  $Bb^6$   $B^{\circ 7}$   $CMI^7$   $F^7$

$Bb^6$   $B^{\circ 7}$   $CMI^7$   $F^7$

**D**  $Bb^7$   $(Bb^7(\#5))$   $B^7$   $E^7$   $Eb^6$   $(Ab^{13(\#11)})$   
 $CMI^9(b5)$   $F^{13(b9)}$   $Bb^6$

Original Ellington ending, 1st x only:  $B^{\circ 7}$   $CMI^7$   $F^9$   $Bb^6$   $F^{7(\#5)}$  //

Common ending, each x:  $CMI^7$   $F^9$   $F^{7(b9)}$   $Bb^6$   $(Bb^6 F^{7(\#5)})$   
(fine)

This tune is played with many variations, particularly the final two bars.

Solo on ABCD.  
After solos, D.C. al fine

# What Is This Thing Called Love?

(from "Wake Up And Dream")

Cole Porter

Medium

(Verse) C C<sup>#o7</sup>/C C<sup>o7</sup> F<sup>Mi</sup><sup>6</sup>/C B<sup>o7</sup>/C C<sup>M</sup>A<sup>7</sup> C<sup>7</sup>

I was a hum - drum per - son, Lead - ing a life a - part, When  
You gave me days of sun - shine, You gave me nights of cheer, You

F<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>M<sup>A</sup><sup>7</sup> E<sup>b7</sup> F<sup>Mi</sup><sup>6</sup> F<sup>#o7</sup> G

love flew in through my win - dow wide And quick - ened my hum - drum heart.  
made my life an en - chant - ed dream, Till some - bod - y else came near.

G A<sup>7</sup>/G C<sup>Mi</sup><sup>6</sup>/G E<sup>b</sup><sup>o7</sup>/G G<sup>M</sup>A<sup>7</sup> G<sup>7</sup>

Love flew in through my win - dow, I was so hap - py then. But  
Some - bod - y else came near you, I felt the win - ter's chill. And

C<sup>7</sup> F<sup>7</sup> D<sup>Mi</sup><sup>7(b5)</sup> F<sup>Mi</sup><sup>6</sup>/A<sup>b</sup> G<sup>7(b9)</sup>(#5) C<sup>6</sup>

af - ter love had stayed a lit - tle while, Love flew out a - gain.  
now I sit and won - der night and day Why I love you still.

(Medium or Ballad)

(C<sup>7</sup>) S<sup>A</sup> (C<sup>7(b9)</sup>) G<sup>Mi</sup><sup>7(b5)</sup> C<sup>7(b9)</sup> F<sup>Mi</sup><sup>6</sup>

What is this thing \_\_\_\_\_ called love, This

D<sup>Mi</sup><sup>7(b5)</sup> G<sup>7(#5)</sup> C<sup>M</sup>A<sup>7</sup>

fun - ny thing \_\_\_\_\_ called love? Just

(C<sup>7(b9)</sup>) G<sup>Mi</sup><sup>7(b5)</sup> C<sup>7(b9)</sup> F<sup>Mi</sup><sup>6</sup>

who can solve \_\_\_\_\_ its mys - ter - y? Why

D<sup>Mi</sup><sup>7(b5)</sup> G<sup>7(#5)</sup> C<sup>6</sup>

should it make \_\_\_\_\_ a fool of me? I

**B**  $C_{MI}^7$   $F^7$   $B^b_{MA}^7$

saw you there \_\_\_\_\_ one won - der - ful day. You

$A^b_9$   $(G^7)$   $D_{MI}^7(b5)$   $G^7$

took my heart \_\_\_\_\_ and threw it a - way. That's why I

$(C^7(b9))$  **C**  $G_{MI}^7(b5)$   $C^7(b9)$   $F_{MI}^6$

ask the Lord \_\_\_\_\_ in Heav - en a - bove, What

$D_{MI}^7(b5)$   $G^7(\#5)$   $C^6$

is this thing \_\_\_\_\_ called love? **(fine)**

**Solo on ABC**  
*After solos, D.S. al fine*

# What The World Needs Now

Music by Burt Bacharach  
Lyric by Hal David

Jazz Waltz

**A**

(E<sup>b</sup>M<sup>7</sup>) S B<sup>M</sup>M<sup>7</sup> E<sup>M</sup>M<sup>7</sup> B<sup>M</sup>M<sup>7</sup> E<sup>M</sup>M<sup>7</sup>

What the world needs now is love, sweet love.

C<sup>6/9</sup> D<sup>9</sup><sub>SUS</sub> D<sup>9</sup>

It's the on - ly thing that there's just too lit - tle of. What the

B<sup>M</sup>M<sup>7</sup> E<sup>M</sup>M<sup>7</sup> B<sup>M</sup>M<sup>7</sup> E<sup>M</sup>M<sup>7</sup>

world needs now is love, sweet love.

C<sup>6/9</sup> B<sup>7</sup><sub>SUS</sub> B<sup>7</sup>

No, not just for some, but for ev - 'ry - one.

**B** E<sup>M</sup>M<sup>9</sup> (E<sup>b</sup>M<sup>9</sup>)

Lord, we don't need an - oth - er moun - tain. There are  
Lord, we don't need an - oth - er mead - ow. There are

D<sup>M</sup>M<sup>9</sup> G<sup>9</sup> C<sup>6/9</sup> (A<sup>7(b9)</sup>)

moun - tains and hill - sides e - nough to climb. There are  
corn - fields and wheat - fields e - nough to grow. There are

D<sup>M</sup>M<sup>9</sup> G<sup>9</sup> C<sup>6/9</sup> E<sup>M</sup>M<sup>7</sup>

o - ceans and riv - ers e - nough to cross, E - nough to last  
sun - beams and moon - beams e - nough to shine. Oh, lis - ten, Lord

A<sup>9</sup> (E<sup>b</sup>9(#11)) D<sup>9</sup><sub>SUS</sub> D<sup>9</sup><sub>SUS</sub> %

till the end of time. What the  
if you want to know.

Solo on AB  
After solos,  
D.S. al Coda

ev - 'ry - one. \_\_\_\_\_ No, not just for some, \_\_\_\_\_, Oh, but

**Extended ending**

just for ev - 'ry - one. \_\_\_\_\_

**Original ending**

just for ev - 'ry - one. \_\_\_\_\_

Letter B is originally written:

Lord, we don't need an - oth - er moun - tain. \_\_\_\_\_ There are

moun - tains and hill - sides e - nough to climb. \_\_\_\_\_ There are

o - ceans and riv - ers e - nough to cross, \_\_\_\_\_ E - nough to last \_\_\_\_\_

till the end of time. \_\_\_\_\_ What the

# Wheelers And Dealers

David Frishberg

Samba

(Intro)


**A** (Samba)  
S


Seems \_\_\_\_\_ like all the dream - ers \_\_\_\_\_ ran \_\_\_\_\_ out \_\_\_\_\_ of  
 Sure, \_\_\_\_\_ it's lit - tle won - der \_\_\_\_\_ we're \_\_\_\_\_ in - se -  
 Soon \_\_\_\_\_ we'll all be zoom - ing \_\_\_\_\_ off \_\_\_\_\_ to \_\_\_\_\_ the



dreams, \_\_\_\_\_ and noth - ing feels \_\_\_\_\_ the same. \_\_\_\_\_ It's such a pi -  
 cure, \_\_\_\_\_ just o - pen up \_\_\_\_\_ your eyes. \_\_\_\_\_ It's like the sweep -  
 moon. \_\_\_\_\_ Like pi - o - neers \_\_\_\_\_ we'll roam \_\_\_\_\_ To find some peace -

ty, \_\_\_\_\_ It's such a shame. \_\_\_\_\_ But the  
 stakes \_\_\_\_\_ with-out a prize. \_\_\_\_\_ But the  
 \_\_\_\_\_ up there \_\_\_\_\_ and make a home. \_\_\_\_\_ But the

(bs.)

(Steady Samba)



wheel-ers and deal - ers are hang-ing in tough, and keep-ing an eye \_\_\_\_\_ on the ac -  
 wheel-ers and deal - ers are do - ing their thing, and tell - ing us ev - 'ry-thing's ro -  
 wheel-ers and deal - ers are get - ting there first, and set - ting up shop \_\_\_\_\_ in the cra -



tion, \_\_\_\_\_ hawk - ing and talk - ing and mov - ing that stuff, and  
 sy. \_\_\_\_\_ Lord on - ly knows \_\_\_\_\_ what to - mor - row may bring, but  
 ters, \_\_\_\_\_ to feed be - yond hun - ger and drink be - yond thirst, \*and

feel - ing a fast — sa - tis - fac - tion. Wheel - ing and deal - ing in  
 don't an - y - bo - dy get no - sy.  
 those who op - pose — 'em are trait - ors.

var - i - ous large — and small — things, —

ly - ing and steal - ing and let - ting the chips — just fall, —

sign - ing and seal - ing and know - ing the price — of

all things — and the val - ue of noth - ing at all. —

Till cue  $C7(\#9)$  (piano fill)

On cue  $(C7(\#9))$  (drs.)  $(Samba)$   $DbMA^9$

noth - ing at all, noth - ing at

all, noth - ing at all. (pr. fill)

The original lyric 2 bars before letter B (3rd verse) was "like unsatisfiable satyrs." It has been revised by the composer. This chart is in Dave Frishberg's original key. Irene Kral sang this in D minor.

# When A Man Loves A Woman

Calvin Lewis

Andrew Wright

(as performed by Percy Sledge)

## Medium R & B Ballad

**Intro** (top note of organ chords)

(sample bass) (etc.)

(etc.) Bb  
When a

**A** *S*

man loves a wo - man can't keep his mind on noth-in' else.  
man loves a wo - man down deep in his soul,

He'd change the world for the good thing he's found. If she is  
she can bring him such mi - se - ry. If she

bad he can't see it, she can do no wrong,  
plays him for a fool, he's the last one to know.

turn his back on his best friend if he put her down. When a  
Lov-ing eyes can ne - ver see. When a

**B**

man loves a wo - man spend his ve - ry last dime,  
man loves a wo - man he can do her no wrong.

try'n' to hold on to what he needs. He'd give up  
He could ne-ver hold some oth-er girl. Yes, when a

all his com-forts and sleep out in the rain,  
man loves a wo-man, I know ex-act-ly how he feels,

if she said that's the way it ought to be.  
'cause ba-by, ba-by, you're my world.

Well, this man loves a wo-man,

I gave you ev-'ry-thing I had,

try-in' to hold on to your high class love.

Ba-by, please don't treat me bad. When a

**D.S. for optional solos**  
**Fade out last x**

On Percy Sledge's original version the form is ABC (1st verse and chorus), AB (2nd verse), repeat A and fade out.  
The written melody fits the first verse only.

# When The World Was Young

Music by Philippe Block  
Lyric by Johnny Mercer and Angele Vannier

Freely

(A<sup>7(b9)</sup>)

It is - n't by chance I hap - pen to be, A bou - le - var - dier, the  
(2. Wher) - ev - er I go they men - tion my name, And that in it - self is  
(3. While) sit - ting a - round we of - ten re - call, The laugh of the year, the

(DMI) Bb<sup>7</sup> A<sup>7(b9)</sup> F<sup>6</sup> C<sup>9</sup><sub>SUS</sub> F<sup>6</sup> C<sup>9</sup><sub>SUS</sub>

toast of Pa - ris. For o - ver the noise, the talk and the smoke, I'm  
some sort of fame "Come by for a drink, we're hav - ing a game," Wher -  
night of them all. The blonde who was so at - trac - tive that year, Some

(B<sub>MI</sub><sup>7(b5)</sup>) E<sup>7</sup> (D<sup>7(b9)</sup>)  
DMI A<sup>7(b9)</sup> Bb<sup>7</sup> A<sup>7(b9)</sup> F#<sup>o7</sup> G<sub>MI</sub>

good for a laugh, A drink or a joke. I walk in a room, a  
ev - er I go I'm glad that I came. The talk is quite gay, the  
o - pen - ing night that made us all cheer. Re - mem - ber that time we

(D<sup>7(b9)</sup>) (E<sub>MI</sub><sup>7(b5)</sup>)  
F#<sup>o7</sup> G<sub>MI</sub> Bb<sup>9</sup> Bb<sup>9(b5)</sup> A<sup>7</sup>

par - ty or ball, "Come, sit o - ver here" some - bod - y will call. "A  
com - pa - ny fine, There's laugh - ter and lights, and gla - mour and wine, And  
all got so tight, And Jacques and An - toine got in - to a fight. The

Bb<sup>9</sup> Bb<sup>9(b5)</sup> A<sup>7</sup> Eb Bb E<sub>MI</sub><sup>7(b5)</sup> A<sup>7(#5)</sup>

drink for M'-sieur! A drink for us all!" But how man - y times I stop and re - call.  
beau - ti - ful girls and some of them mine. But oft - en my eyes see a dif - f'rent shine.  
gen - darmes who came, passed out like a light, I laugh with the rest, It's all ver - y bright.

(Medium Slow Waltz)

B DMA<sup>7</sup> B<sup>7(b9)</sup> E<sub>MI</sub><sup>7</sup> A<sup>7(b9)</sup>

Ah, the ap - ple trees, Bloss - oms in the breeze,  
Ah, the ap - ple trees, Sun - lit mem - o - ries,  
Ah, the ap - ple trees, And the hive of bees.

$DMA^7$ 
 $F^{\circ 7}$ 
 $Emi^7$ 
 $A^7$ 
 $(F\#^{13})$ 
 $DMA^7$ 
 $F\#^7(\#5)$

That we walked a - mong, Ly - ing in the hay,  
 Where the ham - mock swung, On our backs we'd lie,  
 Where we once got stung, Sum - mers at Bor - deaux,

$(B^9_{sus})$ 
 $B^7(b9)$ 
 $Emi^7$ 
 $C\#mi^7(b5)$ 
 $F\#^7(b9)$ 
 $Bmi^7$ 
 $E^7$

Games we used to play, While the rounds were sung, On - ly yes - ter -  
 Look - ing at the sky Till the stars were strung, On - ly last Ju -  
 Row - ing the ba - teau, Where the wil - low hung, Just a dream a -

$Emi^7$ 
 $A^7(b9)$ 
1, 2. (Optional solos)
 $D^6_9$ 
 $Emi^7$ 
 $A^7(b9)$

day, When the world was young. \_\_\_\_\_ 2. Wher -  
 ly, When the world was young. \_\_\_\_\_ 3. While  
 go, When the world was

3. (Last x)

$D^6_9$

young. \_\_\_\_\_

# When Your Lover Has Gone

(from "Blond Crazy")

E.A. Swan

Freely

(Verse)

(C<sup>7</sup>) FMI<sup>6</sup> B<sup>b</sup>MI<sup>9</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup>(#5)

For a - ges and a - ges the po - ets and sa - ges of  
What good is the schem - ing, the plan - ning and dream - ing that

FMI<sup>6</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup> FMI<sup>6</sup> C<sup>7(#5)</sup>

love, won - d'rous love, al - ways sing, \_\_\_\_\_ But  
comes with each new love af - fair? \_\_\_\_\_ The

(FMA<sup>7</sup>) F<sup>9</sup> B<sup>b</sup><sup>9</sup> A<sup>b</sup><sup>9</sup> G<sup>7(b9)</sup>

ask an - y lov - er and you'll soon dis - cov - er the  
love that you cher - ish so oft - en may per - ish and

CMA<sup>7</sup> G<sup>7(b9)</sup> GMI<sup>7(b5)</sup> rit. C<sup>7(b9)</sup>

heart - aches that ro - mance can bring. \_\_\_\_\_  
leave you with cas - tles in air. \_\_\_\_\_

(Ballad or Medium) [A] FMA<sup>7</sup> (F<sup>7</sup>) F<sup>6</sup> (FMI<sup>6</sup>) B<sup>b</sup><sup>9(#11)</sup> (B<sup>b</sup><sup>9</sup>SUS) B<sup>b</sup><sup>9</sup> D<sup>7(#5)</sup>

When you're a - lone who cares for star - lit skies?

(G<sup>9</sup>SUS) G<sup>13</sup> (A<sup>b</sup><sup>13</sup>) G<sup>13</sup> B<sup>b</sup>MI<sup>6</sup> E<sup>b</sup><sup>9(#11)</sup> (E<sup>b</sup><sup>9</sup>SUS) E<sup>b</sup><sup>9</sup> E<sup>b</sup><sup>9</sup>

When you're a - lone the ma - gic moon - light dies.

(FMA<sup>7</sup>/C) (A<sup>7</sup>/C#) FMA<sup>7</sup> A<sup>7(b9)</sup>(#5) DMI<sup>7</sup> G<sup>9</sup> (BMI<sup>7(b5)</sup>) E<sup>7(b9)</sup> G#<sup>o7</sup>

At break of dawn there is no sun - rise

AMI<sup>7</sup> (A<sup>b</sup><sup>9</sup>) G<sup>9</sup> G<sup>b</sup><sup>9(#11)</sup> GMI<sup>7</sup> C<sup>7(b9)</sup> FMA<sup>7</sup> D<sup>7(b9)</sup> GMI<sup>7</sup> C<sup>7(b9)</sup>

When your lov - er has gone. \_\_\_\_\_

**B**

What lone - ly hours the eve - ning shad - ows bring.

What lone - ly hours, with mem - 'ries lin - ger - ing.

Like fad - ed flow'rs, life can't mean an - y - thing

When your lov - er has gone. *(fine)* Solo on AB  
After solos, D.S. al fine

Primary chords in parentheses may be used for head only.  
Originally in G, this tune is often played in A flat as well.

# Where Or When

(from "Babes In Arms")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse)

CMI<sup>9</sup> F<sup>13</sup> CMI<sup>9</sup> F<sup>13</sup> FMI<sup>7</sup> Bb<sup>9</sup>

When you're a - wake the things you think come from the dreams you  
Some - times you think you've lived be - fore All that you live to -

BbMI<sup>9</sup> Eb<sup>13</sup> AbMA<sup>7</sup> / / (GMI<sup>7</sup>) FMI<sup>7</sup> FMI<sup>7(b5)</sup> Bb<sup>7</sup>SUS Bb<sup>13</sup>

dream. Thought has wings, \_\_\_\_\_ And lots of things \_\_\_\_\_ are sel - dom what they  
day. Things you do \_\_\_\_\_ come back to you, \_\_\_\_\_ As though they knew the

1. Eb<sup>6</sup> 2. Eb<sup>6</sup> FMI<sup>7</sup> Eo<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup>

seem. way. Oh, the tricks your mind can play!

(Medium Ballad)

A Eb<sup>6/9</sup> (Ab<sup>9(#11)</sup> EbMA<sup>7</sup> )  
EbMA<sup>7</sup> (Eb<sup>7</sup>)

It seems we stood and talked like this be - fore. We

AbMA<sup>7</sup> (/G /F /Eb ) AbMA<sup>7</sup> (/G) Bb<sup>9</sup>SUS )  
FMI<sup>7</sup> Bb<sup>9</sup>SUS

looked at each oth - er in the same way then, But I can't re - mem - ber where or

(EbMA<sup>7</sup> )  
GMI<sup>7</sup> C<sup>7(b9)</sup> FMI<sup>9</sup> Bb<sup>7</sup> Eb<sup>6/9</sup>

when. \_\_\_\_\_ The clothes you're wear - ing are the

(Ab<sup>9(#11)</sup> EbMA<sup>7</sup> )  
EbMA<sup>7</sup> (Eb<sup>7</sup>) AbMA<sup>7</sup> (/G /F /Eb )

clothes you wore. The smile you are smil - ing you were smil - ing then,

(FMI<sup>7</sup> AbMA<sup>7</sup> (/G) B<sup>b</sup><sub>SUS</sub><sup>9</sup> FMI<sup>7</sup> B<sup>b</sup><sub>SUS</sub><sup>9</sup> DMI<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> G<sup>7</sup> DMI<sup>7(b5)</sup> G<sup>7</sup>)

But I can't re-mem - ber where or when. \_\_\_\_\_

**B** CMI<sup>7</sup> FMI<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>

Some things that hap - pen for the first time, \_\_\_\_\_

CMI<sup>7</sup> FMI<sup>7</sup> (B<sup>9(b5)</sup> CMI<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup> FMI<sup>7</sup> B<sup>b</sup><sup>7</sup>)

Seem to be hap - pen - ing a - gain. \_\_\_\_\_

**C** E<sup>b</sup><sub>6</sub>/<sub>9</sub> (DMI<sup>7(b5)</sup> G<sup>7(b9)</sup> CMI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup>)  
E<sup>b</sup>MA<sup>7</sup> G<sup>7(#5)</sup>

And so it seems that we have met be - fore, and

Ab<sup>6</sup>/<sub>9</sub> (G<sup>o7</sup> GMI<sup>7</sup> C<sup>7(b9)</sup>) FMI<sup>7</sup> (E<sup>o7</sup> GMI<sup>7(b5)</sup> C<sup>7(b9)</sup>)

laughed be - fore, and loved be - fore, But

FMI<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup><sub>6</sub> (FMI<sup>7</sup> B<sup>b</sup><sup>7</sup>)

who knows where or when! **(fine)**

Solo on ABC  
After solos, D.S. al fine

# Who Cares?

(So Long As You Care For Me)

George Gershwin  
Ira Gershwin

Freely

(Verse)

CMA<sup>9</sup> Ab<sup>9</sup> Db<sup>6/9</sup> DMI<sup>7</sup> G<sup>9</sup>

Let it rain and thun - der! Let a mil - lion firms go  
I am not con - cerned with Stocks and bonds that I've been

C<sup>6</sup> 1. DMI<sup>7</sup> G<sup>7</sup> 2. F#MI<sup>7(b5)</sup> B<sup>7(b9)</sup> EMI F#MI<sup>7(b5)</sup> (B<sup>7(b9)</sup> SUS)

un - der! I love you and you love me And  
burned with.

EMI (BMI<sup>7</sup> EMI<sup>7</sup>) AMI<sup>7</sup> D<sup>7(b9)</sup> SUS GMA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>

that's how it will al - ways be, And noth - ing else can ev - er mean a

DMI<sup>7</sup> G<sup>7(b9)</sup> CMA<sup>9</sup> Ab<sup>9</sup> G<sup>9</sup> SUS

thing. Who cares what the pub - lic chat - ters?

G<sup>9</sup> CMA<sup>9</sup> Ab<sup>9</sup> DMI<sup>7</sup> rall. G<sup>9</sup> (opt. tempo)

Love's the on - ly thing that mat - ters.

(Bright or Medium) G<sup>7</sup> S: A CMA<sup>7</sup> (CMA<sup>7</sup>) F<sup>9(#11)</sup> E<sup>7(#5)</sup>

Who cares if the sky cares to

A<sup>7(b9)</sup> (DMI<sup>7</sup>) DMI<sup>7(b5)</sup> G<sup>9</sup>

fall in the sea? Who  
Who

(EMI<sup>7</sup>) CMA<sup>7</sup> A<sup>9</sup> EMI<sup>7</sup> Eb<sup>o7</sup> ( ) DMI<sup>7</sup> G<sup>7</sup>

cares what banks fail in Yon - kers?  
cares how his to - ry rates me?

( $E_{MI}^7$   $C_{MA}^7$ ) ( $A_{MI}^7$   $E_{MI}^7$ ) ( $E_{bMI}^7$   $A_{b7}$ ) ( $D_{MI}^7$   $G^7$ )  
 $G^{13}_{SUS}$   $G^7$

Long as you've got a kiss that con - quers.  
 Long as your kiss in - tox - i - cates me!

**B** ( $C_{MA}^7$ )  $F^9(\#11)$   $E^7(\#5)$

Why should I care? Life is

$A_{MI}^9$   $D^9$  ( $D^{\#07}$ )  $D^9$   $F_{MI}^6$

one long ju - bi - lee, So long as

( $C^6$   $E$ )  $C_{MA}^7$   $F^9$   $C^6$   $E_{MI}^7(\#5)$   $A^7(\#9)$

I care for you And

$D_{MI}^7$   $G^7$   $C^6$  ( $D_{MI}^7$   $G^7$ )

you care for me.

Solo on AB  
 (fine) After solos, D.S. al fine

\* Originally:

$A_{b9}$   $D^7(\#5)$   $G^7$

kiss that con - quers

\* Cannonball Adderley played these 2 bars this way:

$E_{bMI}^7$   $A_{b7}$   $G^7$

# Why Try To Change Me Now?

Music by Cy Coleman  
Lyric by Joseph McCarthy

## Ballad

**A**

$GMI^7$   $C^{7(b9)}$   $(AMI^7 FMA^7)$   $(AMI^7 DMI^9)$   $D^9$   $GMI^7$   $C^{7(b9)}$   $Bb$

I'm sen - ti - men - tal \_\_\_ so I walk \_\_\_ in the rain. I've got some ha - bits' \_\_\_ e - ven

$AMI^7$   $D^{7(b9)}$   $GMI^7$   $(BbMI^6 Eb^9(\#11))$   $AMI^7$   $Ab^{\circ 7}$

I \_\_\_ can't ex - plain. Could start for the cor - ner, turn \_\_\_ up in Spain, But

$GMI^7$   $C^{7(b9)}$   $(FMA^7 AMI^7)$   $(AMI^7 D^{7(b9)})$   $D^{7(b9)}$   $GMI^7$   $C^{7(b9)}$   $(AMI^7 FMA^7)$   $(AMI^7 DMI^9)$   $D^9$

why try to change me now? I sit and day-dream, - I've got day - dreams ga - lore.

$GMI^7$   $C^{7(b9)}$   $Bb$   $AMI^7$   $D^{7(b9)}$   $GMI^7$   $(BbMI^6 Eb^9(\#11))$   $AMI^7$   $Ab^{\circ 7}$

Cig - a - rette ash - es, \_\_\_ there they go \_\_\_ on the floor. I'll go a - way week - ends, \_\_\_ leave my

$AMI^7$   $Ab^{\circ 7}$   $(AMI^7 Ab^{\circ 7})$   $GMI^7$   $C^{7(b9)}$   $F^6$   $(DMI^7 Db^7)$

keys \_\_\_ in the door, But why try to change me now?

**B**

$CMI^7$   $F^7$   $Bb^{\circ 9}$   $G^{7(\#5)}$   $CMI^7$   $F^9$

Why can't I be \_\_\_ more con - ven - tion - al? \_\_\_ Peo - ple talk, \_\_\_ peo - ple stare \_\_\_ so I

$Bb^{\circ 9}$   $(EMI^7 EbMI^7)$   $AMI^7$   $DMI^7$   $G^7$   $CMA^7$   $AMI^7$

try But that's not for me, 'cause I can't see

$DMI^7$   $G^7$   $GMI^7$   $C^7$   $(F\#MI^7)$   $C$   $GMI^7$   $C^{7(b9)}$

My kind of cra - zy world go pass - ing me by. So let peo - ple won - der, \_\_\_ let them

(A<sup>MI</sup>7 F<sup>MA</sup>7) D<sup>MI</sup>9 G<sup>MI</sup>7 C<sup>7(b9)</sup> / B<sup>b</sup> A<sup>MI</sup>7(b5) D<sup>7(b9)(#5)</sup>

laugh, — let them frown. You know I'll love you — till the moon's — up-side down.

G<sup>MI</sup>7 (B<sup>b</sup>MI<sup>6</sup> E<sup>b</sup>9(#11)) E<sup>b</sup>9 A<sup>MI</sup>7 A<sup>b</sup>7 G<sup>MI</sup>7 C<sup>7(b9)</sup> F<sup>6</sup> / (E<sup>b</sup>9 D<sup>7(b9)</sup>)

Don't — you re-mem-ber, — I was al - ways your clown. Why try to change me now?

Letter A, bars 1 & 9, are often played or sung:

G<sup>MI</sup>7 C<sup>7(b9)</sup>

# With A Song In My Heart

(from "Spring Is Here")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely or Bright

(Verse)

He: Though I know that we meet ev - 'ry night  
 She: Oh, the moon's not a moon for a night, And we could - n't have changed since the  
 And these stars will not twin - kle and

last time, To my joy and de - light it's a new kind of love at first  
 fade out. And the words in my ears will re - sound for the rest of my

sight. \_\_\_\_\_  
 years. \_\_\_\_\_  
 Though it's you and it's I all the time Ev - 'ry  
 In the morn - ing I'll find with de - light Not a

meet - ing's a mar - vel - ous pas - time, You're in - creas - ing - ly sweet, So when -  
 note of our mu - sic is played out, It will be just as sweet, And an

ev - er we hap - pen to meet \_\_\_\_\_ } I greet you  
 air that I'll live to re - peat: \_\_\_\_\_ }

(Medium Ballad) \*

With a song in my heart, \_\_\_\_\_ I be - hold your a - dor - a - ble face,

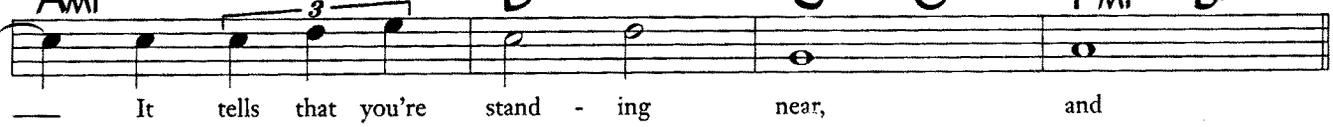
Just a song at the start, \_\_\_\_\_ But it soon is a hymn to your grace.

**B**  $C_{MI}^7$   $(\frac{E^b9}{B^b})$   $A^b_{MA}^7$   $C_{MI}^6$   $G^7_{SUS4-3}$   $C_{MI}^6$  )  
 $B^b$   $A_{MI}^7(b5)$   $A^b_{MA}^7$   $C_{MI}^7/G$



When the mu - sic swells I'm touch - ing your hand;

$A_{MI}^7(b5)$   $D^7(b9)$   $G^7$   $C^7(b9)$   $F_{MI}^7$   $B^b7(b9)$



It tells that you're stand - ing near, and

**C**  $E^b_{MA}^7$   $(C^7(b9\#5))$   $F_{MI}^7 B^b7$   $E^b_{MA}^7$   $(C^7(b9\#5))$   $F_{MI}^7$   $(B^b7 B^o7)$   $G^7(\#5)$



At the sound of your voice Hea - ven op - ens it's por - tals to me.

$C_{MI}^7$   $D_{MI}^7(b5)$   $G^7$   $C_{MI}^7$   $D_{MI}^7(b5)$   $G^7$



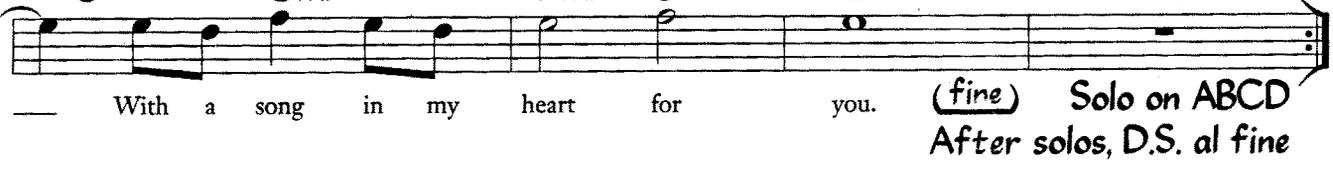
Can I help but re - joice That a song such as ours came to be?

**D**  $C_{MI}^7$   $(\frac{E^b9}{B^b})$   $A^b_{MA}^7$   $(\frac{E^b6}{B^b})$   $A_{MI}^7(b5)$   $(A^b_{MA}^7)$   $G_{MI}^7$   $C_{MI}^7$   $F^9$   $F^{\#o7}$



But I al - ways knew I would live life through

$E^b6/G$   $(G^b o7)$   $C_{MI}^7$   $F_{MI}^7$   $B^b7(b9)$   $E^b6$   $(F_{MI}^7 B^b7(b9))$



With a song in my heart for you. *(fine)* Solo on ABCD  
 After solos, D.S. al fine

\* Also performed Double X (Medium or Fast), with each written bar equalling 2 bars.

# You And The Night And The Music

(from "Revenge With Music")

Music by Arthur Schwartz

Lyric by Howard Dietz

*Freely*  
(Verse)  $CMI^6$   $DMI^{7(b5)}$   $G^{7(\#5)}$   $(CMI^{6/9})$   $G^7$   $Db^{7(b5)}$   $GMI^{7(b5)}$   $C^{7(b9)}$

Song is in the air, tell-ing us ro - mance is ours to share.

$FMI$   $E^b$   $DMI^{7(b5)}$   $G^{7(b9)}$   $CMI^6$   $DMI^{7(b5)}$   $G^{7(b9)}$

Now at last we've found one an - oth - er a - lone.

$CMI^6$   $DMI^{7(b5)}$   $G^{7(\#5)}$   $(CMI^{6/9})$   $G^7$   $Db^{7(b5)}$   $GMI^{7(b5)}$   $C^{7(b9)}$

Love like yours and mine has the thrill-ing glow of spark - ling wine.

$FMI^6$   $AMI^{7(b5)}$   $D^{7(\#5)}$   $DMI^{11}$   $(Db^{9(\#11)})$   $G^{7(\#5)}$

Make the most of time ere it has flown.

(Ballad or Medium) \*  
S: **A**  $CMI^{6/9}$   $DMI^{7(b5)}$   $G^{7(\#5)}$   $(GMI^{7(b5)})$   $CMI^{6/9}$   $C^{7(b9)}$

You and the night and the mu - sic fill me with flam - ing de -

$FMI^7$   $DMI^{7(b5)}$   $(Db^7)$   $G^{7(b9)}$

sire, Set - ting my be - ing com - plete - ly on

$CMA^7$   $(DMI^{7(b5)})$   $G^{7(b9)}$   $CMI^{6/9}$   $DMI^{7(b5)}$   $G^{7(\#5)}$

fire. You and the night and the mu - sic

$(GMI^{7(b5)})$   $CMI^{6/9}$   $C^{7(b9)}$   $FMI^7$   $DMI^{7(b5)}$

thrill me but will we be one, Af - ter the night and the

\* Also performed Bright or Latin (Ballad or Double Time).

(Db<sup>7</sup>)  
G<sup>7(b9)</sup> CMA<sup>7</sup> C<sup>6</sup>

mu - sic are done. Un - til the

**B** Ab<sup>7</sup> (G<sup>9</sup>) G<sup>7</sup> (Gb<sup>9(#5)</sup>) (Ab<sup>7(#11)</sup>)

pale light of dawn - ing and day - light Our hearts will be throb - bing gui -

(F<sup>9</sup> E<sup>9</sup> Eb<sup>6/9</sup> E<sup>7(#9)</sup> Eb<sup>6/9</sup> D<sup>7(#9)</sup>)  
G<sup>7</sup> Ab<sup>7</sup> (Ami<sup>7(b5)</sup>) D<sup>7(b9)</sup> G<sup>7</sup> (Ab<sup>7</sup>)

tars. Morn - ing may come with - out warn - ing, And take a - way the

G<sup>7</sup> **C** CMI<sup>6/9</sup> DMI<sup>7(b5)</sup> G<sup>7(#5)</sup>

stars. If we must live for the mo - ment,

(GMI<sup>7(b5)</sup>) CMI<sup>6/9</sup> C<sup>7(b9)</sup> FMI<sup>7</sup> DMI<sup>7(b5)</sup> G<sup>7(b9)</sup>

Love till the mo - ment is through. Af - ter the night and the

(F#o<sup>7</sup> F<sup>o7</sup> CMI<sup>6</sup> Eb )  
CMI<sup>6</sup> Ami<sup>7(b5)</sup> Ab<sup>7</sup> G<sup>7(b9)</sup> CMI<sup>6/9</sup> (G<sup>7</sup>)

mu - sic die will I have you? *(fine)*

Solo on ABC  
After solos, D.S. al fine

Alternate chords at letter B:

E<sup>b</sup>Mi<sup>9</sup> Ab<sup>9</sup> GMA<sup>9</sup> Ab<sup>9(#11)</sup> DMI<sup>7</sup> G<sup>7(b9)</sup> Ab<sup>b</sup>MA<sup>7</sup> Ami<sup>7(b5)</sup> D<sup>7(b9)</sup> G<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup>

# You Are There

Music by Johnny Mandel  
Lyric by Dave Frishberg

Rubato Ballad

(A<sup>13</sup> SUS) [A] D<sup>MA</sup> 9 A<sup>13</sup> SUS D<sup>MA</sup> 9 A<sup>13</sup> SUS

In the even - ing, \_\_\_\_\_ when the ket - tle's on for tea, 'an old fa -

D<sup>13</sup> SUS D<sup>13</sup> G<sup>MA</sup> 7 F#<sup>7(b9)</sup>(#5)

mil - iar feel - ing set - tles o - ver me, and it's your face I see \_\_\_\_\_ and

B<sup>MI</sup> 7 E<sup>7</sup> A<sup>13</sup> SUS A<sup>13</sup> D<sup>MA</sup> 9 A<sup>13</sup> SUS

I be - lieve that you are there. In a gar - den, \_\_\_\_\_ when I

D<sup>MA</sup> 9 A<sup>13</sup> SUS D<sup>13</sup> SUS D<sup>13</sup>

stop to touch a rose, and feel the pet - als soft and sweet a - gainst my

G<sup>MA</sup> 7 F#<sup>7(b9)</sup>(#5) B<sup>MI</sup> 7 G<sup>9</sup> C#<sup>MI</sup> 7 F#<sup>13</sup>

nose, I smile and I sup - pose \_\_\_\_\_ that some - how may - be you are there ... When I'm

[B] B<sup>6/9</sup>/F# E/F# B<sup>6/9</sup>/F# E<sup>MI</sup> 9(MA7)/F# F#<sup>7(b9)</sup>(#5) B<sup>MI</sup> 9 /A

dream - ing, \_\_\_\_\_ and I find my - self a - wake with - out a warn - ing, \_\_\_\_\_ and I

G<sup>MA</sup> 9 F#<sup>MI</sup> 7 (B<sup>9</sup>) E<sup>MI</sup> 9 A<sup>13</sup> SUS (A<sup>7(b9)</sup> SUS)

rub my eyes and fan - ta - size and all at once I re - al - ize it's

[C] D<sup>MA</sup> 9 A<sup>13</sup> SUS D<sup>MA</sup> 9 A<sup>13</sup> SUS

morn - ing \_\_\_\_\_ and my fan - ta - sy is fad - ing like a

dis - tant star at dawn, my dear - est dream is gone, I of - ten' think — there's

just one thing to do... pre - tend the dream is true... and

tell my - self that you are there. \_\_\_\_\_

# You Are Too Beautiful

(from "Hallelujah, I'm A Bum")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse)  $CMA^7$   $AMI^7$   $DMI^7$   $G^9_{SUS}$   $C^6$   $DMI^7$   $G^7$

Like all fools, I be - lieved what I want - ed to be - lieve, \_\_\_\_\_ My

$CMA^7$   $AMI^7$   $DMI^7$   $G^9_{SUS}$   $C^6$  ( $G^9_{SUS}$ )  $C^6$

fool - ish heart con - ceived what fool - ish hearts con - ceive. \_\_\_\_\_ I

$BMI^7$   $Bb^9(\#11)$   $AMI^9$   $CMA^7$   $C^9$   $FMA^7$

thought I found a mir - a - cle, I thought that you'd a - dore me, But

$EMI^7$   $AMI^7$   $DMI^7$   $G^9_{SUS}$   $AMI^7$   $Ab^9(\#11)$   $G^9_{SUS}$   $G^9$

it was not a mir - a - cle, It was mere - ly a mi - rage be - fore me.

(Ballad)  $(F\#MI^7(b5))$   $B^7(b9(\#5))$   
 $A$   $DMI^7$   $G^7$   $EMI^7$   $A^7(b9(\#5))$   $DMI^7$   $G^7(b9(\#5))$

You are too beau - ti - ful, my dear, to be true, And I am a fool for

$(E^7(b9(\#5)))$   $AMI^7$   $D^9$  )  
 $CMA^7$   $GMI^7$   $C^7(b9)$   $FMA^9$   $Bb^9$   $C^6/E$   $AMI^7$

beau - ty. Fooled by a feel - ing that be - cause I had found you,

$(F\#MI^7(b5))$   $B^7(b9(\#5))$   
 $DMI^7$   $G^7$   $EMI^7$   $A^7(b9)$   $DMI^7$   $G^7$

I could have bound you, too. You are too beau - ti - ful for

$EMI^7$   $A^7(b9(\#5))$   $DMI^7$   $G^7(b9(\#5))$   $CMA^7$   $GMI^7$   $C^7(b9)$

one man a - lone, For one luck - y fool to be with,

$FMA^9$   $(E^{7(b9)}_{\#5})$   $Bb^9$   $AMI^7$   $D^9$  )  
 $C^6/E$   $AMI^7$   $D^9 / G^9_{SUS}$   $G^{7(b9)}$   $C^6 / (GMI^7 C^7)$

When there are oth-er men with eyes of their own to see with.

$(F\#MI^{7(b5)})$   $B^{7(b9)}_{\#5}$   $EMI^9$   
**B**  $FMA^7$   $F\#o^7$   $C^6/G$   $A^{7(b9)}$   $DMI^9$   $G^{7(b9)}$   $CMA^7 (C^7)$

Love does not stand shar - ing, Not if one cares.

$BMI^{7(b5)}$   $E^{7(b9)}$   $AMI^7$   $(E^{7(b9)}_{\#5})$   $AMI^7$   $D^9$   $(Ab^9(\#11))$   $G^{13}$   
 $DMI^7 / (EMI^7 A^{7(b9)})$

Have you been com - par - ing My ev - 'ry kiss with theirs?

**C**  $(F\#MI^{7(b5)})$   $B^{7(b9)}_{\#5}$   $G^7$   $EMI^7$   $A^{7(b9)}_{\#5}$   $DMI^7$   $G^{7(b9)}_{\#5}$

If on the oth - er hand I'm faith - ful to you, It's not through a sense of

$(E^{7(b9)}_{\#5})$   $AMI^7$   $D^9$  )  
 $CMA^7 / GMI^7 C^{7(b9)}$   $FMA^9$   $Bb^9$   $C^6/G$   $AMI^7$

du - ty. You are too beau - ti - ful and I am a fool for

$D^9 / G^9_{SUS}$   $G^{7(b9)}$   $C^6 / (EMI^7 A^{7(b9)}_{\#5})$   
 $(A^{7(b9)}_{\#5})$

beau - ty. **(fine)**

Solo on ABC  
After solos, D.S. al fine

# You Do Something To Me

(from "Fifty Million Frenchmen")

Cole Porter

Freely

(Verse)

$E^bMA^7$   $FMI^7$   $E^b/G$   $E^b7$   $A^bMA^7$   $E^b/G$   $FMI^7$

I was might - y blue, Thought my life was ' through,

$B^b7$   $A^9$   $B^b9$   $E^b6$   $B^b7(b9)$   $E^bMA^7$   $B^b13$

Till the heav - ens o - pened, And I gazed at you.

$E^bMI$   $B^b7/F$   $E^bMI/G^b$   $E^b7/G$   $A^bMI$   $E^bMI/G^b$   $F^7$

Won't you tell me, dear, Why, when you ap - pear,

$GMI$   $F$   $E^bMI^{7(b5)}$   $E^b7$   $D^bMI^{7(b5)}$   $C^7$   $FMI^7$  rit.  $B^7$   $B^b7$

Some-thing hap - pens to me, And the strang - est feel - ing goes through me?

(Medium or Ballad)  $(B^b7(\#5))$   $(FMI^7 B^b7)$   
 $E^b6$   $D^7$   $E^b6$   $\%$

You do some - thing to me,

$(E^b6$   $E^7$   $)$   
 $E^b6$   $GMI^7$   $C^{7(b9)}$   $FMI^7$   $B^b7$   $(C^{7(b9)})$

Some - thing that sim - ply mys - ti - fies me.

$(E^7)$   $(C^{7(b9)})$   
 $FMI^7$   $C^{7(b9)}$   $FMI^7$   $C^{7(b9)}$

Tell me, why should it be

$F^7$   $FMI^7$   $B^b7$

You have the pow'r to hyp - no - tize me?

**B**  $G_{MI}^7$   $G_{b^{\circ}7}$   $(B_{b^7}^7 / F)$   $F_{MI}^7$   $(C_{b^7}^7 / E)$   $E^{\circ 7}$

Let me live 'neath your spell,

$(B_{D\#}^6)$   $F_{\#MI}^7$   $B^7$   $B_{b^7}^7 / D$   $F_{MI}^7$   $D_{b^{\circ}7}$   $D_{b^{\circ}7}$   $A_{b^6}^6 / C$   $F_{\#MI}^7$   $B^7$   $B_{b^7}^{13} / SUS$   $F_{MI}^7$   $B_{b^7}^{(b9)}$   $B_{b^7}^{(b9)}$

Do do — that voo - doo — that you do — so well, For

**C**  $E_{b^6}$   $(B_{b^7}^{(5)})$   $D^7$   $E_{b^6}$   $G_{MI}^7$   $C^7$

you do some - thing to me That

$F^9$   $B_{b^9}^9 / SUS$   $B_{b^13}^{(b9)}$   $E_{b^6}$   $(F_{MI}^7 B_{b^7}^{(b9)})$

no - bod - y else could do. **(fine)**

**Solo on ABC**  
*After solos, D.S. al fine*

# You Go To My Head

Music by J. Fred Coots  
Lyric by Haven Gillespie

Medium or Ballad

**A**  $Bb^7$   $E^bMA^7$   $GMI^7$   $A^bMI^9$   $D^b7(b9)$   $G^bMA^7$   $(B^9(\#11))$

You go to my head — and you lin - ger like a haunt - ing, re - frain —

$(F^7(b5))$   $FMI^7(b5)$   $B^b7(b9)(\#5)$   $B^b7(b9)$   $E^bMI^9$   $(Ab^{13})$   $F^7(b5)$   $CMI^7(b5)$   $FMI^7(b5)$   $B^b7(\#5)$   $B^b7(b9)$

and I find you spin - ning 'round in my brain — like the bub - bles in a

$(C^7(\#5))$   $E^bMA^9$   $CMI^7$   $FMI^7$   $B^b7(b9)$   $E^bMA^7$   $GMI^7$   $A^bMI^9$   $D^b7(b9)$

glass of cham - pagne. — You go to my head — like a sip of spark - ling

$(F^7(b5))$   $G^bMA^7$   $(B^9(\#11))$   $FMI^7(b5)$   $B^b7(\#5)$   $B^b7(b9)$   $E^bMI^9$   $(Ab^{13})$   $CMI^7(b5)$

bur - gun - dy brew — and I find the ver - y men - tion of you —

$(F^7(b5))$   $FMI^7(b5)$   $B^b7(\#5)$   $B^b7(b9)$   $E^bMA^9$   $B^bMI^7$   $E^b7$

like the kick - er in a ju - lep or two. — The

**B**  $Ab^6/9$   $A^{\circ7}$   $E^b6/B^b$   $(B^b^9_{sus})$   $FMI^7$   $B^b^{13}$

thrill of the thought — that you might give a thought — to my plea casts a spell o - ver me. —

$E^b6$   $AMI^9$   $D^9$   $BMI^7$   $(B^b^9)$   $E^7(b9)$

— Still I say to my - self, "Get a hold of your - self, can't you

$(Ab^9(\#11))$   $GMI^7$   $G^b9(\#11)$   $FMI^7$   $B^b7(b9)$

$AMI^7$   $D^7$   $GMA^7$   $B^b7$  **C**  $E^bMA^7$   $GMI^7$   $A^bMI^9$   $D^b7(b9)$

see that it nev - er can be." You go to my head — with a smile that makes my

$G^bMA^7$   $(B^9(\#11))$   $(F^7(b5))$   $FMI^7(b5)$   $B^b7(\#5)$   $B^b7(b9)$   $E^bMI^9$   $(Ab^{13})$   $CMi^7(b5)$

tem - p'ra - ture rise, — like a sum - mer with a thou - sand Ju - lys, —

$(F^7(b5))$   $FMI^7(b5)$   $B^b7(\#5)$   $B^b7(b9)$   $E^bMA^9$   $B^bMI^7$   $E^b7(b9)$

You in - tox - i - cate my soul with your eyes. — Tho' I'm

$(D)$   $AbMA^7$   $Db^9$   $E^bMA^7$   $(FMI^7)$   $(B^b6/D)$   $CMi^7$   $B^b$   $AMI^7(b5)$   $D^7(b9)$   $GMI^7$   $CMi^7$   $G^b7$

cer - tain that this heart of mine — has - n't a ghost of a chance in this cra - zy ro -

$(GMI^7)$   $C^7(b9)$   $FMI^7$   $B^b7(b9)$

Common ending, each x

$E^bMA^7$   $(C^7(\#5))$   $FMI^7$   $B^b7(b9)$

mance, — you go to my head. (fine) (You)

Original ending, each x

$(G^bMA^7)$   $G^b7$   $FMI^7$   $E^9(\#11)$   $E^bMA^7$   $(FMI^7)$   $B^b7(b9)$

$E^bMA^7$   $FMI^7(b5)$   $B^b7(\#5)$   $E^bMA^7$   $(FMI^7)$   $B^b7(b9)$

head. — You go to my head. (You)



Ami<sup>7</sup> CMA<sup>7</sup> Bmi<sup>7</sup> Ami<sup>7</sup> Bmi<sup>7</sup> CMA<sup>7</sup>

This song is for you, filled with gra - ti - tude and love.  
How can I re - pay you for hav - ing faith in me?

D

God bless you, you make me feel brand

D<sup>9</sup><sub>SUS</sub> D<sup>7</sup> Ami<sup>7</sup> D CMA<sup>7</sup> Ami<sup>9</sup>

(bs.)

Bmi<sup>7</sup> EMI<sup>9</sup> Ami<sup>7</sup> D CMA<sup>7</sup> Ami<sup>9</sup>

new, For God blessed me with you, you make me feel brand

Bmi<sup>7</sup> EMI<sup>9</sup> Ami<sup>7</sup> D CMA<sup>7</sup> Bmi<sup>7</sup> Ami<sup>7</sup> D<sup>9</sup><sub>SUS</sub>

new. I sing this song 'cause for you make me feel brand

(loco)

new. My love,

G CMI/G E

(instr.) (vibes)

D.S. for 2nd verse  
(plus optional solos)  
(Take Coda last x)

Ami<sup>9</sup> Bmi<sup>7</sup> EMI<sup>9</sup> Ami<sup>7</sup> D CMA<sup>7</sup>

(instr.) (Vamp & fade)

# You Make Me Feel So Young

(from "Three Little Girls In Blue")

Music by Josef Myrow  
Lyric by Mack Gordon

Medium or Freely

(Verse)  $B^bMA^7$   $C^7$   $CM^7$   $F^7$   $DM^7$   $B^{\circ 7}$   $CM^7$   $F^9$

Do I seem as cheer - ful as a school - boy play - ing hook - ey? \_\_\_\_\_

$B^bMA^7$   $C^7$   $CM^7$   $F^7$   $B^b7$   $A^{7(\#5)}$   $A^b13$   $G^{7(b9)}$

Do I seem to gur - gle like a ba - by with a cook - ie? \_\_\_\_\_

$CM^7$   $E^b6$   $B^b/D$   $D^b\circ 7$   $C^9_{sus}$   $C^{13}$   $F^9_{sus}$   $F^7$

If I do the cause of it all \_\_\_\_\_ is you.

(Medium)  $B^bMA^7$   $B^{\circ 7}$   $(G^{7(b9)})$   $CM^7$   $F^7$   $(C^{\# \circ 7})$   $DM^7$   $B^bMA^7$   $G^{7(\#5)}$   $B^{\circ 7}$

You make me feel so young, \_\_\_\_\_ You make me feel so

$(G^b9)$   $(E^{7(b5)})$   $(E^{\circ 7})$   
 $F^{\#m/C}$   $F^7$   $B^bMA^7$   $B^b7$   $E^bMA^7$   $E^b6$

spring has sprung, \_\_\_\_\_ And ev - 'ry time I see you grin, \_\_\_\_\_ I'm such \_\_\_\_\_

$(B^b6)$   $(G^{7(\#5)})$   $(G^{7(b9)})$   
 $DM^7$   $D^b\circ 7$   $CM^7$   $F^7$   $B^bMA^7$   $B^{\circ 7}$

\_\_\_\_\_ a hap - py in - di - vid - u - al. The mo - ment that you speak, \_\_\_\_\_

$(C^{\# \circ 7})$   $DM^7$   $G^{7(\#5)}$   $G^b9)$   $(E^{7(b5)})$   
 $CM^7$   $F^7$   $B^bMA^7$   $B^{\circ 7}$   $F^{\#m/C}$   $F^7$   $B^bMA^7$   $B^b7$

\_\_\_\_\_ I wan - na go play hide and seek, \_\_\_\_\_ I wan - na go and

$(E^{\circ 7})$   $(G^{7(\#5)})$   
 $E^bMA^7$   $E^b6$   $DM^7$   $D^b\circ 7$   $CM^7$   $F^7$

bounce the moon \_\_\_\_\_ just like \_\_\_\_\_ a toy \_\_\_\_\_ bal - loon. \_\_\_\_\_

**B**  $FMI^9$   $Bb^7$   $FMI^9$   $Bb^7$

You and I are just like a coup - le of tots, \_\_\_\_\_

$AMI^{7(b5)}$   $D^{7(b9)}$   $GMI^7$   $CMI^7$   $(CMI^7 D^{\circ 7} Eb^6 E^{\circ 7})$

Run - ning a - cross a mead - ow, \_\_\_\_\_ pick - ing up lots \_\_\_\_\_ of for -

$(F^7 CMI^7/G G^{\# \circ 7} A^{\circ 7})$   $(G^{7(b9)(\#5)})$   $(C^{\# \circ 7})$

$F^7$   $CMI^7$   $BbMA^7$   $B^{\circ 7}$   $CMI^7$   $F^7$

get - me - nts. \_\_\_\_\_ You make me feel so young, \_\_\_\_\_

$(DMI^7 G^{7(\#5)} Gb^9)$   $(FMI^7/C)$   $F^7$   $Bb^9$

$BbMA^7$   $B^{\circ 7}$   $F^7$   $Bb^9$

You make me feel there are songs to be sung, bells to be rung, And a

$(Ab^9)$   $(DMI^7 G^{7(b9)} G^{7(b9)})$   $(CMI^7 F^7)$

$EbMA^7$   $EbMI^6$   $DMI^7$   $G^{7(b9)}$   $CMI^7$   $F^7$

won - der - ful fling to be flung. And e - ven when I'm old and

$(CMI^7 F^7)$   $(Bb^9)$   $(D^{7(\#5)} Ab^9(\#11) G^9 G^{7(b9)})$

$DMI^7$   $G^{7(b9)}$   $CMI^7$   $F^7$   $D^{7(\#5)}$   $Ab^9(\#11)$   $G^9$   $G^{7(b9)}$

gray I'm gon - na feel the way I do to - day, 'Cause,

$(CMI^7 D^{\circ 7} CMI^7/Eb E^{\circ 7} F^7)$   $(G^{7(b9)(\#5)}$   $CMI^7 F^{7(b9)})$

$CMI^7$   $F^7_{SUS}$   $F^{7(b9)}$   $Bb^6$   $(G^{7(b9)(\#5)}$   $CMI^7 F^{7(b9)})$

You make me feel so young. **(fine)**

Solo on ABC  
After solos, D.S. al fine

# You Taught My Heart To Sing

Music by McCoy Tyner  
 Lyric by Sammy Cahn  
 (As performed by Dianne Reeves)

Ballad

**A**  $A^bMA^9$   $B^bMI^7 / A^b$   $A^bMA^9$   $B^bMI^7 / A^b$   $A^bMA^9$   $GMI^7(b5)$   $C^7(b9)(\#5)$

We meet and it be-gins, — the sound of vi - o - lins, — the song of birds high on the

$FMI^9$   $B^b9(\#11)$   $B^bMI^9$   $E^b9_{SUS}$   $A^bMA^9$   $B^bMI^7 / A^b$   $A^bMA^9$   $B^bMI^7 / A^b$

wing. You taught my heart to sing.

$A^bMA^9$   $B^bMI^7 / A^b$   $A^bMA^9$   $B^bMI^7 / A^b$   $A^bMA^9$   $GMI^7(b5)$   $C^7(b9)(\#5)$

Why does this heart of mine — feel like a Val-en-tine? — You smile and sud-den - ly it's

$FMI^9$   $B^b9(\#11)$   $B^bMI^9$   $E^b9_{SUS}$   $A^bMA^9$   $B^bMI^7 / A^b$   $(GMI^9 C^9)$   $A^bMA^9 / A^b9_{SUS}$   $G^7(\#9)$

spring. You taught my heart to sing.

**B**  $F\#MI^9$   $B^9$   $(G\#MI^7)$   $E^bMA^9$   $C\#MI^7$   $GMI^9$   $C^9$   $FMA^9$

My heart was an emp - ty shell. Then you came a - long.

$AMI^9$   $D^{13(b9)}$   $GMA^9$   $F\#MI^9$   $(MA^7)$   $B^7(b9)$   $FMI^9$   $B^b13(b9)$   $B^bMI^9 / E^b9_{SUS}$   $E^b13(b9)$

Now my heart's a car - o - sel filled — with song.

**C**  $A^bMA^9$   $B^bMI^7 / A^b$   $A^bMA^9$   $B^bMI^7 / A^b$   $A^bMA^9$   $GMI^7(b5)$   $C^7(b9)(\#5)$

The mir - a - cle of you — will last my whole life through. — You're all I'll keep re-mem-ber-

ing.  $F_{MI}^9$   $Bb^9(\#11)$   $Bb_{MI}^9$   $Eb^9_{SUS}$   $Ab_{MA}^9 Bb_{MI}^7 / Ab$   $Ab_{MA}^9 Bb_{MI}^7 / Ab$   $\oplus$

You taught my heart to sing.

Solo on ABC  
After solos, D.C. al Coda

(Tag) (ad lib)  $\oplus$   $Ab_{MA}^9$   $Bb_{MI}^7 / Ab$

(On cue)  $Ab_{MA}^9$  rit.  $Bb_{MI}^7 / Ab$   $Ab^6 / 9$

(Vamp till cue)

You taught my heart to sing.

McCoy Tyner's version  
Medium (Freely)

$Ab_{MA}^9$   $Bb_{MI}^7 / Ab$   $Ab_{MA}^9$   $Bb_{MI}^7 / Ab$  (etc.)

Diane Reeves sings this in E flat. The original key is A flat.

# You Took Advantage Of Me

(from "Present Arms")

Music by Richard Rodgers

Lyric by Lorenz Hart

Medium or Freely

(Verse)  $Bb^7$   $E^bMA^9$   $Bb^9_{SUS}$   $E^bMA^9$  ( $Bb^9_{SUS}$ )  $E^bMA^9$   $Bb^9_{SUS}$

He: In the spring when the feel-ing was chron-ic \_\_\_\_\_ And my cau - tion was leav - ing you  
 She: When a girl has the heart of a moth-er \_\_\_\_\_ It \_\_\_\_\_ must go to some-one, of

$E^bMA^9$  /  $Bb^9_{MI}$   $E^b7$   $AbMA^9$   $Db^{13}$   $AbMA^9$

flat, I should have made use of the ton - ic \_\_\_\_\_ Be -  
 course. It can't be a sis - ter or broth - er \_\_\_\_\_ And

$AbMA^9$   $B^9$   $Bb^{13}$   $E^b6$   $E^bMA^9$   $Bb^9_{SUS}$

fore you gave me "that!" A men - tal de - fi - cient you'll  
 so I loved my horse. But hors - es are fre - quent - ly

$E^bMA^9$  /  $Bb^9_{MI}$   $A^9$   $AbMA^7$   $Ami^7$   $D^7$   $GMI$

grade me, \_\_\_\_\_ I've giv - en you plen - ty of da - ta. \_\_\_\_\_ You  
 sil - ly, \_\_\_\_\_ Mine ran from the beach of Ka - lu - ta, \_\_\_\_\_ And

$GMI^7$   $C^{7(\#5)}$   $F^9$   $Db^9(\#11)$   $E^b6/Bb$   $B^9$   $Bb^7(\#5)$

came, you \_\_\_\_\_ saw and you slayed me, And that - a is that - a!  
 left me a - lone for a fil - ly, So I - a picked you - a.

(Medium)  $E^b6$  \*  $(C^{7(b9)})$   $E^o7$   $FMI^7$   $Bb^7$   $(GMI^7)$   $E^b6/G$   $Gbo^7$

I'm a sen - ti - men - tal sap, that's all. \_\_\_\_\_ What's the use of try - ing

$FMI^7$   $Bb^7$   $Bb^9_{MI}$   $E^b7$   $AbMA^9$   $Db^9$

not to fall? \_\_\_\_\_ I have no will, \_\_\_\_\_ You've made your kill \_\_\_\_\_ 'Cause you

$(G^7)$   $C^{7(b9)}$   $E^b6/Bb$   $FMI^7$   $Bb^7(b9)$   $E^b6$  /  $FMI^7$   $Bb^7(b9)$   $E^b6$   $(C^{7(b9)})$   $E^o7$   $FMI^7$   $Bb^7$

took ad - van - tage of me. I'm just like an ap - ple on a bough, \_\_\_\_\_

(GMI<sup>7</sup>)  
 Eb<sup>6</sup>/<sub>G</sub>

Gb<sup>o7</sup> FMI<sup>7</sup> Bb<sup>7</sup> BbMI<sup>7</sup> Eb<sup>7</sup>

And you're gon - na shake me down some-how, — So what's the 'use, — you've

AbMA<sup>9</sup> Db<sup>9</sup> (G<sup>7</sup> C<sup>7(b9)</sup>)  
 Eb<sup>6</sup>/<sub>Bb</sub> FMI<sup>7</sup> Bb<sup>7(b9)</sup> Eb<sup>6</sup> G<sup>7(#5)</sup>

cooked my goose, — 'Cause you took ad - van - tage of me.

(AMI<sup>7(b5)</sup>)  
**B** CMI<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup>

I'm so hot and both-ered that I don't know — My el - bow from — my

(DMI<sup>7(b5)</sup>) (AMI<sup>7(b5)</sup>)  
 EbMA<sup>7</sup> G<sup>7(b9)</sup> CMI<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

ear. I suf - fer some-thing aw - ful each time you go — And

F<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> / FMI<sup>7</sup> Bb<sup>7(b9)</sup> Eb<sup>6</sup> **C** (C<sup>7(b9)</sup>)  
 E<sup>o7</sup> FMI<sup>7</sup> Bb<sup>7</sup>

much worse when — you're near. Here am I with all my bridg - es burned, —

(GMI<sup>7</sup>)  
 Eb<sup>6</sup>/<sub>G</sub>

Gb<sup>o7</sup> FMI<sup>7</sup> Bb<sup>7</sup> BbMI<sup>7</sup> Eb<sup>7</sup>

Just a babe in arms where you're con-cerned, — So lock the doors — and

(G<sup>7</sup> C<sup>7(b9)</sup>)  
 AbMA<sup>9</sup> Db<sup>9</sup> Eb<sup>6</sup>/<sub>Bb</sub> FMI<sup>7</sup> Bb<sup>7(b9)</sup> Eb<sup>6</sup> / (FMI<sup>7</sup> Bb<sup>7(b9)</sup>)

call me yours — 'Cause you took ad - van - tage of me. **(fine)**

Solo on ABC  
 After solos, D.S. al fine

# You'd Be So Nice To Come Home To

(from "Something To Shout About")

Cole Porter

Freely or Medium

(Verse) C<sup>6</sup> G<sup>7</sup> C<sup>6</sup> G/B C<sup>9</sup> F FMI

It's not that you're fair - er than a lot of girls just as pleas - in', That I

C D<sup>7</sup> G D<sup>7</sup>/A G/B G E<sup>b6</sup>

doff my hat as a wor-ship - per at your shrine, ————— It's

B<sup>b7</sup> E<sup>b6</sup> B<sup>b</sup>/D E<sup>b9</sup> A<sup>b</sup>

not that you're rar - er than as - par - a - gus out of sea - son, no, my

B E<sup>b</sup>/B<sup>b</sup> A<sup>MI</sup> 7(b5) E<sup>b</sup>o<sup>7</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>o7</sup> C<sup>MI</sup> D<sup>7</sup> G

dar - ling, this is the reas - on Why you've got to be ————— mine:

(Medium or Ballad) A (E<sup>7(b9)</sup> SUS4-3) S A<sup>MI</sup> 6 (F<sup>#MI</sup> 7(b5)) B<sup>MI</sup> 7(b5) E<sup>7(b9)</sup> A<sup>MI</sup> 6 (E<sup>7(b9)</sup>) A<sup>MI</sup> 6

You'd be so nice ————— to come home to, ————— You'd be

G<sup>MI</sup> 9 C<sup>7</sup> F<sup>MA</sup> 7

so nice ————— by the fire, ————— While the

B (F<sup>7</sup>) B<sup>MI</sup> 7(b5) E<sup>7</sup> (A<sup>MI</sup> 6 B<sup>MI</sup> 7(b5) E<sup>7(b9)</sup>) A<sup>MI</sup> 6

breeze on high ————— sang a lull - a - by, ————— You'd be

(A<sup>MI</sup> 6 F<sup>#MI</sup> 7(b5) C<sup>MI</sup> 7 F<sup>7</sup>) B<sup>MI</sup> 7(b5) E<sup>7(b9)</sup> B<sup>MI</sup> 7(b5) E<sup>7(b9)</sup>

all that I could de - sire. ————— Un - der

**C**  $A_{MI}^6$  ( $F\#_{MI}^{7(b5)}$ )  $B_{MI}^{7(b5)}$   $E^{7(b9)}$   $A_{MI}^6$  ( $E^{7(b9)}$ )  $A_{MI}^6$  3

stars, chilled \_\_\_\_\_ by the win - ter, \_\_\_\_\_ Un - der an

$G_{MI}^9$   $C^7$   $F_{MA}^7$

Aug - ust moon, burn - ing a - bove, \_\_\_\_\_ You'd be

$(F\#_{MI}^{7(b5)})$   $B^{7(b9)}$   $C_{MA}^7$   $B_{MI}^{7(b5)}$   $E^{7(\#5)}$  )

**D**  $F\#\circ^7$   $C^6/G$   $G\#\circ^7$   $A_{MI}^6$

so nice, You'd be par - a - dise to come

$(D^7)$   $D^9$   $A_{b}^7$   $G^7$   $G^{7(b9)}$   $G^{7(b9)}$   $C^6$   $(B_{MI}^{7(b5)})$   $E^{7(b9)}$

home to \_\_\_\_\_ and love. **(fine)** (You'd be)

**Solo on ABCD**  
after solos, D.S. al fine

# You'll Never Know

Music by Harry Warren  
Lyric by Mack Gordon

Freely or Medium

(Verse)  $F^6$   $F\#^{\circ 7}$   $GMI^7$   $C^7$   $F\#^{\circ 7}$

Dar - ling, I'm so blue with - out you, I ' think a

$GMI^7$   $C^7$   $F^6 / GMI^7 C^7$   $F^6$   $F\#^{\circ 7}$

bout you the live - long day. When you ask me if I'm

$C^6 / G$   $A^7(b9)$   $DMI^7$   $G^9$   $C^9_{SUS}$   $C^9$

lone - ly, then I have on - ly this to say:

(Medium Ballad)

$A$   $FMA^7$   $GMI^7$   $AMI^7$   $D\flat^7 / Ab$   $GMI$   $GMI^{(add)}$

You'll nev - er know just how much I miss you.

$GMI^7$   $C^7$   $GMI$   $GMI^{(MAT)}$   $GMI^7$   $C^7(b9)$   $(AMI^7 D^7(b9))$   $FMA^7$

You'll nev - er know just how much I care.

$GMI^7$   $C^7$   $FMA^7$   $AMI^7$   $Ab^{\circ 7}$

{ And if I tried, I still could - n't hide my  
You said good - bye, now stars in the sky re -

$GMI$   $GMI^{(MAT)}$   $GMI^7$   $D^7(b9)$   $GMI^7$   $C^9_{SUS}$   $GMI^7$   $C^9_{SUS}$   $B\flat^9(\#11)$

love for you. You ought to know, for have - n't I told you  
fuse to shine. Take it from me, it's no fun to be a -

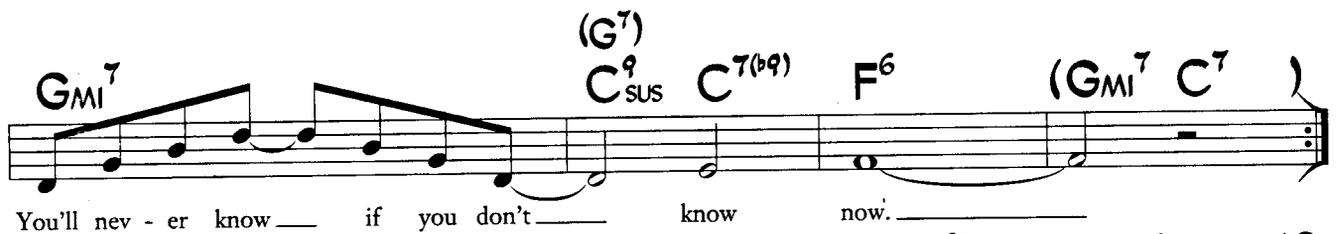
$AMI^7 /$   $AbMI^7$   $GMI^7$   $C^9_{SUS}$   $C^7(b9)$   $B$   $FMA^7$   $GMI^7$

so, a mil - lion or more times? } You went a - way and my heart -  
lone, with moon-light and mem - 'ries. }









(fine) Solo on AB  
 After solos, D.S. al fine

# You're The Top

(from "Anything Goes")

Cole Porter

Freely or Medium

(Verse)  $(Bb^7)$   $E^bMA^7$   $E^o7$   $FMI^7$   $Bb^7$   $GMI^7$   $F\#o7$

$GMI^7$   $C^7$   $FMI^7$   $FMI^7$   $Bb^7$   $E^bMA^7$

$FMI^7$   $Bb^7$   $E^bMA^7$   $E^o7$   $FMI^7$   $Bb^7$

$E^bMA^7$   $AMI^7$   $D^7$   $GMI^7$   $D^{7(b9)}$

$GMI^7$   $D^{7(b9)}$   $(GMI^7)$   $E^o7$   $FMI^7$   $Bb^9$   $Bb^{7(\#5)}$

break-----

(Medium Bright)

**A**  $E^b6$   $(Bb^{7(b9)})$   $E^b6$   $E^o7$   $FMI^7$   $Bb^7$

$(E^b6)$   $CMI$   $CMI^{(MA^7)}$   $CMI^7$   $CMI^6$   $Ab^7$   $DMI^{7(b5)}$   $G^{7(b9)}$

**B**  $AbMA^7$   $GMI^7$   $FMI^7$   $Bb^7$   $E^b6$   $AMI^{7(b5)}$

Ben - del bon - net, A Shake-speare son - net, You're Mick-y Mouse. —

You're the Nile, You're the Tow'r of Pi - sa,

you're the smile on the Mo - na Li - sa;

I'm a worth - less check, — a to - tal wreck, — a flop, But if,

ba - by, I'm — the bot-tom, You're — the top! *(fine)* Solo on ABCD  
After solos, D.S. al fine

## ADDITIONAL REFRAINS:

You're the top! You're Mahatma Gandhi.  
 You're the top! You're Napoleon brandy.  
 You're the purple light of a summer night in Spain.  
 You're the National Gall'ry,  
 You're Garbo's sal'ry, You're cellophane.  
 You're sublime, You're a turkey dinner,  
 You're the time of the Derby winner.  
 I'm a toy balloon that's fated soon to pop,  
 But if, baby, I'm the bottom,  
 You're the top!

You're the top! You're a Ritz hot toddy.  
 You're the top! You're a Brewster body.  
 You're the boats that glide on a sleepy Zuider Zee.  
 You're a Nathan panning,  
 You're Bishop Manning, You're broccoli.  
 You're a prize, You're a night at Coney,  
 You're the eyes of Irene Bordoni.  
 I'm a broken doll, a fol-de-rol, a blop,  
 But if, baby, I'm the bottom,  
 You're the top!

You're the top! You're an Arrow collar.  
 You're the top! You're a Coolidge dollar.  
 You're the nimble tread of the feet of Fred Astaire,  
 You're an O'Neill drama,  
 You're Whistler's mama, You're Camembert.  
 You're a rose, You're Inferno's Dante,  
 You're the nose on the great Durante,  
 I'm just in the way, as the French would "De trop,"  
 But if, baby, I'm the bottom,  
 You're the top!

You're the top! You're a Waldorf salad.  
 You're the top! You're a Berlin ballad.  
 You're a baby grand of a lady and a gent.  
 You're an old Dutch master,  
 You're Mrs. Astor, You're Pepsodent.  
 You're romance, You're the steppes of Russia,  
 You're the pants on a Roxy usher.  
 I'm a lazy lout that's just about to stop,  
 But if, baby, I'm the bottom,  
 You're the top!

You're the top! You're a dance in Bali.  
 You're the top! You're a hot tamale.  
 You're an angel, you, simply too, too, too diveen.  
 You're a Botticelli,  
 You're Keats, you're Shelley, You're Ovaltine.  
 You're a boon, You're the dam at Boulder,  
 You're the moon over Mae West's shoulder.  
 I'm a nominee of the G.O.P. or GOP,  
 But if, baby, I'm the bottom,  
 You're the top!

You're the top! You're the Tower of Babel.  
 You're the top! You're the Whitney Stable.  
 By the river Rhine, You're a sturdy stein of beer,  
 You're a dress from Saks's,  
 You're next years taxes, You're stratosphere.  
 You're my thoist, You're a Drumstick Lipstick,  
 You're de foist in da Irish Svipstick.  
 I'm a frightened frog that can find no log to hop,  
 But if, baby, I'm the bottom,  
 You're the top!

# Yours Is My Heart Alone

Music by Franz Lehar  
 Original Lyric by Ludwig Herzer & Fritz Lohner  
 English Lyric by Harry B. Smith

Medium or Bright

**A**  $B_{MI}^{7(b5)}$   $E^{7(b9)}$   $A_{MI}^7$   $D^7$   $G_{MI}^7$

Yours \_\_\_\_\_ is my heart a - lone \_\_\_\_\_ and with - out you \_\_\_\_\_

$C^7$   $F_{MA}^7$   $C_{MI}^7 F^7$   $B_{MI}^{7(b5)}$   $E^{7(b9)}$   $A_{MI}^7$

\_\_\_\_\_ life holds no charm. \_\_\_\_\_ Yours \_\_\_\_\_ ev - 'ry thought I own, \_\_\_\_\_

$D^7$   $D_{MI}^7$   $G^7$   $G_{MI}^7$   $C^7$

\_\_\_\_\_ our love the theme \_\_\_\_\_ of ev - 'ry dream. \_\_\_\_\_

**B**  $A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$   $B_{bMI}^7$

All \_\_\_\_\_ that makes life seem worth-while \_\_\_\_\_ dwells in your eyes \_\_\_\_\_

$E_b^9$   $F_{MA}^7$  **C**  $B_{MI}^{7(b5)}$   $E^{7(b9)}$

\_\_\_\_\_ and the spell of your smile. \_\_\_\_\_ There is no song \_\_\_\_\_ half so

$A_{MI}^7$   $D^7$   $G_{MI}^7$   $* C^7$   $F^6$

sweet to me \_\_\_\_\_ as your voice whis - per - ing "I love you, dear!" \_\_\_\_\_

Originally

**A**  $F$   $C^7$   $F$

Originally

$* C^7$   $F^6$

"I love you, dear!" \_\_\_\_\_

Jazz versions differ greatly from the original concept of this song.  
 Originally written in the key of C.